

FAMILY GUY

"Mr. Griffin Goes to Washington"

Production #2ACX11

Written by
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Created by
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Executive Producers

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RECORD DRAFT (BLUE)
July 7, 1999

“Mr. Griffin Goes to Washington”

CAST LIST FOR #2ACX11:

PETER GRIFFIN.....	SETH MACFARLANE
LOIS GRIFFIN.....	ALEX BORSTEIN
CHRIS GRIFFIN.....	SETH GREEN
MEG GRIFFIN.....	MILA KUNIS
STEWIE GRIFFIN.....	SETH MACFARLANE
BARBARA MANDRELL.....	TBD
BILL.....	JACK SHELDON
BOB DOLE.....	TBD
BOBBY.....	ALEX BORSTEIN
BRUCE WILLIS.....	CHRIS COX
C. EVERETT KOOP DOLL.....	SETH MACFARLANE
CHRIS BERMAN.....	TBD
CONGRESSMAN #1.....	SETH MACFARLANE
CONGRESSMAN #2.....	TBD
CONGRESSMAN #3.....	GARY COLE
DILBERT.....	TBD
ELMO.....	SETH MACFARLANE
FAT MAN.....	SETH MACFARLANE
GARY COLEMAN.....	TBD
GUY.....	TBD
HARRISON.....	BRIAN DOYLE MURRAY
INTERVIEWER.....	GARY COLE
JEREMY.....	SETH GREEN
JEREMY’S MOM.....	ALEX BORSTEIN
JESSE HELMS.....	SETH MACFARLANE
JOEL.....	TBD
JOHN McLAUGHLIN.....	TBD
JOHNSON.....	SETH MACFARLANE
KENNETH.....	BRIAN DOYLE MURRAY
KENNY G.....	SETH MACFARLANE
KID.....	MILA KUNIS
LANE.....	ALEX BORSTEIN
LEWIS.....	GARY COLE
MOTHER.....	ALEX BORSTEIN
MR. WEED.....	CARLOS ALAZRAQUI
PARKING LOT ATTENDANT.....	SETH GREEN
PAT BUCHANAN.....	SETH MACFARLANE
PHOEBE.....	TBD
PIRATE.....	BRIAN DOYLE MURRAY
QUIZ MASTER.....	CARLOS ALAZRAQUI
RACHEL.....	TBD
RICHEL CUNNINGHMAN’S BROTHER.....	DANNY SMITH
RING MASTER.....	SETH MACFARLANE

SAMMY SOSA.....	DANNY SMITH
SATAN.....	SETH MACFARLANE
SECURITY.....	SETH GREEN
SENATOR.....	SETH MACFARLANE
SUCK-UP.....	SETH MACFARLANE
TIMMY.....	ALEX BORSTEIN
TYSON.....	SETH MACFARLANE
VALET.....	CARLOS ALAZRAQUI
WALLY.....	TBD
WORKER.....	DANNY SMITH
WRITER #1.....	SETH GREEN
YOUNG WIFE.....	TBD

①

ACT ONE

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

LOIS is ironing. CHRIS and MEG walk to the door, holding their schoolbags. PETER runs in front of them, blocking their paths.

PETER 1

Where do you two think you're going?!

MEG 2

School.

PETER 3

On opening day for the Sox? I don't think so.

CHRIS 4

Aw right, Dad!

LOIS 5

Peter, you can't just pull the kids out of school for a baseball game.

PETER 6

Kids don't need school. Bruce Willis and Gary Coleman never went and they turned out okay.

① end

INT. RESTAURANT - NIGHT (CUTAWAY)

②

GARY COLEMAN and BRUCE WILLIS are sitting at a table in a restaurant. They're each holding a menu.

BRUCE WILLIS 7

Let's see... I think I'll have the
(TRYING HARD TO READ THE MENU) ba...
arrrrr... ba... buk-kkk... or the
chick... ehhehhh...nnnnn... chi--

② -

② cont

GARY COLEMAN 8

Whatchu talkin' about, Willis?

Gary Coleman takes in what he just said, then shudders, hating himself.

⑤ end

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

③

BRIAN 9

Peter, don't you have to work today?

PETER 10

That's nothin' a little phone call
can't take care of.

Peter picks up the phone and dials a number. **SPLIT SCREEN**
with:

INT. HAPPY-GO-LUCKY TOYS - CONTINUOUS

MR. WEED sits at his desk. He answers his **ringing** phone.

MR. WEED 11

Hello?

PETER 12

Mr. Weed? I can't come to work
today. I was in a terrible car
accident. My entire family was
killed and I am a vegetable. I'll
see you tomorrow.

Peter hangs up.

INT. GRIFFINS' LIVING ROOM - CONTINUOUS

Peter gives Brian a cocky smile.

PETER 13

Huh? Huh?

② -

BRIAN 14

(3) cont

Oh, please, Peter. Your excuses are
lamer than F.D.R.'s legs. (OFF THEIR
HORRIFIED LOOKS) Too soon?

EXT. FENWAY PARK BOX OFFICE - DAY

The Griffins are at the ticket window.

PETER 15

Yeah, four tickets, please.

LOIS 16

Peter, there are five of us.

PETER 17

Aw, crap, I don't wanna pay for five
tickets. When am I gonna learn to
use a condom?

MEG 18

Why don't we just sneak Stewie in?

STEWIE 19

Oh, no. Have we forgotten our
debacle at the Newport Jazz Festival?

(3) end

EXT. NEWPORT JAZZ FESTIVAL - DAY (FLASHBACK)

(4)

Peter hands the tickets to a TICKET TAKER as Lois, Meg and
Chris go through the turnstile.

PETER 20

Here ya go. Four tickets for four
Griffins.

The family enters the gate and is approached by TWO SECURITY
GUARDS.

(4) →

(4) cont

SECURITY 21

Hi, I'm gonna have to check your cooler for bottles, sir.

We see that Peter is carrying a cooler.

PETER 22

Oh, uh... there's no bottles in here.

He tries to walk past, but the security guard stops him and grabs the cooler. They struggle over it for a beat.

STEWIE 23

(MUFFLED) Release me from this plastic coffin!

LOIS 24

Peter, give it up.

PETER 25

We can't, Lois. We're in too deep!

A John Woo-type flurry of activity occurs. Peter whips out a sawed off shotgun from behind his back and points at security guard #1. Security guard #2 points his revolver at Peter. Lois whips out a switch blade and holds it to security guard #2's throat. Security guard #1 points his revolver at Lois. Stewie dive rolls out of the cooler, and pops up holding two Glock's at cross angles pointed at the security guards. There's a long beat of silent tension as they remain frozen during the following:

PETER (CONT'D) 26

(CALM) All right, this is how it's gonna be. We're gonna go to our seats now. On the way we're gonna get a t-shirt and a program, and I might stop off to pee. And nobody's gonna get hurt.

MEG 27

Oh my god, there's Kenny G!

(4) -

Everyone, including the security guards, quickly turn their guns on KENNY G, whom we **REVEAL** is standing nearby with his soprano sax. ④ cont

KENNY G 28

Suck fire!

Kenny G points his alto sax at them and **blasts** them with flames, as if it's a flamethrower. ④ end

EXT. FENWAY PARK - DAY (BACK TO PRESENT) ⑤

A BATTER swings and **smacks** the ball up and into the stands.

ANGLE ON JEREMY (the dying boy from Show #12) who sits in the stands in a wheelchair, next to his mom. He holds up his baseball glove, a big smile on his face.

JEREMY'S MOM 29

Here it comes, Jeremy!

JEREMY 30

I got it! I got it!

Just before the ball makes contact with Jeremy's glove, a fat hand reaches into frame and snatches it away. It's Peter. He holds the ball above his head, jumping up and down triumphantly, unaware of the glares and disdainful **jeering** coming from the people around him. Lois and the kids look a little embarrassed.

PETER 31

Yes! Yeah! Whoo! I'm the man!

Peter bends down and hands the ball to STEWIE.

PETER (CONT'D) 32

Hold on to this, Stewie. It'll be a souvenir of your first major league game with your dad.

STEWIE 33

My god... I shall cherish this forever.

Stewie turns to a TEENAGER seated next to him, holding a souvenir blue bat. ⑤ ->

⑤ cont

STEWIE (CONT'D) 34

I say, Opie. I'll trade you this
baseball for your souvenir bat.

KID 35

Sure!

They swap items, then Stewie **whacks** the kid in the head with
the bat. Stewie takes the ball back from the dazed kid.

STEWIE 36

What did you learn?

ANGLE ON Peter.

PETER 37

This is great. We haven't done
anything together like this since we
saw Mike Tyson get beat.

⑤ end

INT. AUDITORIUM - NIGHT (FLASHBACK)

⑥

MIKE TYSON (in a jacket and tie) stands on-stage with a group
of EIGHTH-GRADERS, facing a QUIZ MASTER. A sign says,
"NATIONAL SPELLING BEE"

QUIZ MASTER 38

Mr. Tyson, the word again is
"onomatopoeia."

TYSON 39

(LONG BEAT) Uhhhhh.... "C".

A **buzzer** signals that he's wrong.

QUIZ MASTER 40

I'm sorry, that's incorrect.

TYSON 41

(GENTLY DEJECTEDLY) Oh, dang.

⑥ end

7

EXT. FENWAY PARK - DAY (BACK TO PRESENT)

LOIS 42

(KISSES PETER) I'm so glad you talked
us all into playing hookey.

PETER 43

Me, too. Hey, maybe we can get on TV
if we take our shirts off and run
onto the field.

LOIS 44

Peter, I'm not taking my shirt off.

PETER 45

Aw, c'mon, Lois. You weren't so
bashful last week when you were
getting that mammogram. (BITTERLY)
You even let him take pictures.

Peter takes his shirt off and runs downstairs.

CHRIS 46

Go, Dad!

As Peter runs to the field, Peter passes Mr. Weed.

MR. WEED 47

Peter?

Peter stops in his tracks.

MR. WEED (CONT'D) 48

Well, it seems you've made a full
recovery.

PETER 49

Uh, yeah, well, I made a pact with
Satan. (VERY STILTED) Okay, Satan.

(MORE)

7 ->

PETER (CONT'D) 50

You did your part. Now here's your gum.

SATAN reaches up from the row below.

SATAN 51

Oh, c'mon, I asked for Juicy Fruit.
(LOOKS INTO CAMERA) Juicy Fruit. The Devil's gum.

MR. WEED 52

Peter, you have always been a lazy, dull-witted slug, but I thought at least you were an honest one. You will have to be punished. Tomorrow you will come in early and watch a one-act play I have been writing. And you will be expected to give notes -- good notes -- not just, "Needs more zip," or "cut down those long speeches." Because-- (STOPS HIMSELF) Well, I've said enough.

Peter **sighs**, humiliated. Satan turns around.

SATAN 53

Quite a predicament--

PETER 54

Shut up, Satan.

EXT. GRIFFINS' HOUSE - NIGHT

Brian is sitting on the porch, smoking a cigarette. Peter sits next to him.

⑧ →

8 card

PETER 55

I'm tired of Mr. Weed treating me like a common doormat. Not one of those deluxe ones from Pottery Barn with the fancy straw, thick, real thick.

BRIAN 56

I don't care for Pottery Barn. Peter, if you want Mr. Weed to respect you, you're gonna have to earn it.

PETER 57

How, Brian? I'm just a big palooka from Cincinnata.

BRIAN 58

(LOOKS AT HIM) What?

PETER 59

Tryin' a new catchphrase. I think that whole (MAKING AIR QUOTES) "shagalicious" thing of mine is gettin' a little old.

BRIAN 60

You didn't come up with that catchphrase.

PETER 61

Yeah, I did. Back in the seventies.

8 ed

INT. 70'S LIVING ROOM - DAY (FLASHBACK)

9

The room is decorated with earth-tone colored furniture of the time.

9 -

(9) cont

YOUNGER LOIS stands with another YOUNG HUSBAND and WIFE, who look concerned.

YOUNG WIFE 62

Lois, do something! Your husband is
ruining our house.

ANGLE ON younger Peter sitting cross-legged on a shag carpet, **ripping** chunks of the carpet up and eating them.

YOUNGER PETER 63

Mmm! Shagalicious!

MOVE IN ON younger Lois, who tilts her head, reflectively.

YOUNGER LOIS (V.O.) 64

That's funny. Peter never eats the
shag carpet at home.

(9) end

EXT./ESTAB. HAPPY-GO-LUCKY TOYS - DAY

(10)

INT. HAPPY-GO-LUCKY TOYS - SAME

Peter stands in front of Mr. Weed's office, holding a piece of paper. He pauses for a second, takes a **deep breath**, then walks inside Mr. Weed's office.

INT. MR. WEED'S OFFICE - CONTINUOUS

Mr. Weed is sprawled across his desk, **sobbing** uncontrollably. Peter enters and just starts talking, oblivious.

PETER 65

Mr. Weed, I want to earn your
respect, so here are some ideas.

(READING) One man, one vote. One
woman, one vote. Two women, also
one vote. (VERY PROUD) Why? One of
them's not eighteen.

Mr. Weed looks up at Peter, incredulous.

MR. WEED 66

Can't you see I'm crying?!

(10) →

(10) cont

PETER 67

Really? I thought you were just
allergic to good ideas.

Peter wets one of his fingers and raises it in the air as if
to say: "That's one for me."

MR. WEED 68

Peter, this company has been bought
out by a (DISDAINFULLY) conglomerate.
Now I'm just an employee, like you.

PETER 69

Huh. Corporate life sure is funny.

INT. "DILBERT" OFFICE" - DAY (CUTAWAY)

DILBERT is at his cubicle. An office mate, WALLY, walks over.

WALLY 70

Hey Dilbert, what do you call it when
a guy in middle management moves all
the way to upper management?

DILBERT 71

I don't know. What do you call it?

WALLY 72

A promotion.

DILBERT 73

Oh. Thanks. Here's a memo.

He hands Wally a memo. Wally waits a beat, then walks away.
After a beat, Dilbert walks away.

INT. MR. WEED'S OFFICE - DAY (BACK TO SCENE)

PETER 74

Well, sometimes it's funny.

(10) end

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

(11)

INT. GRIFFINS' LIVING ROOM - SAME

Peter enters, carrying a bunch of live LOBSTERS. He has a big smile on his face.

PETER 75

Hey, family. Anyone in the mood for
lobst--

One of the lobsters suddenly attacks him.

PETER (CONT'D) 76

Oh god, one of 'em has my pupil!

Lois, Chris, and Meg wrestle the lobster away from Peter's eye. A second later, another lobster lunges for Peter's throat. They wrestle him away with all their strength.

BRIAN 77

Peter, how the hell can you afford
lobster on your salary?

PETER 78

I got a raise!

Brian does a spit-take, even though he's not drinking anything.

BRIAN 79

What? I thought Mr. Weed hated you.

PETER 80

The hell with Mr. Weed. The new
owners gave everyone raises. Even
Kenneth, the bad-ass mail clerk with
a heart of gold.

INT. HAPPY-GO-LUCKY TOYS - DAY (FLASHBACK)

KENNETH is sorting envelopes at his desk. Peter walks over to him.

PETER 81

Hi, Kenneth. Did I get any mail?

11 →

①1 cont

Kenneth whips out his letter opener and brandishes it menacingly in Peter's face.

KENNETH 82

No, and if you come any closer, I'll slice you.

PETER 83

Okay, okay.

Peter walks away. He turns to JOHNSON.

PETER (CONT'D) 84

Man, what a bad-ass.

JOHNSON 85

Yeah? Well that bad-ass just gave half his paycheck to orphans. Orphans with diseases.

Peter turns and smiles at Kenneth, knowing him a little better now.

INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO PRESENT)

LOIS 86

Peter, you still haven't told me... How big a raise did you get?

PETER 87

Let's just say if you took all of the money out of all the purses in your bridge club... This time I could bail you out.

①1 end

EXT./ESTAB. HAPPY-GO-LUCKY TOYS - DAY

(12)

INT. HAPPY-GO-LUCKY TOYS - SAME

Mr. Weed enters and sees TWO WORKERS playing ping-pong. Other workers (including Peter and JOHNSON) are getting massaged in those lean-forward massage chairs, while a SERVER works a coffee cart, passing out cappuccinos. Mr. Weed enters and looks around, disapprovingly.

MR. WEED 88

People! What are you doing? Eating chocolates, playing ping paddle!

Back to work!

The Workers look disappointed when LEWIS, one of the new owners, strides in.

LEWIS 89

Relax, Weed, I gave them a break.

MR. WEED 90

Mr. Lewis, I will not have you always undermining me. I am still the president of this company--

LEWIS 91

Not anymore. You're fired.

MR. WEED 92

(LAUGHS) You cannot replace me.

LEWIS 93

Any idiot can do your job. Even--

He looks around and notices Peter, who has somehow wedged his arm up inside the large five-gallon bottle of a water cooler. He looks around nervously. Johnson walks by.

JOHNSON 94

What are you doing?

PETER 95

Shh. I'm trying to grab some free water.

(12) →

LEWIS 96

(POINTS TO PETER) That idiot!

EXT. NEW YORK SKYLINE - SUNRISE (CUTAWAY)

As the "That Girl" theme plays, we see Peter's face, with Marlo Thomas hair, superimposed over the New York City skyline. Peter smiles with girlish enthusiasm as he watches the passing buildings. He runs his tongue over his teeth.

CUT TO:

EXT. VANDERBILT BUILDING - DAY (CUTAWAY CONTINUED)

Peter, wearing a blue and red faux Chanel suit, with white hat and gloves and a little red purse, stands in front of the building holding a small American flag on a stick. We **ZOOM IN** Sixties-style, as Peter looks up and beams excitedly at the tall buildings. After a beat, bird droppings splatter on his face.

CUT TO:

EXT. NEW YORK STREETS - DAY (CUTAWAY CONTINUED)

We see a **QUICK MONTAGE** of New York city buildings intercut with Peter, still in his Chanel suit, walking through the city.

CUT TO:

EXT. BLOOMINGDALE'S - DAY (CUTAWAY CONTINUED)

Peter happily walks down the sidewalk. He glances up at a MANNEQUIN in the window and his eyes widen with surprise. The mannequin looks just like Peter, except it's wearing a red and black ball gown and a diamond tiara. Peter smiles gleefully and touches his face with his gloved hand. He waves playfully at the mannequin, who winks back at him. Peter's face contorts with horror. He runs screaming into the street causing several accidents.

CUT TO:

EXT. TIMES SQUARE - NIGHT (CUTAWAY CONTINUED)

Peter happily runs through Times Square, holding his hat on with one hand and looking up at the theater marquees.

CUT TO:

12 →

EXT. CENTRAL PARK - DAY (CUTAWAY CONTINUED)

Peter, still beaming and now wearing a pale blue pants suit, flies a kite decorated with a stylized drawing of himself as "That Girl." As he runs by some shrubs, a MUGGER jumps out, grabs his purse, and takes off running. Peter gives chase, tackles the guy, and savagely beats him.

CUT TO:

EXT. METROPOLITAN OPERA - DAY (CUTAWAY CONTINUED)

Peter, wearing a flowery summer dress with a very short skirt and matching parasol, strolls gayly through the signs at Lincoln Center.

CUT TO:

INT. MANHATTAN APARTMENT - DAY (CUTAWAY CONTINUED)

Peter is now wearing a yellow turtle neck and big hoop earrings. He coquettishly mugs for the camera several times. He then musses up his hair and wraps his arms around his head sexily. The song ends and we **FREEZE FRAME.**

END OF ACT ONE

(12) *end*

13

ACT TWO

EXT. GRIFFINS' HOUSE - DAY

INT. STEWIE'S BEDROOM - DAY

Lois enters with some plush animals and opens Stewie's closet. On the inside of the door she sees a rack of futuristic firearms.

LOIS 97

That's funny, I don't remember buying
Stewie these toys.

She takes a gun off the rack and examines it. She inadvertently fires it, and a laser beam **blasts** a hole in the back of the closet.

LOIS (CONT'D) 98

(JUMPS BACK) Oh my goodness!

The smoke clears. Lois peeks through the hole in the back of the closet and **gasps**.

POV LOIS: The hole opens onto an impossibly large, secret war-room, a la "Dr. Strangelove." There is a map of the world with targets and bomb locations. A big steel box in the corner is labeled "Weapons Grade Uranium." A Teletubby doll and an over-turned box of Cheerios lay discarded in a corner.

LOIS (CONT'D) 99

My god, it all makes sense now. My
baby is some kind of diabolical
genius bent on world domination!

A large leather executive chair slowly swivels revealing a smug Stewie, mocking her with very slow **applause**.

STEWIE 100

Bra-vo, Lois. The last horse finally
crosses the finish line.

13 →

(13) *cat*

LOIS 101

Stewie! All these months, I
should've been paying attention to
what you've been saying. You're an
evil child! Why did I have to go and
smoke pot when I was pregnant with
you?

STEWIE 102

Chin up, mother, you should be proud.
You've given birth to the future
emperor of the world. Pity you won't
be around to enjoy it.

He pushes a button and the floor opens up and Lois falls into
the abyss.

LOIS 103

Ahhhhhhhhh!

PETER (O.S.) 104

(FROM A DISTANCE) Lois! Lois!

CUT TO:

INT. LOIS AND PETER'S BEDROOM - NIGHT

CLOSE ON Lois. She bolts upright from her sleep.

LOIS 105

Ahh!

WIDEN TO REVEAL Peter, out of bed, leaning over her.

PETER 106

What's the matter?

(13) →

LOIS 107

(13) end

I just had the strangest dream.
Something about Stewie, and Cheerios,
and... oh, it's gone. Did I wake you?

PETER 108

I can't sleep. I'm too excited about
my new job. Imagine, me. President!

INT. OVAL OFFICE - DAY (CUTAWAY)

Holiday for Strings-type music plays as Peter brightly kick
dances moving slowly across the screen.

INT. PETER AND LOIS' BEDROOM - NIGHT (BACK TO SCENE)

PETER 109

I just hope I'm up to the challenge.

LOIS 110

Peter, you're gonna do a great job.
You're a natural born leader.

PETER 111

Thanks, honey.

Lois **kisses** Peter. Peter smiles, reassured, and goes back to
sleep. Brian opens his eyes and starts to **laugh**. Lois
starts to **laugh**, too.

BRIAN 112

(THROUGH HIS LAUGHTER) Hey, shut up!

LOIS 113

(THROUGH HER LAUGHTER) You shut up!

(13) end

EXT./ESTAB. HAPPY-GO-LUCKY TOYS - DAY

(14)

A new sign reads, "Fun Stuff, Inc. (Formerly Happy-Go-Lucky
Toys)." Peter drives his car into the:

(14) →

(14) cont'd

INT. EMPLOYEE PARKING STRUCTURE - CONTINUOUS

Peter drives down to his parking space. As he descends further and further down the ramp, he passes a level that says "P5." As he goes lower, he drives past a cross-section of earth, then past a group of COAL MINERS, and finally past Hell, where he sees Satan and his MINIONS. Satan is blowing a chewing gum bubble.

SATAN 114

Morning, Peter.

PETER 115

Shut up, Satan.

Peter parks one level lower than Hell. A PARKING LOT ATTENDANT stops him.

PARKING LOT ATTENDANT 116

Oh, you don't need to park here, Mr.

Griffin. You have an executive

parking space now.

The Attendant indicates a nearby space.

PETER 117

That looks exactly like my old space.

PARKING LOT ATTENDANT 118

Ah, but this one comes with your own

suck-up.

The attendant indicates an energetic young SUCK-UP wearing a suit standing beside the parking space. The Suck-Up approaches Peter.

SUCK-UP 119

Morning, Mr. Griffin. Nice day.

PETER 120

It's a little cloudy.

(14) →

(14) cont

SUCK-UP 121

It's absolutely cloudy. One of the worst days I've seen in years. So, good news about the Yankees.

PETER 122

I hate the Yankees.

SUCK-UP 123

Pack of cheaters, that's what they are. I love your tie.

PETER 124

I hate this tie.

SUCK-UP 125

It's awful, it's gaudy, it's got to go.

PETER 126

(A BEAT; LEADING) And I hate myself.

SUCK-UP 127

I hate you, too. You make me sick, you fat sack of crap.

PETER 128

But I'm the president.

SUCK-UP 129

The best there is.

PETER 130

But you just said you hated me.

(14) →

SUCK-UP 131

(14) end

(AGITATED, ROBOTIC) But not you the
president, the you who said you hated
you. You-who, love, hate, Yankees,
clouds, president--

His head **explodes**.

PARKING LOT ATTENDANT 132

I'll have that fixed for you
tomorrow, sir.

(14) end

INT. HAPPY-GO-LUCKY TOYS CORRIDOR - DAY

(15)

Lewis leads Peter down the corridor. They stop in front of
a door.

LEWIS 133

Congratulations on your promotion,
Peter. As president, you're entitled
to all the executive perks.
Including--

He stops before a door and dangles a gold key. Peter's eyes
widen.

PETER 134

(REVERENTLY) The executive washroom.

INT. LARGE BATHROOM STALL - DAY

Peter sits down on the toilet. **PULL WIDE TO REVEAL** A VALET
in formal wear standing next to him, holding a roll of toilet
paper.

VALET 135

Bunched or folded, sir?

PETER 136

Surprise me.

The valet starts hand-rolling some toilet paper.

(15) →

VALET 137

Sports or entertainment, sir?

PETER 138

Sports, thank you.

VALET 139

(CALLING O.S.) Mr. Berman?

PULL WIDE TO REVEAL that CHRIS BERMAN is sitting at the ESPN SportsCenter desk which is actually inside the bathroom. A video screen behind him shows the highlights of Sammy Sosa hitting a home run as Berman describes the action.

CHRIS BERMAN 140

Thanks, Benjamin. Big doin's today
at Wrigley Field. Slammin' Sammy
Sosa goin' deep, goin' yard, goin'
longball, goin' tall-jack, goin' back-
back-back-back-back-back...GONE!

PETER 141

(TO O.S.) You da man, Sammy.

PAN OVER TO REVEAL that SAMMY SOSA's sitting next to Peter on another toilet, in his Cubs uniform.

SAMMY SOSA 142

Thanks, Peter, but McGwire's da man.

PAN OVER TO REVEAL MARK MCGWIRE sitting on the next toilet, holding his 10 year-old SON, both wearing Cardinals uniforms. McGwire and his son both give a thumbs-up. Sosa responds by giving his trademark two-fingered heart-thump and kiss gesture.

INT. HAPPY-GO-LUCKY TOYS HALL - LATER

Lewis leads Peter over to Mr. Weed's old office. It now reads, "Peter Griffin" on the door.

LEWIS 143

Here's your new digs. Now get to
work, sport. We're countin' on ya.

15 end

Lewis crosses away. Peter takes a deep breath, then enters his new office. (16)

INT. MR. WEED'S OFFICE - CONTINUOUS

Peter looks around in awe.

PETER 144

Wow! My own office. And to think I was voted "most likely to fall out of a ferris wheel and be rescued by an inappropriately friendly pirate named Rufus, or Neal". Gee, I wonder what happened to the guy who was voted "most likely to get his own office"?

EXT. FERRIS WHEEL - DAY (CUTAWAY)

A GUY in one of the ferris wheel cars falls over the side, plummeting toward the ground. Suddenly, a PIRATE runs over and catches him.

GUY 145

Oh my god, you saved my life. I don't even know your name.

PIRATE 146

It's Rufus. (PUTTING HIS HAND ON HIS SHOULDER) But my friends call me Neal. (16) END

INT. PETER'S OFFICE - DAY (BACK TO SCENE)

Peter scans his office once again. (17)

PETER 147

Wow, a telephone with buttons.

Peter pokes tentatively at one of the buttons on the phone. A second later, a sexy woman, LANE PODELL enters. (NOTE: Every time she enters and exits a scene, she moves with an exaggerated sexy walk and hums her own sexy theme music.) (17) ->

LANE 148

I'm Lane Podell, your secretary. Is there anything I can get you?

PETER 149

(SHOCKED) How dare you come on to me, offering me sex with your hand!

LANE 150

Mr. Griffin, I was offering you coffee.

PETER 151

Oh, no thank you, dear.

Lane exits. Peter **sighs** and looks around, a bit bewildered. He sees some pencils, then lines them up beside the sharpener on his desk. He puts the pencils into the sharpener, one by one. When he runs out of pencils, he puts his finger into the sharpener. He **winces**. After a beat, his eyes dart from side to side, then reaches down out of frame and **unzips** his fly.

EXT. PETER'S OFFICE - CONTINUOUS

Peter lets out a **blood-curdling scream**. Lane looks up.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' KITCHEN - SAME

The Griffins (minus Peter) sit at the table. Although dinner is served, they are not eating.

CHRIS 152

Can't we eat? I'm so hungry I could ride a horse. (BEAT, CONFUSED) I don't get it. I could ride it to the store, I guess.

LOIS 153

I told you. We're not starting
without your father. Dinner just
isn't dinner without him.

STEWIE 154

Ooh. Well, perhaps I could help
simulate the experience.

Stewie immerses his head completely in his food, then makes
a series of **loud flatulence noises**.

LOIS 155

(SIGHS) Your father's never late for
supper. Except when he worked at
that turkey farm.

INT. TURKEY FARM - EVENING (FLASHBACK)

CLOSE ON Peter sitting at a card table holding a poker hand.

PETER 156

Are you gonna bet or're you gonna
just sit there?

WIDEN TO REVEAL Peter is talking to one of the five turkeys
he's attempting to play poker with. The turkeys all look
around oblivious to what's going on. One of the turkeys
starts to walk away.

PETER (CONT'D) 157

Steve. Hey, Steve. What the hell
are you walkin' away for? You got
three of a kind here. Okay, you know
what? I'm betting for you. You're
in for ten. Trust me.

Peter tosses some chips into the middle of the table. The
other turkeys all start to wander around aimlessly. Peter
tries to corral them.

18 cont'd

18 →

PETER (CONT'D) 158

Guys, guys! Can -- Can you try to be serious? For god's sake, I'm missing dinner for this.

INT. GRIFFINS' KITCHEN - NIGHT (BACK TO PRESENT)

Peter walks in singing "Hail To the Chief."

PETER 159

DUM, DUM, DA-DUM, DUM, DA-DUM, DA-DUM, DA-DUM, DUM.

LOIS 160

How was your day, honey?

PETER 161

I'm not finished yet. (SINGING) DUM, DUM, DA-DUM, DUM, DA-DUM, DA-DUM, DA-DUM, DUM. (BEAT) Aren't you going to ask how my day was?

LOIS 162

How was your day?

PETER 163

DUM, DUM, DA-DUM--

LOIS 164

Peter answer me!

PETER 165

(QUICKLY) Great. People kept calling me "Mr. Griffin". I've never gotten that kind of respect before.

18

17

(19)

EXT. COMMUNITY POOL - DAY (FLASHBACK)

Peter, wearing a shirt that says "Coach" and a whistle around his neck, talks to BOBBY, a ten year-old who is pulling himself up out of the pool.

PETER 166

Great workout, Bobby.

BOBBY 167

Up yours, sack breath.

PETER 168

That's mister Griffin.

INT. GRIFFINS' KITCHEN - NIGHT (BACK TO PRESENT)

PETER 169

You wouldn't believe the perks.

Look, I even got to bring home some
of our new toys for the kids.

Peter hands them each a toy.

MEG 170

(BAFFLED) "Chain-Smoking Barbie?"

CHRIS 171

Cool! I got a "Light Me Up, Elmo."

Chris squeezes Elmo's belly. Smoke emits from Elmo's mouth.

ELMO 172

(VERY SATISFIED) Smooth.

LOIS 173

Wha... what kind of toys are these?

BRIAN 174

Wait a minute.

Brian looks at the back of the toy package.

(19) 7

BRIAN (CONT'D) 175

I knew it! Fun Stuff, Inc., is a subsidiary of Consolidated Industries, the largest manufacturer of tobacco products in the world! They make El Dorado cigarettes.

LOIS 176

(RUEFULLY) And now they make toys. Stewie looks at his doll.

STEWIE 177

What the deuce? A "C. Everett Koop doll"?

He pulls the doll's string.

C. EVERETT KOOP DOLL 178

"Children, I was just doing schtick when I said smoking is bad. It's really neat!"

BRIAN 179

Those bastards turned a whole generation of Americans into smokers with their damn subliminal advertising.

INT. LASSIE FARMHOUSE SET - DAY (ON TV)

TIMMY and his MOTHER are preparing supper.

MOTHER 180

Timmy, where's Lassie?

TIMMY 181

She's out in the orchard, Ma.

Peaches are comin' in mighty early
this year.

INSERT SHOT OF a diabolical FAT MAN looking into the CAMERA.

FAT MAN 182

Smoke.

BACK TO SCENE.

MOTHER 183

You know what they say, Timmy--
early peaches, long summer.

INSERT SHOT OF same fat man looking into the CAMERA.

FAT MAN 184

Smoke.

BACK TO SCENE. LASSIE enters and barks.

TIMMY 185

What's that, Lassie?

INSERT SHOT OF fat man as he leans in toward the CAMERA.

FAT MAN 186

Are you smokin' yet?

INT. GRIFFINS' KITCHEN - NIGHT (BACK TO SCENE)

BRIAN 187

It's about damn time I quit. This is

Brian Griffin's final cigarette.

Brian takes a **long last puff** on his cigarette, then **exhales**
as he smushes it in an ashtray.

20 END

20 END

21

LOIS 188

(21) END

Good for you, Brian. Cigarettes in
toys. Peter, you have to talk to
these new bosses of yours first thing
in the morning.

PETER 189

Don't worry, Lois, I'll set 'em
straight. Just like I did with Chris.

INT. CHRIS' ROOM - DAY (FLASHBACK)

Peter shows Chris a picture of a bee.

PETER 190

...And that's how Mr. Bee pollinates
Ms. Flower. Any questions, Chris?

CHRIS 191

What if the flower wants a Muddy
Ramirez?

PETER 192

(21) END

(CALMLY) Go to you room.

EXT./ESTAB. HAPPY-GO-LUCKY TOYS - DAY

(22)

INT. HAPPY-GO-LUCKY BOARDROOM - SAME

Lewis and the other OWNERS sit around a long table. Peter
enters.

PETER 193

Gentlemen, we need to talk!

(22) →

LEWIS 194

22 ONTO

(WITHOUT LOOKING UP) Very well,
Peter, submit whatever you have to
say in writing and Benson over there
will glance at it later today and
then pee on it.

PETER 195

I don't have time to go through
channels. My wife is really upset
about this cigarettes in the toys
thing...

Lewis and the others exchange a worried look.

LEWIS 196

Peter, you're the president of the
company. Your time is too valuable
to spend worrying about trivial
things like what this company
actually makes. You have more
important tasks like...

Lewis thinks for several seconds. Peter smiles patiently.

LEWIS (CONT'D) 197

Like uh... keeping morale high!
Yeah, that's it. Your job is to keep
morale high.

PETER 198

Morale? Well, my middle name is Eric.

INT. HAPPY-GO-LUCKY TOYS - DAY

Peter is standing in front of the workers, holding a comb.

22 ->

PETER 199

Hi, I'm Peter. (TO THE COMB) What's
your name? (AS COMB) Combie. (AS
PETER) Combie, oh really? Where you
from? (AS COMB) Hair and there.

The workers double over in **laughter**, then turn to each other.

JOHNSON 200

Wow. I can't get over how high my
morale is.

WORKER 201

Yeah, me too! I don't even care that
he stole my "Combie" bit.

They **chuckle**.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. CENTRAL PERK COFFEE SHOP - NIGHT (ON TV)

RACHEL and PHOEBE are sitting on the couch.

RACHEL 202

Phoebs...

PHOEBE 203

Yeah, Rach?

RACHEL 204

Where's Mon?

PHOEBE 205

With Phoebs.

RACHEL 206

You're Phoebs.

PHOEBE 207

I thought you were Phoebs.

(22) COMB

(22) NO

(23)

(23) 7

RACHEL 208

I'm Rach. I am so Rach.

The STUDIO AUDIENCE **laughs** heartily.

INT. GRIFFINS' LIVING ROOM - CONTINUOUS

LOIS 209

Brian, hand me the remote.

BRIAN 210

Piss off.

LOIS 211

What?!

BRIAN 212

I'm sorry. It feels like forever
since I've had a smoke. I'm just a
bit testy. (TO MEG, AT THE TOP OF HIS
LUNGS) STOP STARING AT MY TAIL!

Peter enters.

LOIS 213

Peter, how'd it go? Are they gonna
stop with the cigarettes?

PETER 214

Lois, I'm the president of the
company. I have far more important
things to do than worry about what
we're selling. I'm sending me on a
weekend retreat with the chairman of
the board.

(23) END

(24)

(24) →

CHRIS 215

You can't go away this weekend.

You'll miss my dance recital!

PETER 216

Hey, there's no way I'm missing that.

C'mon, you know I've always been
there for you, Chris.

INT. CIRCUS TENT - DAY (FLASHBACK)

RING MASTER (V.O.) 217

Ladies and gentlemen, the incredible

"Flying Griffins!"

ANGLE ON Lois, Meg, Stewie and Brian posing on the trapeze perch as a spotlight hits them. We see Chris swing out on a rung and release, doing an elaborate set of flips. He reaches toward another trapeze bar. The other bar swings into frame with a note taped to it reading, "Back in five minutes, Dad." Chris **screams** and flails wildly as he falls into the net. The net stretches under Chris' weight until his ass rests on the ground. He breathes a **sigh** of relief. Peter approaches carrying popcorn.

PETER 218

(CASUALLY) Hey, Chris, I got you some
popcorn, 'cause I know it's your
favorite.

EXT. NORTH CAROLINA AIRPORT - DAY (BACK TO PRESENT)

A plane lands and **skids** to a stop.

DISSOLVE TO:

EXT. NORTH CAROLINA AIRPORT - A LITTLE LATER

Peter walks toward the terminal with the other PASSENGERS on the tarmac. He looks up at a billboard. **ANGLE ON** the billboard, featuring a guy who is smiling and smoking. It reads, "Welcome to North Carolina. We only sound stupid."

(25)

EXT. NORTH CAROLINA STREET - DAY

Peter walks, suitcases in hand. He passes SEVERAL TEENAGERS on the corner. They're smoking, all with trache-tubes in their necks. Peter looks at them and **chuckles**.

PETER 219

Oh, God, was I ever that young?

EXT. GOLF COURSE - DAY

Peter is golfing with HARRISON FORBES, the Chairman of Consolidated Industries. Harrison misses an easy putt.

PETER 220

Why so tense, chairman of the broad?

HARRISON 221

(CHUCKLES) "Chairman of the broad."

Lewis told me you were a stitch.

PETER 222

I have writers.

Peter points behind him to a COUPLE OF WRITERS, who look exactly like Mike Barker and Matt Weitzman. They hand Peter a piece of paper.

PETER (CONT'D) 223

(READING) "Sir, I don't want to say you're rich, but when you walk into a bank, all the tellers go "Whoopee!"

He waits for a laugh, but gets none. He turns to the writers.

PETER (CONT'D) 224

Hey, I thought you guys wrote for "M*A*S*H."

WRITER #1 225

"AfterM*A*S*H."

PETER

(QUICKLY) You're fired. 226

(25) 3

The writers walk away, sadly. HARRISON turns to Peter and **sighs**.

HARRISON 227

Here's the thing, Griffin. Some troublemakers in Congress are trying to shut us down.

PETER 228

What? That's outrageous! Why?

HARRISON 229

(CONFUSED) Well, because smoking is bad for people.

PETER 230

Is that what they're saying? Typical politicians! If smoking was bad for you, why would so many people do it?

Harrison stares at Peter for a moment, then **laughs**. He must be joking. When Peter doesn't laugh, Harrison stops.

HARRISON 231

You're serious. (TESTING HIM)
Cigarettes are... nutritious.
They're uh, loaded with tar and vitamins.

PETER 231

Well now, there's somethin' I didn't know. We should put this stuff on the labels.

HARRISON 232

(BEAT) Peter, how would you like to be a lobbyist in Washington, D.C.?

25
Cont'd

25 →

PETER 233

A lobbyist? Aw, sweet! But I've got
to warn you, I've made some enemies
on the Hill.

(25) END

INT. SENATE HEARING ROOM - DAY (FLASHBACK)

(26)

Peter is seated at the the Senate witness table in the PACKED
hearing room.

PETER 234

(STILTED AND TEARY) And that's when
Clarence Thomas forced me into his
chambers and showed me lewd pictures.

SENATOR 235

Mr. Griffin, we have indisputable
evidence that not only have you never
been in the same room as Clarence
Thomas, you've never been in the same
state. How do you respond to that?

A beat as Peter's eyes shift back and forth a few times. He
then grabs the microphone with both hands.

PETER 236

Babbabooy, babbabooy, Howard
Stern's penis, babbabooy,
babbabooy...

He continues shouting "babbabooy" as SECURITY GUARDS try to
peel him off the mic.

(26) END

EXT./ESTAB. BUDDY CIANCI JUNIOR HIGH SCHOOL - DAY

(27)

INT. SCHOOL AUDITORIUM - SAME

Chris is on stage with his class, doing a dance number that
basically consists of jumping jacks and a few lame little
kicks to the tune of "Alley Cat." The family (minus Peter)
is sitting in the first row. Lois looks down at her watch.

LOIS 237

(PISSSED) Your father said he'd be
back by now.

MEG 238

Yeah, it's just boring without dad
yelling, "take it off."

Suddenly, we hear Lane **humming** her **sexy theme music**. Lois
turns.

LANE 239

Mrs. Griffin? Mr. Griffin sends his
regrets. He's on his way to
Washington right now.

LOIS 240

Washington? Who the hell are you?

LANE 241

His secretary. He sent a telegram.

LOIS 242

(READING) "What are you crazy? Stop.
Five dollars for a telegram? Stop.
In some parts of town I could get a
lap dance and two beers for that.
Stop. Tell you what, take some of
the words out and I'll just get a
lap--."

Lois turns the telegram over to see if anything else is
written on it. There's nothing.

27
over

27 →

LOIS (CONT'D) 243

Great. I guess sellin' cigarettes is more important than keepin' a promise to his son.

BRIAN (O.S.) 244

Shh!

PAN TO REVEAL Brian sitting at the end of the row. Since we last saw him a few scenes ago, he's got bags under his eyes and a nervous tick. He indicates for Lois to be quiet and watch the show. Meg **sneezes**. Without turning to her, Brian **wacks** her on the back of the head with his paw, knocking her glasses off.

MEG 245

Ow!

Meg leans forward to pick up her glasses at Brian's feet.

BRIAN 246

(INTENSELY) Leave them.

Meg looks at him nervously then sits back, squinting at the stage.

END OF ACT TWO

27 END

27

ACT THREE

INT. WASHINGTON HOTEL ROOM - DAY

Peter stands on the terrace of his hotel room with binoculars, looking across the street at the White House. We **PAN** to the White House. PRESIDENT CLINTON is holding a pair of binoculars and looking across the street at a hotel watching a FAT CHICK get undressed. Harrison enters Peter's room.

HARRISON 247

So, Peter, what do you think of our nation's capitol?

PETER 248

I was born here.

HARRISON 249

In Washington?

PETER 250

Is that where it is now?

HARRISON 251

Pay attention, Griffin. In two days you're going to testify before Congress on the benefits of smoking.

PETER 252

Wow. That means I'm gonna be on C-SPAN. Anyone who's anyone is on C-SPAN.

INT. CAPITOL BUILDING - DAY (ON TV)

JESSE HELMS is standing behind a small podium. On the bottom right hand corner of the screen is a grid that reads, "U.S. HOUSE" and "C-SPAN LIVE" right below it. On the bottom left hand corner, it reads, "JESSE HELMS, R - NORTH CAROLINA."

28 →

JESSE HELMS 253

(28) CONF

Gentlemen, I have put together a committee to study your report and I promise you it'll be a good committee with real Americans, no Italians, Mexicans, Jews, or Liggers. (CRACKING UP) Did I just say "Liggers?"

All the SENATORS on the floor just look at him, shocked. Jesse Helms wipes a tear from his eye and gestures "cut" to the cameraman off screen.

(29) CONF

INT. SMALL WINDOWLESS ROOM - DAY

(29)

Harrison watches as Peter is hooked up to a lie detector. A stoic looking INTERVIEWER in a lab coat sits beside him.

HARRISON 254

Peter, we've got to establish you as a truthful, credible witness. (TO INTERVIEW) Proceed.

INTERVIEWER 255

Is your name Peter Griffin?

PETER 256

Yes.

INTERVIEWER 257

Are you an employee of Happy-Go-Lucky Toys?

PETER 258

Yes.

INTERVIEWER 259

Would you like to see me naked?

PETER 260

No.

(29) →

INTERVIEWER 261

Would you like to see my wife naked?

PETER 262

What does she look like?

The Interviewer points to a picture on the wall.

PETER (CONT'D) 263

Yes.

The Interviewer **knocks** Peter out with a single punch.

EXT. WASHINGTON STREET - DAY

HARRISON 264

Sorry, Griffin. I probably should have warned you the polygraph guy was insane.

PETER 265

No biggie.

HARRISON 266

The important thing is you passed with flying colors. Now all we've gotta do is get you some exposure before your big speech.

INT. "McLAUGHLIN GROUP" SET - DAY (ON TV)

Peter is on "The McLaughlin Group," with PAT BUCHANAN, ELEANOR CLIFT, FRED BARNES, and of course, JOHN McLAUGHLIN.

JOHN McLAUGHLIN 267

Next issue. Guns! Does the White House have an adequate policy or are they just shooting blanks? (LOOKS AROUND THE CIRCLE) Peter, Peter, pumpkin eater!

(29) END

(29) END

(30)

(30) →

PETER 268

Well, John, that is a (LIGHTS UP A
CIGARETTE, WINKS) smokin' question,
but I got my own. Anyone care for a
cigarette? How about you, Pat
Buchanan?

PAT BUCHANAN 269

(THICK GERMAN ACCENT) I vill take
cig! But I vill not in-HEIL!

Pat does a Nazi salute and takes a cigarette.

INT. GRIFFINS' KITCHEN - CONTINUOUS (NIGHT)

Lois is sitting at the dinner table with Meg, Brian and
Stewie, watching Peter on the small set in the kitchen.

CHRIS 270

Hey look, it's Dad. If I change the
channel to "Will & Grace" will he be
there, too?

Chris turns the channel.

INT. "WILL & GRACE" LIVING ROOM SET - NIGHT (ON TV)

Peter is on the couch with WILL.

PETER 271

You know Will, there's a lot of other
things you can put in your mouth.

Peter offers him a cigarette.

INT. GRIFFINS' KITCHEN - DAY (BACK TO SCENE)

Brian **clicks** off the TV.

BRIAN

272

(31) CONT'D

Damn it, does the TV have to be on
twenty-four hours around here? (TO
MEG) But, I guess anything is better
than looking at your fat face.

MEG

273

Mom!

LOIS

274

Now, honey. He doesn't mean it.
It's just the lack of nicotine.

Brian nods apologetically at Lois. She turns away, then
Brian fluidly turns to Meg and shakes his head with a sneer.

CHRIS

275

When's dad coming home?

LOIS

276

I don't know if I care. Going on
national TV and telling everyone
smoking is okay.

STEWIE

277

Well I, for one, applaud the oaf for
finally showing some initiative. God
knows he was years overdue.

Stewie casually pulls a gold cigarette case from his
overalls, pops a cigarette into his mouth and lights it with
a Zippo, then takes a few puffs as Lois and the others watch,
stunned.

STEWIE (CONT'D)

278

You know who I saw at the market
today? Patty Croft. And she has
gotten faaaaat...

(31) →

LOIS 279

Oh, my god! Stewie, no!

Lois scrambles around the table and yanks the lit cigarette out of Stewie's mouth.

LOIS (CONT'D) 280

That's it. THAT IS IT! Pack your bags! We're going to Washington.

EXT./ESTAB. WASHINGTON HOTEL - DAY

INT. WASHINGTON HOTEL LOBBY - SAME

Peter is sitting in his hotel lobby, surrounded by a crowd of WASHINGTON INSIDERS, among them, BOB DOLE.

BOB DOLE 281

Bob Dole is a friend of the tobacco industry. Bob Dole likes your style. Bob Dole. Bob Dole. Bob Dole. Bob Dole. Bob Dole.

Peter approaches GEORGE W. BUSH.

PETER 282

Republican hopeful George W. Bush. There's something I been wantin' to ask you. If you make it to the White House, you're gonna replace that tub, right? 'Cause you-you're dad probably gave it to your mom pretty good in there. I'm just kiddin'. (EXTENDS HIS HAND) Peter Griffin, cigarette lobbyist, see you inside.

Suddenly, Lois **bursts** into the hotel lobby, the rest of the family right behind her.

LOIS 282

There you are!

Peter turns to each during the following.

PETER 283

Lois. Meg. Chris. Brian. Stewie.
Richie Cunningham's big brother,
Chuck?! Hey, you went upstairs with
your basketball in episode three and
we never saw you again.

RICHIE CUNNINGHAM'S BROTHER 284

I just never fit in. (SIGHS, BIG
WEIGHT OFF HIS SHOULDERS) I can say
that now.

INT. PETER'S HOTEL ROOM - DAY

PETER 285

So, what brings you to Washington,
Lois?

LOIS 286

(SMOLDERING) I'll tell you what
brings me here. (SHOVES STEWIE IN HIS
FACE) Your infant son was smoking.
Because of you!!

PETER 287

Stewie was smoking? What brand?

LOIS 288

What difference does it make?!

Peter, you've got to quit this job.

PETER 287

But I'm doin' great. Since I became president profits have been higher than Barbara Mandrell.

(32) END

INT. BARBARA MANDRELL'S HOUSE - NIGHT (CUTAWAY)

(33)

BARBARA MANDRELL watches "Family Guy" on TV. Her jaw drops.

BARBARA MANDRELL 290

(INCREDULOUS) What kind of cheap shot...!?

She turns to a MAN sitting at a desk.

BARBARA MANDRELL (CONT'D) 291

Joel--

JOEL 292

I'm suing, I'm suing. I'm on it, I'm on it.

(33) END

INT. PETER'S HOTEL ROOM - DAY (BACK TO SCENE)

(34)

LOIS 293

What happened, Peter? You used to be a good man who cared more about people than things. But now look at you. You've traded your integrity for a fancy office and a golden toilet, and all for a product that causes cancer and destroys people's lives!

STEWIE 294

Oh, mother. This must be bad for your back. Heels and a soapbox.

(34) END

PETER 295

You're wrong, Lois. Some of the world's most talented people smoke. Like, like, Nat King Cole, and Yul Brynner, and Gary Cooper.

LOIS 296

All those people are dead. From smoking cigarettes!

PETER 297

Prove it.

Lois whips out a newspaper article from her purse. Peter looks down at it, then walks unsteadily towards the bed. He sits down.

PETER (CONT'D) 298

Oh, my god. What am I gonna do? I'm supposed to speak to Congress in an hour.

LOIS 299

You can still do the right thing.

PETER 300

It's too late. If I stop now, they'll fire me. And I'm wounded-- spinal cord, and it's pretty bad. So, go on without me. (HAND TO HIS EAR) What's that? I hear the choppers, but they sound so far away. (DEATH WHISPER) Tell my girl I love her.

(34)→

LOIS 301

What?

PETER 302

Just a little something from Mr.
Weed's one-act play. It's not too
bad. Needs more zip.

34

EXT. WASHINGTON, D.C. - DAY

35

The Griffins car drives past the landmarks of D.C.

INT. GRIFFINS' CAR - DAY

A very irritable Brian sits behind the wheel, with Meg and
Chris in the backseat.

BRIAN 303

Over there, that's the Smithsonian
and--

He leans on the **horn** and shouts out the window.

BRIAN (CONT'D) 304

Pick a lane, grandma! (TO THE KIDS)
And on the left, you can see the
White House, and right over there,
that's Disneyland.

CHRIS 305

No, it isn't!

Brian slams on the brakes and turns to face the kids sharply.

BRIAN 306

(SOFTLY) What?

MEG 307

Nothing. He said nothing at all.

35-7

BRIAN

308

(TO MEG) Shut up. (TO CHRIS) What did you say?

CHRIS

309

I said that's not Disneyland, silly.

BRIAN

310

(SOFTLY) What did you just call me?

MEG

311

Nothing. He called you nothing at all.

Brian floors it and takes a hard right turn. Chris and Meg careen back and forth hard against the sides of the car.

EXT./ESTAB. CONGRESS - DAY

We see the Capitol Building. **ANGLE ON** the steps. The Schoolhouse Rock BILL sits on the steps and sings.

BILL

312

I'M JUST A BILL / YES, I'M ONLY A

BILL / AND I'M SITTING HERE ON

CAPITAL--

A GROUNDSKEEPER comes by and skewers him with a pointed stick. The Bill **screams** and dies as he's shoved into the garbage bag.

INT. CONGRESS - SAME

Peter is standing in the middle of the floor, behind a sea of cameras. Lois and the rest of the family are sitting in the back row.

PETER

313

Ladies and gentlemen of Congress...

LOIS

314

(SOFTLY, HANDS CLASPED IN PRAYER)

Please, Peter, do the right thing.

PETER

315

37

I have been asked to testify before you today on the positive aspects of tobacco. Smoking is good. Smoking makes you big and strong. Many people say smoking is bad for you. Those people are drunk. Smoking gives us cute puppies, beautiful sunsets, and gentle walks in the rain. And...

Suddenly, a **loud hacking cough** is heard.

PETER (CONT'D)

316

And...

The **hacking cough** is now too loud for Peter to continue. Peter frowns and looks around the room, trying to locate where the **cough** is coming from. Finally, he looks in the back and sees that the **hacking smoker's cough** is coming from... Stewie. Lois **taps** Stewie gently on the back as she holds him. Stewie spots a MAN with cigarettes in his pocket and snatches one, quickly putting it in his mouth and trying to light it. Lois grabs his wrist and struggles to keep the lighter away from the cigarette tip. Peter is shaken by what he's seen.

PETER (CONT'D)

317

Holy crap. (SIGHS) Okay, I know it means I'll have to give up the fancy title and the big office and go to the bathroom like everyone else, one leg at a time, but I have to tell the truth. Smoking is bad for you.

Harrison glares at Peter. A CONGRESSMAN rises to his feet dramatically.

37

CONGRESSMAN #1 318

Mr. Griffin is right! Smoking is a horrible vice. It shortens life expectancy and pollutes our air. And as recent polls indicate, air is good.

CONGRESSMAN #2 nods his head, and stands up too.

CONGRESSMAN #2 319

Yeah, and I once dated a chick who smoked? I couldn't get the taste off my penis for weeks.

CONGRESSMAN #3 rises. He pumps his fist angrily.

CONGRESSMAN #3 320

Smoking killed my father. And raped my mother!

The three Congressmen join Peter on the floor.

CONGRESSMAN #2 321

Gentlemen, I propose we send a message to tobacco companies everywhere by fining Consolidated Industries... infinity billion dollars!

CONGRESSMAN #1 322

That's the spirit, Frank. But I think a real number might be more effective. All in favor of fining this evil tobacco giant one hundred million dollars, say "Aye!"

All the congressmen shout "**Aye**" in unison. Harrison leaps out of his chair.

HARRISON 323

But that'll bankrupt us!

Peter looks at a camera with the "C-Span" logo on it.

PETER 324

Oh, you mean the way you've morally

bankrupted America?

All the Congressmen **pound** their hands down on their seats and yell, "**Hear, hear.**" Lois beams with pride. Peter turns around.

PETER (CONT'D) 325

Thanks for that zinger, boys.

PAN OVER TO REVEAL the two Writers we saw previously. They smile proudly.

PETER (CONT'D) 326

Now give me a snappy line to go out on.

WRITER #1 327

Actually, our lunch is here.

They cross away. Peter stands there.

PETER 328

Uhhhh... Well, that's my momma.

Hehehehe.

He looks nervously at the **CAMERA** and walks away.

INT. PETER'S CAR - DAY

The Griffins are leaving Washington. Lois smiles at Peter and takes his hand. Peter smiles back at her. **PAN** to the backseat, where Meg and Stewie sit with Brian. (Chris is in the way back.) Brian has his head stuck out the window, looking very much like a dog enjoying the oncoming rush of air. He casually brings his hand into frame and takes a long, satisfying drag on a cigarette, tilting his head up to exhale.

END OF SHOW

38 END