

FAMILY GUY

"I Am Peter, Hear Me Roar"

Production #2ACX03

Written by

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TABLE DRAFT
March 25, 1999

"I Am Peter, Hear Me Roar"

CAST LIST FOR #2ACX03:

PETER GRIFFIN.....SETH MACFARLANE
LOIS GRIFFIN.....ALEX BORSTEIN
CHRIS GRIFFIN.....SETH GREEN (SUB: MATT WEITZMAN)
MEG GRIFFIN.....TBD (SUB: ALEX BORSTEIN)
STEWIE GRIFFIN.....SETH MACFARLANE
BRIAN GRIFFIN.....SETH MACFARLANE
ALICE.....TBD (SUB: ALEX BORSTEIN)
ANGEL.....TBD (SUB: CHRIS SHERIDAN)
CHEF.....TBD (SUB: DANNY SMITH)
CLEVELAND.....MIKE HENRY
DEBBIE.....JENNIFER TILLY (SUB: ALEX BORSTEIN)
ELEANOR.....TBD (SUB: ALEX BORSTEIN)
FAT ALBERT.....TBD (SUB: SETH MACFARLANE)
GLORIA IRONBACHS.....TBD (SUB: ALEX BORSTEIN)
GOD.....SETH MACFARLANE
GUYS.....ALL
JACK.....TBD (SUB: MIKE BARKER)
JESSE JACKSON.....TBD (SUB: DANNY SMITH)
JOE.....PATRICK WARBURTON (SUB: DANNY SMITH)
JOHNSON.....SETH MACFARLANE
KEVIN NEALON.....TBD (SUB: MIKE BARKER)
MARK.....TBD (SUB: CHRIS SHERIDAN)
MISS WATSON.....TBD (SUB: ALEX BORSTEIN)
MR. WEED.....CARLOS ALAZRAQUI (SUB: CRAIG HOFFMAN)
NARRATOR.....SETH MACFARLANE
QUAGMIRE.....SETH MACFARLANE
ROSE.....TBD (SUB: CRAIG HOFFMAN)
SALESMAN.....TBD (SUB: DANNY SMITH)
SARAH.....TBD (SUB: ALEX BORSTEIN)
SPEAKER.....TBD (SUB: MATT WEITZMAN)
WOMAN.....TBD (SUB: RICKY BLITT)
WOMAN #1.....TBD (SUB: ALEX BORSTEIN)
WOMEN.....ALL

ACT ONE

EXT. GRIFFINS' FRONT YARD - DAY

CHRIS and PETER are in their underwear, running through the sprinkler and giggling gleefully.

PETER/CHRIS

Hehehehe! / (CHRIS'S FUNNY LAUGH)

The car pulls into the driveway. Lois gets out and loads four grocery bags into her arms. As she slowly makes her way to the house, PETER runs toward her.

PETER

Geez, Lois, let me lighten your load there.

LOIS

Thanks, honey.

Peter reaches into a bag, pulls out a gallon of milk, empties the bottle of milk, then puts the empty bottle back in the bag.

PETER

By the way, we need milk.

Peter heads for the mailbox.

LOIS

Peter!

CHRIS

I'll carry 'em, Mom. After all, you carried me for thirteen months.

LOIS

Thank you. (POINTEDLY) At least one of my boys is a gentleman.

Chris takes the groceries into the house as Peter walks up, reading one of the letters.

PETER

Holy crap, we won a boat. A free
freakin' boat.

LOIS

Peter, nobody gives things away for
free.

PETER

That's not true. I know plenty of
people who give things away.

EXT. TIBETAN RALLY - DAY (FLASHBACK)

Peter stands before a large group of PROTESTORS with signs
that read, "FREE TIBET."

PETER

I'll take it!

He dashes to a pay phone and dials.

PETER (CONT'D)

Hello, China? I have something you
may want, but it's going to cost
you... That's right. All the tea.

EXT. GRIFFINS' FRONT YARD - (BACK TO SCENE)

PETER

According to this letter, all I gotta
do is sit through some lame-ass time-
share presentation. Lois, I am gonna
be the first guy on Spooner Street to
have his own boat.

We see down the street, CLEVELAND, QUAGMIRE, JOE, and several
other NEIGHBORS each pull envelopes out of their mailbox.

QUAGMIRE

Whoa, all hands on deck! I'm gettin'
a boat!

CLEVELAND

Hey, Quagmire! I am also getting a
boat, too!

JOE

Right on! I can't wait to get my sea-
legs! Yeeeah!

Peter watches as Joe spins around in his wheelchair.

PETER

Well, at least I'll be the fattest
guy on Spooner Street to get a boat.

We see FAT ALBERT down the street holding up a letter in
front of his house.

FAT ALBERT

Hey, hey, hey. I'm gettin' a boat!

PETER

Aw, man, even Della Reese is gettin'
a boat.

EXT./ESTAB. QUAHOG AIRPORT INN - DAY

INT. QUAHOG AIRPORT INN - SAME

A SPEAKER stands in front of the CROWD. Up on the projection
screen we see slides of idyllic condos nestled up against
palm trees on a beach.

SPEAKER

These wonderful homes on this
beautifully secluded island can be
yours with almost no strings
attached...

As he says this, the next slide appears and it's a picture of
an OGRE mauling TWO PEOPLE on the beach. He laughs
uncomfortably, then speeds through the next few slides.

SPEAKER (CONT'D)

Beautiful island, nothing out of the
ordinary here, just beautiful homes
and nothing else.

The slides he speeds through are of the Ogre eating SOMEONE,
PEOPLE running for their lives, the Ogre bashing one of the
condos to pieces. Finally, he comes again to a slide of a
beautiful home.

SPEAKER (CONT'D)

Each residence has two hundred feet
of pristine ocean front. No city
noise, no ogres, no pollution...

As the speaker drones on, the CAMERA PANS the group from
Spooner Street. One by one we see, Cleveland, LORETTA, Joe,
DEBBIE, Quagmire and Lois. When we get to Peter, we see him
snoring, fast asleep.

LOIS

Peter, stop snoring.

PETER

(JOLTING AWAKE, BUT EYES STILL

CLOSED) What? Huh?

Peter pulls off his glasses. We see he has two closed eyes
painted on the lenses.

PETER (CONT'D)

(RE: GLASSES) Crap, I knew these things weren't gonna work.

INT. PRIVATE OFFICE - LATER

Peter and Lois are seated before a desk, waiting. On the open door we see the lettering: "Colin Lewis, Sales Rep."

LOIS

(NERVOUS) Oh, I hate these high-pressure sales situations.

PETER

I know what you're getting at. You're afraid that because you're a woman, you're gonna do something stupid like buy that time-share or not realize your husband taped over our wedding video with softcore cable porn. Don't worry, I'll take care of it.

The same greasy SALESMAN we've seen in other episodes, enters.

SALESMAN

Hello, Mr. and Mrs. Griffin. Now, I know you've been here all day so, (HANDING THEM A CONTRACT) if you'll just sign this contract without reading it, I'll take your blank check and you won't not be not loving your time-share before you know it.

PETER

Look, slick. We're not gonna buy
your lousy time-share. Now where's
my boat?

Peter gives a cocky grin to Lois.

SALESMAN

Hold on, you have a choice. You can
have the boat... or the Mystery Box!
He indicates a bread-box sized box on a small table.

LOIS

What, are you crazy? We'll take the
boat.

PETER

Not so fast, Lois. A boat's a boat,
but the Mystery Box could be
anything! It could even be a boat!
You know how much we've wanted one of
those.

LOIS

Then let's just--

PETER

(QUICKLY) We'll take the box.

INT. GRIFFINS' CAR - LATER

As Peter drives home, Lois is clearly angry. She holds two
tickets in her hand.

LOIS

"We'll take the box." You gave up a boat for two tickets to a crappy comedy club.

PETER

Come on, Lois. You act as if this is the first time I've ever done something stupid. Remember that time I was supposed to get that boat?

INT. PRIVATE OFFICE - DAY (FLASHBACK)

Peter and Lois stand in the office with the salesman, exactly as they were in the last scene.

PETER

A boat's a boat, but the Mystery Box could be anything! It could even be a boat! You know how much we've wanted one of those.

LOIS

Then let's just--

PETER

(QUICKLY) We'll take the box.

INT. GRIFFINS' BACKYARD - (BACK TO PRESENT)

LOIS

Peter, that's what I'm talking about. That just happened ten minutes ago.

PETER

I rest my case. Besides, I'll bet
nobody took the boat. Who could
resist the call of the Mystery Box?

As they pull into Spooner Street, they're passed by Cleveland and Loretta inexplicably driving a speedboat on the street. They see Quagmire doing "doughnuts" in front of his house in his boat.

QUAGMIRE

Look at me! I'm the man in the boat!
Awwright!

Joe and Debbie ride up next to Peter. They're also driving a boat. Joe wears a Captain's hat.

DEBBIE

Joe, look to the right. It's the
Griffins.

JOE

We're nautical now, baby. That's
called "starboard." But I'll forgive
you because you sex me up. Give me
some sugar.

Debbie gives Joe a **kiss**. Joe then turns to Peter and Lois.

JOE (CONT'D)

Hey, neighbors. Where's your boat?

LOIS

We didn't take the boat. We took the
Mystery Box. (GLARES AT PETER) Hop in.

JOE

You shoulda gone with the boat --
this thing's wicked awesome! Except
for these tickets to that crappy
comedy club that came with it. That
place blows! Eat my wake!

Joe honks his boat horn and speeds away, spraying dirt onto Peter's windshield. Peter steams.

EXT./ESTAB. COMEDY CLUB - NIGHT

The marquee reads "Hack's Comedy Club" Another sign reads, "Tonight featuring comics from cancelled TV shows!"

INT. COMEDY CLUB - SAME

Peter, Lois, Brian, Cleveland, Loretta, JOe, Debbie, and Quagmire sit in the Comedy Club.

CLEVELAND

Hey, Quagmire. Maybe the comedian
will tell some jokes about boats or
boating or owning a boat.

QUAGMIRE

Yeah. (RE: PETER) Or maybe he'll tell
some jokes about being a sucker.

CLEVELAND

Oh, Quagmire, you are what the
Spaniards call, "El Terrible."

Peter sits, arms crossed, clearly not enjoying this.

BRIAN

What are you so upset about? I never
even knew you liked boats.

PETER

Are you kidding? I've loved boats
ever since we saw "Titanic."

INT. MOVIE THEATER - NIGHT (FLASHBACK)

ON THE MOVIE SCREEN, we see a scene from "Titanic." JACK
(LEO DICAPRIO) and ROSE (KATE WINSLETT) are in one of the
ship's cabins, gazing at each other.

ROSE

Jack, I love you, even though you're
poor.

JACK

Rose, I love you, even though you're
not as pretty as me.

Lois' eyes tear up and she smiles, holding Peter's arm.

PETER

I hate this freakin' movie.

A bunch of people in the audience shushhh Peter. Suddenly a
speed boat flies through the theater wall and crashes into
the movie screen. The movie stops.

PETER (CONT'D)

Yes! Thank you, God.

INT. COMEDY CLUB - (BACK TO SCENE)

Peter holds up a sign on the table that reads: "Two Drink
Minimum."

PETER

Two drink minimum my ass. (TO BRIAN)
I'll show them. (TO PASSING WAITRESS)
I'd like ten drinks please.

BRIAN

You know, I'll bet if you threw a bunch of money on the floor, that'd really piss them off.

INT. COMEDY CLUB - LATER

Eight or nine empty beer bottles lie in front of Peter on the table. He's hammered.

PETER

This comic sucks. He couldn't make me laugh even if I was laughing my ass off and he was making me do it!
(TO O.S. STAGE) Come on, Skinny, make me laugh!

LOIS

Peter, that's a microphone stand.

WIDEN TO REVEAL Peter was yelling at the microphone stand on-stage.

PETER

(SLURRING) Well, pardon me for thinking a microphone stand in a comedy club should tell a joke or two. I guess I'm old-fashioned that way. (TO MIC-STAND) Look at you, standing there with your fancy cord!

KEVIN NEALON steps up to the mic.

KEVIN NEALON

Hi, I'm Kevin Nealon, welcome to...

PETER

Ha! Ha! Very funny!

KEVIN NEALON

Excuse me, sir. I haven't even--

PETER

Oh, that one was hilarious! That was even funnier than your first joke.

Hey, put skinny back up there.

LOIS

(EMBARRASSED) Peter...

KEVIN NEALON

You think this is easy? You want to come up here and try this?

PETER

I thought you'd never ask.

Peter stands.

BRIAN

Peter, I don't think you should do this. You've never had a lot of luck telling jokes.

EXT. "PLANET OF THE APES" PRISON CAMP - DAY (FLASHBACK)

Hundred of APES in military garb stand holding rifles. Peter, in a large cage, addresses them.

PETER

Okay, okay. How many dirty stinking apes does it take to screw in a lightbulb? Three.

(MORE)

PETER (CONT'D)

One dirty stinking ape to screw in
the lightbulb and two dirty stinking
apes to throw feces at each other.

Hehehehehe.

The apes all cock their rifles in unison.

INT. COMEDY CLUB - (BACK TO SCENE)

PETER

Don't worry. I got it under control.

Peter takes a swig of beer then sticks the bottle upside-down
in his pocket. He stumbles up onto the stage.

PETER (CONT'D)

Hey, how about that Viagra, huh? You
know what that stuff does? Huh? Huh?

The beer Peter put in his pocket has created a large wet
stain on his crotch. The audience **laughs** at him. Peter
thinks they're digging his act.

PETER (CONT'D)

Hey, what would happen if a priest
took some of that stuff. I bet
they're not allowed to. Huh? Huh?

The stain on Peter's crotch slowly grows even bigger. The
audience howls with **laughter**.

EXT./ESTAB. GRIFFINS' HOUSE - NEXT MORNING

INT. GRIFFINS' KITCHEN - THE NEXT MORNING

Peter sits at the table with Stewie as Lois makes breakfast.

PETER

Hey, Lois, what do you call a woman
who takes forever to cook breakfast?

LOIS

(TIRED OF IT) I said I wasn't playing
this game.

PETER

You call her 'Lois.' Hehehehehe.

Lois rolls her eyes. Stewie laughs.

STEWIE

Well, the fat man made a funny. I
rather enjoyed that. (THEN, TO LOIS)
Yes, yes, you cook very slowly. As
a matter of fact, if you were any
slower at cooking, you... wouldn't be
cooking very fast at all, now, would
you? (THEN, TO HIMSELF) That one
wasn't very good.

LOIS

Peter, I told you, they were laughing
at you because it looked like you
peed yourself, not because they liked
your jokes.

PETER

Maybe that was part of my act. Urine
happens to be very edgy, but I guess
an unfunny person like you wouldn't
understand that.

STEWIE

Okay, I've got it. (TO LOIS) If you cooked any more slowly, you wouldn't need an egg timer, you'd need an egg calendar. Oh, that's right. I went there.

EXT./ESTAB. HAPPY-GO-LUCKY TOY FACTORY - DAY

INT. HAPPY-GO-LUCKY TOY FACTORY - SAME

Peter is at work, standing with a group of MALE CO-WORKERS.

PETER

Okay, what did one woman say to the other woman? Blah-blah-blah-blah-blah. Hehehehe.

The guys laugh.

GUYS

That's funny. / Good one. / Yeah, that's how they talk.

SARAH, a prudish-looking woman, crosses up to them.

SARAH

(SMILING, CURIOUS) Are you telling jokes? I love jokes.

Peter's co-workers stop laughing. A beat.

PETER

(TO SARAH) Okay, what did one woman say to the other woman?

The other workers quickly disperse.

SARAH

I don't know. What?

PETER

Blah-blah-blah-blah-blah. Hehehehe.

(A BEAT) Blah-blah-blah-blah-blah.

Hehehehe. (BEAT) Blah-blah-blah-blah-blah.

INT. MR. WEED'S OFFICE - LATER

MR. WEED sits at his desk, across from GLORIA IRONBACHS, a stern-looking, feminist lawyer in a conservative pantsuit, her hair tightly pulled back. Peter enters.

PETER

You wanted to see me, Mr. Weed?

MR. WEED

Peter, we have a problem.

GLORIA IRONBACHS

(STANDS) Mr. Griffin, I'm Gloria Ironbachs. I represent one of your co-workers, Sarah Bennet. She's suing you and the company for sexual harassment.

PETER

(TO MR. WEED) Now just hold on a second. Which one is Sarah? The ugly one, or the kind-of-slutty one who hangs out at the Xerox machine?

END OF ACT ONE

ACT TWO

EXT./ESTAB. HAPPY-GO-LUCKY TOY COMPANY - DAY

INT. MR. WEED'S OFFICE - SAME

Peter, Mr. Weed and Gloria Ironbachs are there.

GLORIA IRONBACHS

Sexual harassment is a very serious charge, Mr. Griffin.

PETER

First of all, if I can speak in my own defense, all I did was tell a little joke. Second of all, women are not people. They are devices built by the Lord Jesus Christ for our entertainment.

MR. WEED

Ms. Ironbachs, this company in no way condones Peter's conduct. In fact, a film on employee relations has been a mandatory part of our personnel training for fifty years.

INT. 1950'S OFFICE - DAY (CUTAWAY)

A scratchy, black-and-white film of a 1950's office. A row of WOMEN are typing as a NARRATOR strolls into frame.

NARRATOR

Irrational and emotionally fragile by nature, female co-workers are a peculiar animal.

(MORE)

NARRATOR (CONT'D)

They are very insecure about their appearance. Be sure to tell them how good they look every day. Even if they're homely and unkempt.

He turns to a homely, unkempt woman named MURIEL.

NARRATOR (CONT'D)

You're doing a great job, Muriel, and you're prettier than Mamie Van Doren.

Muriel smiles and the Narrator turns and winks to the CAMERA.

NARRATOR (CONT'D)

And remember, nothing says "good job" like a firm, open-palmed slap on the behind.

The Narrator walks past ANOTHER GAL and slaps her ass. She smiles and puts her hand to her mouth, blushing with pride.

NARRATOR (CONT'D)

It's important to remember that cigarettes are as healthy as vitamins, most women are only in the workplace to snare a husband. And fair warning -- (SMILES) it could be you.

INT. WEDDING CHAPEL - CONTINUOUS (FLASHBACK)

The Narrator stands next to a COUPLE who are being married. The PRIEST slaps the bride on the ass.

NARRATOR (CONT'D)

(CHUCKLES, THEN) Now, that's a happy ending.

Everybody, including the bride, smiles into the CAMERA.

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

GLORIA IRONBACHS

Mr. Weed, my client isn't after your company's money. Unfortunately. What we want is to get this man fixed.

PETER

Oh my God! (DEFIANTLY) Look, lady, if you want little Peter, you're gonna have to pry him out of my cold, dead hand!

MR. WEED

Peter, she's talking about fixing your attitude. (MEEKLY) Aren't you?

GLORIA IRONBACHS

I teach a sensitivity training class for the Women's Action Coalition. If Mr. Griffin completes my course, we'll drop the lawsuit. (TO PETER) So, Mr. Griffin, will I see you there?

PETER

You know, if I wasn't so sure you were a lesbian, I'd say you were coming on to me.

EXT./ESTAB. QUAHOG WOMEN'S CENTER - NIGHT

A sign out front reads: "TONIGHT: Sensitivity Course.
TOMORROW: Pie Eating Contest."

INT. CLASSROOM - SAME

Peter and a dozen or so other MEN sit in a classroom. At the front of the class stands Gloria Ironbachs.

GLORIA IRONBACHS

Let's do some role-playing. I'll
play an office assistant. Mark, why
don't you come up and play the boss
and we'll see what you've learned
tonight.

Gloria sits at a desk as MARK crosses up next to it. Gloria stands, handing Mark some files.

GLORIA IRONBACHS (CONT'D)

The filing is done, sir.

Mark takes the files from Gloria.

MARK

(BRAINWASHED) Thank you, Ms.
Ironbachs. That will be all for the
day. I am only your boss because I
have a penis. Otherwise, you are my
equal in every way.

GLORIA IRONBACHS

Excellent, Mark. Peter, why don't
you come up here and give it a try.

Mark takes a seat as Peter takes his place next to the desk. Gloria hands Peter some files.

GLORIA IRONBACHS (CONT'D)

The filing is done, sir.

PETER

Thank you, Ms. Ironbachs. That will be all for the day. I will give you a raise tomorrow if you come to work without a shirt on.

GLORIA IRONBACHS

(OFFENDED) Mr. Griffin!

PETER

I'm sorry, that came out wrong. Let me try again. (BEAT) Nice ass.

GLORIA IRONBACHS

You haven't heard a word I've said.

PETER

Now, that's not fair. I've heard everything you've said. It's just that there are some subtleties to the rules that aren't so easy to understand. (REACHES OUT AND SQUEEZES HER BOOB TWICE) Honk-honk.

GLORIA IRONBACHS

That's it. Obviously, normal sensitivity training isn't enough for you. No, we're going to have to do something drastic.

INT. GRIFFINS' LIVING ROOM - NIGHT

Peter is there with Lois, Brian and Chris.

BRIAN

You're going to spend a week at a retreat with fifty women? Now I know what you did to deserve this, but what did they do?

CHRIS

Dad, Meg said you're going away because you hate girls. Is that true?

LOIS

Your father doesn't hate girls, Chris. He just doesn't understand us.

PETER

Don't listen to your mother, son. I know all there is to know about women.

Meg enters, she has blood on her finger.

MEG

Mom, where are the band-aids? I cut myself in the kitchen.

Peter grabs Meg's hand.

PETER

(GASP) You... you have blood like us?

BRIAN

I think it'll be good for you, Peter. I mean, you do have a history of being disrespectful to women.

EXT. CITY STREET - DAY (FLASHBACK)

Peter and Brian stand next to a nicely dressed MAN and WOMAN. Peter points to a large mud-puddle at the curb.

PETER

Oh, that's a bad mud-puddle. I
wouldn't want you to step in that and
get your nice shoes all ruined.

Peter takes off his jacket and hands it to Brian. Then he picks up the woman and lays her face down in the mud-puddle. He helps the man walk across the woman's back.

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

BRIAN

Then there was that time you got
caught peeping in the ladies locker
room.

INT. WOMAN'S LOCKER ROOM - DAY (FLASHBACK)

We see Peter's P.O.V. of SCANTILY-CLAD WOMEN through a peephole.

PETER

Okay, move the towel, move the towel.

PULL BACK to reveal Peter is actually standing in the corner of the locker room, holding a small piece of wood with a hole in it, in front of his face.

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

LOIS

Brian's right. I think a week of
learning what women are all about
will be good for you.

PETER

Lois, how many times do I have to
tell you? I am not a sexist.

(LOVINGLY) Now get in bed, my little
penis cozy.

EXT./ESTAB. A COUNTRY ROAD - DAY

A large red bus drives down the road. The side of the bus
reads: "Women on Women Retreat."

INT. ORIENTATION BUS - SAME

Peter sits with a busload of WOMEN. MISS WATSON, a kind
maternal woman in her forties, speaks into a microphone.

MISS WATSON

Hello, Ladies, I'm Miss Watson and
I'm the director of the Women on
Women Retreat. This week we're being
joined by Peter Griffin who has
decided he needs to get more in touch
with his feminine side. I think
you'll agree this world would be a
better place if there were more men
like Peter.

The women murmur agreement.

PETER

I know what you ladies are thinking.
There are fifty of you and only one
of me, but I'm married so there will
be no competing for my sexual favors.

(MORE)

PETER (CONT'D)

Although technically it's not
cheating if you touch me while I'm
asleep.

INT. SEMINAR ROOM - DAY

Peter and a group of women sit in a circle on the floor. A sign reads: "Pregnancy Workshop - A Woman's Gift To The World."

WOMAN

When you first see your baby's little
face looking up at you-- even the
pain of childbirth becomes so worth
it.

PETER

Hold it, hold it. You mean it hurts
to give birth?

WOMAN #1

Peter, you men will never know how
painful it is. It's like taking your
bottom lip and stretching it over
your head to the back of your neck.

PETER

Yeah, right. (LAUGHS) Hurts to have
a baby. Now, you wanna hear some
horror stories? You wouldn't believe
what I had to go through when Lois
was pregnant.

INT. PETER AND LOIS' BEDROOM - NIGHT (FLASHBACK)

Peter's in bed watching TV.

SFX: TV Theme music comes from the TV.

Lois is in the bathroom, kneeling over the toilet. She starts puking her brains out, stopping only long enough to sob in between her retches. Peter rolls his eyes. He grabs for the remote and turns up the volume till it drowns out Lois' puking. (We see the volume lines on the TV.)

EXT. WOODS - DAY

Peter and a group of women sit in a circle, in a clearing in the woods. A sign reads: "Women Talking to Women Workshop." Miss Watson leads the discussion.

MISS WATSON

When sharing criticism with your
fellow woman, make sure to voice it
constructively with care and
understanding.

Miss Watson turns to a nearby woman and puts a hand on her shoulder.

MISS WATSON (CONT'D)

I appreciate your knowledge, but
sometimes you talk a little too much.
(THEN, TO CLASS) Notice I'm making
physical contact with her in order to
establish more of a connection.

PETER

I think you'd make even more of a
connection if you hugged her, too.

MISS WATSON

Very good, Peter, that's true.

Miss Watson hugs the woman.

PETER

That's it. Now rub her back.

Miss Watson rubs the woman's back.

PETER (CONT'D)

Okay, that's good. Comfort her.

(GETTING INTO IT) You like that,
don't you? Yeah, it's okay. It's
okay to like it...

MISS WATSON

Peter--

PETER

No, don't talk. Shhhhh. Just caress
her. It's very natural. That's it,
now smell her a little...

Miss Watson stops hugging the woman. Everyone stares at him.

PETER (CONT'D)

What?

INT. SPA - DAY

A group of women and Peter sit in a Jacuzzi.

PETER

That seminar on eating disorders was
really interesting. But that heinous
broad who was running it?

He sticks his finger down his throat and makes a **gagging**
sound. The other women just stare at him, incredulous.

EXT. FIELD - DAY

Peter and the women are holding a large round blanket like a
fireman's net below a tree. Another woman, ELEANOR is up on
a high branch, clinging to the tree fearfully.

MISS WATSON

Don't be afraid, Eleanor!

ELEANOR

(CRYING) I can't do it!

MISS WATSON

Yes, you can! Trust your sisters!

Jump into the trust quilt!

WOMEN

Jump! / We'll catch you! / We love
you! / Trust us!

Eleanor closes her eyes and jumps. The women and Peter catch her. They all hug her and **congratulate** her. Peter raises his hand.

PETER

Me next! Me next!

EXT. FIELD - MOMENTS LATER

Peter is up in the tree. The women hold on to the blanket, looking up at him.

PETER

Okay, ladies! I'm gonna start with
a Greg Louganis triple salchow, and
tuck into a flying Mary Lou Retton
half-caf--

The branch **snaps** under his weight. He slides down through the branches, **hitting** every branch along the way.

PETER (CONT'D)

Ah! Damn! (ETC.)

Just before he hits the ground, his lower lip catches on a branch. He hangs there for a moment, **screaming**, then continues falling and the lip stretches up over his head until it hits the back of his neck.

He **slams** into the ground and tries to scream, but with his lip pulled over his head all we can hear is a **muffled yelp**. Miss Watson approaches him.

MISS WATSON

Today... you are a woman.

Peter sits silently, completely in shock.

EXT. GRIFFINS' HOUSE - DAY

The woman's retreat bus pulls up and Peter gets off. He waves as the bus drives away, then turns to see Lois, Chris, Meg, and Stewie standing at the front door.

LOIS

Welcome back, Peter.

Peter drops his luggage and runs to his family. He picks up Lois, gives her a big **kiss** and spins her around.

PETER

I missed you so much.

Peter hugs and **kisses** Meg, and then Chris. He **kisses** Stewie. Stewie **spits** on him. Brian exits the house.

BRIAN

Peter, you're--

Before Brian can finish, Peter scoops him up, **kisses** him on the lips and hugs him tight.

PETER

I missed you, sweetie.

Peter puts Brian down.

PETER (CONT'D)

Well, I'm gonna go freshen up and
rinse out a few things. Excuse me.

Peter enters the house. The family stares at him, stunned.

CHRIS

Oh my god! Dad's a chick!

END OF ACT TWO

ACT THREE

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. PETER AND LOIS' BEDROOM - SAME

Peter and Lois lie in bed, cuddling.

LOIS

Peter, I love what that women's
retreat did for you. I can't
remember the last time we cuddled
like this.

PETER

(BABY TALK) I can't remember the last
time I loved you so much.

LOIS

How did you get so sweet?

PETER

(BABY TALK) When I was born, my mommy
dunked me in a barrel of sugar.

LOIS

You are so cute.

PETER

(BABY TALK) No, you're cute like a
little bunny.

PULL BACK to reveal Brian, on the foot of the bed.

BRIAN

(DISGUSTED) Oh, for god's sake.

He gets up, grabs a blanket and exits.

INT. GRIFFINS' HALLWAY - MOMENTS LATER

Brian, carrying his blanket, walks down the hall to Stewie's room and enters. A moment later, Stewie's crib (with Stewie asleep in it) is pushed out into the hallway. Then the door closes.

STEWIE

(IN HIS SLEEP) Uh-huh, yes, I'll have
the coffee cake.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Peter talks on the phone.

QUAGMIRE (O.S.)

Hey, Peter, what's up?

PETER

Not much.

There's a beat.

QUAGMIRE (O.S.)

Well, whattya want?

PETER

Nothing. I'm just callin' to talk.

(BEAT) Watcha thinkin' about?

QUAGMIRE (O.S.)

Whattya mean, "What am I thinkin'
about?" You called me.

PETER

I just wanted to say "Hi." What're
you--

Realizing the conversation's going nowhere, Quagmire hangs up.

EXT. JOE AND DEBBIE'S HOUSE - DAY

Peter stands in front of Joe and Debbie's house, casually sipping coffee with Debbie.

PETER

And the Wenigs two houses down from you? I think she's having an affair.

DEBBIE

(CAN'T BELIEVE IT) You're kidding.

PETER

Nope. I mean, I see this car parked out front every day -- very suspicious. (REMEMBERING) Oh my God, oh my God, I can't believe I almost forgot to tell you this. You know the little O'Leary girl, father's a teacher down at the Voc Tech? (LOOKS AROUND, THEN WHISPERS) Pregnant.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. STEWIE'S BEDROOM - SAME

Stewie is napping in his crib. Peter and Lois stand over him. Peter lovingly caresses Stewie's face.

PETER

Sometimes I just can't believe we could make something so beautiful.

Peter gets misty. Lois hugs him.

LOIS

He looks just like his father.

PETER

Boy, I really appreciate all the hard work you did giving birth and motherin' our kids. (SIGHS) I'll never know that joy.

LOIS

Peter, I'm sure you would've been a great mother if you had had the chance.

PETER

You think so?

LOIS

I know so.

Lois **kisses** him and exits. After she's gone, Peter picks up a sleeping Stewie and holds him for a moment. He then lifts up his shirt revealing his left boob. He puts his boob in Stewie's mouth and Stewie, still asleep, instinctively begins **suckling**. Peter smiles. Stewie wakes up and continues **suckling** for a second but suddenly realizes something is desperately wrong. He pulls back and sees he was sucking on Peter's boob and reacts as if he's just witnessed a thousand horrors, unable to even utter a word. He **gags, dry-heaving**.

EXT. PARK - DAY

Peter and Cleveland sit on a bench. Peter, who wears short culottes, finishes an ice cream cone.

PETER

Why did you let me eat that? I am getting so fat.

CLEVELAND

(LAUGHS) Oh, Peter, a little ice cream won't make a difference in that Winnebago you call your stomach.

This hits Peter like a ton of bricks.

PETER

I can't believe you just said that.
You know I have a slow metabolism.

CLEVELAND

And fast hands to shove food all up
in your mouth.

INT. CLEVELAND'S DELI - DAY (FLASHBACK)

Cleveland stands behind the deli counter, waiting on Peter.

PETER

What's that?

CLEVELAND

Raw sausage.

PETER

What do you think the inside of it
tastes like?

CLEVELAND

Oh, I don't know. Probably nasty.

A beat. Peter squeezes the raw meat out of the sausage into
his mouth.

PETER

Oh yeah, that's bad. You got a glass
of melted butter I could wash that
down with?

EXT. PARK - DAY (BACK TO SCENE)

CLEVELAND

Quagmire and I call you fat all the time. And you call me fat. It's how we josh one another.

PETER

You do think I'm fat. Not everyone can look like the girls on the covers of those fashion magazines.

Peter walks away in a huff. Cleveland follows.

CLEVELAND

Peter, wait-- (THEN, NOTICING) Peter, did you shave your legs?

EXT./ESTAB. HAPPY-GO-LUCKY TOY FACTORY - DAY

INT. HAPPY-GO-LUCKY TOY COMPANY - SAME

ALICE, one of Peter's co-workers, dresses a doll. Peter looks on.

PETER

You know, that doll is definitely a "Spring." What if we lost the blouse and put her in a pastel sweater-set? Alice quickly changes the doll.

ALICE

Oh, that is so much better. Thanks, Peter.

JOHNSON approaches Peter.

JOHNSON

Peter, from now you're working the
quality control line.

PETER

Really? Says who?

JOHNSON

Says me. I just got promoted to
supervisor.

PETER

You got promoted? But I've been with
this company longer than you!

JOHNSON

Well, I guess I'm more qualified.

PETER

Fiddlesticks! (THEN:) Oh, I see
what's going on here. The only
reason you got that promotion is
because you're a man! It's not fair!

Peter covers his mouth with his hand, trying to stifle the
tears, but he starts **bawling** anyway. He runs out.

INT. LADIES' ROOM - MOMENTS LATER

Peter leans on the counter, **crying**. He glances up and
catches his reflection in the mirror. He stares at himself
and wipes his running mascara with a tissue. He **sniffs** and
gets a very determined look on his face.

PETER

As God is my witness, I will never
let them keep me down again!

He stuffs the tissue up his sleeve and walks determinedly out of the bathroom. After a beat, a WOMAN peeks out of a stall, confused.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' KITCHEN - SAME

Lois is cooking. Meg sits at the table. Peter enters.

PETER

Lois, what-what are you doing?

LOIS

I'm making dinner. And it's your favorite -- shepherd's pie.

PETER

Oh, this is just great. First I lose out on a promotion at work to a man. Now my own wife is forced to cook dinner for her husband-- also a man. Her husband who-- I might add-- is probably out at some bar right now drinking with his buddies.

LOIS

Peter, you're my husband.

PETER

Then shame on me, Lois. Shame on me.

Stewie enters.

STEWIE

Mother, I come bearing a gift. I'll give you a hint-- it's in my diaper and it's not a toaster.

LOIS

Meg, would you change Stewie?

MEG

(SARCASTIC) Gee, can I?

STEWIE

Anyone but her. Last time, she left my dead-eye dirtier than a Guatemalan cathouse.

PETER

Lois, why do women have to wait on men like they're babies? If I had my way, Stewie would clean his own diaper.

STEWIE

Oh, I would, would I? Unfortunately for you, you prehistoric pot-belly, your threats are as empty as your teat.

LOIS

Peter, he's a baby. If God wanted babies to take care of themselves, he would've made them stay in the womb 'til they were twenty-five.

PETER

"He?" Oh, so now we're assuming God is a man? Have you ever considered that maybe God is a woman?

EXT. HEAVEN - DAY (CUTAWAY)

A feminine GOD sits at her desk. An ANGEL walks through God's office door.

ANGEL

I created that earthquake you wanted
in Colombia.

GOD

(NOT LOOKING UP) Fine.

A beat.

ANGEL

You're not mad at me, are you?

God doesn't answer.

ANGEL (CONT'D)

You are mad. You're mad at me. What
did I do?

GOD

(LOOKING UP) I shouldn't have to tell
you. You should just know.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

EXT. GRIFFINS' FRONT YARD - SAME

Peter is putting a bumper sticker on his car. It reads: "My
Other Penis Is A Vagina." Meg crosses up to him.

MEG

Dad, a bunch of my friends are going
to Worcester for a concert tonight.

(MORE)

MEG (CONT'D)

Should I go and stay out real late even if you, my father who's a man, tried to oppress me by telling me to get back early?

PETER

Yes, Meg, you should stay out as late as you want no matter what I say. In fact, why don't you just come back tomorrow.

Lois overhears and walks up to them.

LOIS

Oh, no, she is not staying overnight.

PETER

"She?" Lois, she has a name. And she needs to establish her independence. Gloria Ironbachs gave a talk on it today at the Women's Action Coalition.

LOIS

Since when do you belong to a Women's Action Coalition?

PETER

Actually, it's not official yet, but (FINGERS CROSSED) I'm hoping my membership clears in time for the charity dinner on Sunday.

He hands Meg some money and a condom.

PETER (CONT'D)

Okay, honey, here's money for a hotel room and a condom. (EARNESTLY) Own your sexuality, Meg.

Peter crosses away. Lois snatches the condom and the money away from Meg.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. PETER AND LOIS' BEDROOM - SAME

Peter sits in bed reading Gloria Ironbachs' new book, "Men Are From Mars, And They're Evil." Lois, in her nightgown, snuggles up to him, kissing him on the cheek. He pulls away from her.

PETER

Lois.

LOIS

Honey, I enjoy cuddling, but sometimes I'd like to have more than that, too. (CARESSING HIS ARM) If you know what I mean.

PETER

Look, Gloria Ironbachs says that men use sex to assert their power. I would never disrespect you by having sex with you.

LOIS

Peter, it's not disrespectful for a man to make love to a woman if she wants him to.

PETER

Lois, you're a human being. You're
not a woman.

Lois sighs, frustrated.

EXT./ESTAB. QUAGMIRE'S HOUSE - DAY

INT. QUAGMIRE'S HOUSE - SAME

There's a knock on the door. Quagmire opens it, revealing
Lois.

QUAGMIRE

Lois. How expected.

LOIS

Hi, Glenn, I'm sorry to bother you.
Is this a bad time?

QUAGMIRE

It's never a bad time when you're
with the Q-man. Come on in.

As Lois enters, Quagmire quickly glances down at her butt.

LOIS

Well, as you may have noticed,
Peter's been acting a little...
different lately. It was refreshing
at first, but now -- well, he doesn't
even treat me like a woman anymore.

QUAGMIRE

I know where this is going, Lois.
And I'm already semi-there. Oh!

Quagmire closes the door and pushes a button on the wall.
Suddenly, "Quagmire's Theme" -- an instrumental number with
a big band swing beat -- starts playing.

A red atmosphere light comes on and a wall spins around revealing a bar. To the beat of the song, Quagmire walks to the bar, **flipping** a cigarette in his mouth and lighting it. He puts ice cubes in a glass and **pops** champagne.

LOIS

Anyways, Glenn, I was wondering if
you and Cleveland could help change
Peter back to the way he was.

Quagmire freezes for a second. He presses a button on the bar that reads, "Abort." Very quickly, the bar spins around, the cigarette shoots out of his mouth, the red light goes off and and the **music ends** with the sound of a needle being **pulled off a record**.

QUAGMIRE

Of course that's why you're here. Of
course I almost made an ass of
myself. Of course I'll help. Don't
worry, Lois. I'd do everything to
you.

LOIS

What?

QUAGMIRE

(QUICKLY) I'd do anything for you.

EXT. MILLION MAN MARCH - DAY

Cleveland and Peter stand in a sea of BLACK MEN at the Million Man March.

QUAGMIRE

I'm tellin' ya, Cleveland, we should
take Peter to a nudie bar.

(MORE)

QUAGMIRE (CONT'D)

Nothing stirs your manhood like
watching some able Grables wearing
nothing but a smile, awriiight!

Peter **slaps** him.

PETER

Pig.

CLEVELAND

Peter, you need to learn how to
respect men again. That's what this
Million Man March is all about --
respect for your fellow man.

PETER

I can't respect men, Cleveland. Men
are the reason our world is in such
lousy shape. And they need to hear
the truth.

Before Cleveland can stop him, Peter steps up to the podium

JESSE JACKSON

And the African people of this
country need to stand together--

Peter pushes JESSE JACKSON out of the way and stands facing
the million or so African American men.

PETER

I'd like to say a couple truths to
the men that stand before me.

(MORE)

PETER (CONT'D)

It's your fault we have so much crime
in this country. And it's your fault
we have so much violence in this
country. You are ruining our society
and you should be ashamed.

There is complete silence.

EXT. OVERHEAD SHOT OF THE CITY - MOMENTS LATER

A single white man is running down the street followed by a
million black men.

EXT./ESTAB. QUAHOG WOMEN'S CENTER - NIGHT

A sign reads: "Women's Action Coalition Charity Dinner."

INT. QUAHOG WOMEN'S CENTER - SAME

Peter and Lois stand with a group of WOMEN. Peter's dressed
nicely, Lois wears a dress. Every other woman in the place
is wearing a pants-suit.

PETER

Let's stop spending money on trying
to beat the Russians into space and
start spending it on something
important -- like figuring out how we
can reproduce without men.

The women ~~murmur~~ their agreement. Lois pulls Peter aside.

LOIS

Can we go soon?

PETER

Lois, you don't just walk out of a
five-hundred-dollar-a-plate dinner.

LOIS

What? You spent a thousand dollars
on this dinner without even asking me?

PETER

Oh, so now I need your permission to
spend money? This is why we fight
for equality. Us women are tired of
you men telling us how to live our
lives.

LOIS

Peter, for cryin' out loud, you're
not a woman! I'm the damn woman and
it's about time you started treating
me like one.

Gloria Ironbachs crosses up to them.

GLORIA IRONBACHS

Peter, I'm so glad you could make it.
Peter gives her a "girl" hug.

PETER

You know I wouldn't miss it for the
world. Gloria, this is my life
partner, Lois.

LOIS

(WITH ATTITUDE) I'm his wife.

GLORIA IRONBACHS

"Wife" is a label men use to
subjugate women.

(MORE)

GLORIA IRONBACHS (CONT'D)

We prefer "marital technician." So, Peter tells me you don't have a career of your own?

LOIS

(MESSING WITH HER) Oh, no. I never leave the house. Life outside of my kitchen is so bright and scary. I'm only here because you caught me between pregnancies. That's how come I'm wearing shoes. Aren't they pretty?

GLORIA IRONBACHS

Dear, as long as we keep buying into the system and parading ourselves around like Barbie dolls, we'll never be treated like men.

LOIS

(DROPPING THE ACT) Look, Ms. Steelwool--

GLORIA IRONBACHS AND PETER
Ironbachs.

LOIS

Whatever. I'm a woman. I want to look like one and I want to be treated like one.

GLORIA IRONBACHS

You know, it's that attitude that's holding all of us women back.

LOIS

Since when is it wrong to stay home and raise a family or like how it feels when a man holds you tight? You're welcome to your opinion, but don't you dare impose your values on my family.

GLORIA IRONBACHS

You're a disgrace. Peter deserves better than you. Your children deserve better than you.

Lois **slugs** Gloria Ironbachs in the face. Gloria reels backwards into a plant, then recovers.

GLORIA IRONBACHS (CONT'D)

Normally I wouldn't say this because I'm a feminist. But you punch like a girl.

Gloria **punches** Lois and the fight is on. Peter watches as Lois **hits** Gloria with a left hook. Gloria staggers back and **falls** through a table laden with food, glasses, and silverware. Lois leaps on her and the two continue to **slug** it out leaving a trail of destruction in their wake as they **grunt** and **curse** at one another.

SFX: CATS FIGHTING

PAN OVER next to Lois and Ironbachs to see TWO CATS rolling around on the ground, like women, fighting, pulling each other's hair, etc.

ANGLE ON THE KITCHEN DOOR as a CHEF comes out carrying ten pies.

CHEF

(SINGING) Ten banana cream pies!

Lois and Gloria barrel into the Chef, causing the pies to fall all over them, covering them with banana cream.

ANGLE ON PETER. He can't take his eyes off the fight.

ANGLE ON LOIS AND GLORIA. They fall into a large pool -- which for some reason is in the middle of the ballroom. They fight their way out of the pool and now, both soaking wet, roll on the ground again, tearing each other's clothes off. (We see underwear, nothing naughty.)

ANGLE ON PETER. He looks on, silently -- beads of sweat appearing on his brow.

PETER

Holy crap, this is hot.

ANGLE ON LOIS AND GLORIA. Lois pins Gloria on the ground. Peter grabs Lois' arm and pulls her away.

PETER (CONT'D)

Lois, we gotta go.

As Peter rushes Lois out of there, he stiff-arms several women who stand in their path.

EXT./ESTAB. GRIFFINS' HOUSE - LATER

INT. PETER AND LOIS' BEDROOM - SAME

Peter and Lois lie in bed, looking as if they've just had the best sex of their lives.

LOIS

That was wonderful.

Lois reaches over to him to cuddle, but Peter gets up off the bed and Lois falls on the floor.

PETER

Yeah, it was great. You definitely earned your keep tonight, honey. I'm gonna go get a sandwich.

Peter leans over, gives Lois a kiss and exits.

LOIS

(STILL ON THE FLOOR, WITH A SMILE)

Good to have you back, Peter.

FADE OUT:

END OF SHOW