

FAMILY GUY

"The Cleveland-Loretta Quagmire"

Production #4ACX08

Written by

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Directed by

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Created by

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RECORD DRAFT
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"THE CLEVELAND-LORETTA QUAGMIRE"

CAST LIST FOR #4ACX08:

PETER GRIFFIN.....SETH MACFARLANE
LOIS GRIFFIN.....ALEX BORSTEIN
CHRIS GRIFFIN.....SETH GREEN
MEG GRIFFIN.....MILA KUNIS
STEWIE GRIFFIN.....SETH MACFARLANE
BRIAN GRIFFIN.....SETH MACFARLANE

ACHILLES.....SETH MACFARLANE
ANNOUNCER #1.....JIM FYFE
ANNOUNCER #2.....CHRIS COX
ANNOUNCER #3.....RALPH GARMAN
AUTOMATED VOICE.....ALEX BORSTEIN
BAMM-BAMM.....SETH MACFARLANE
BARBERSHOP QUARTET.....TBD
BASS SINGER.....TBD
BONNIE.....JENNIFER TILLY
CHERYL.....MIRIAM FLYNN
CLEVELAND.....MIKE HENRY
CLEVELAND JR.....MIKE HENRY
COMMERCIAL ANNOUNCER.....SETH MACFARLANE
COP.....RALPH GARMAN
CUBBY.....LINDON SMITH
DARREN.....SETH MACFARLANE
DOCTOR.....SETH MACFARLANE
DRIVER #1.....RALPH GARMAN
DRIVER #2.....DANNY SMITH
EMERIL.....TERRENCE STAMP
EMPEROR.....TERRENCE STAMP
ENDORA.....JANE CARR
GUY.....DANNY SMITH
JIMMY.....CHRIS COX
JOE.....PATRICK WARBURTON
JOHN EDWARD.....JOHN EDWARD
JUNKYARD DOG.....TBD
LORETTA.....ALEX BORSTEIN
MALE ACTOR.....JIM FYFE
MAYOR WEST.....ADAM WEST
MICKEY.....DAVID GOODMAN
PASQUAL.....DENIS MARTEL

PERFORMANCE ARTIST.....MIKE HENRY
QUAGMIRE.....SETH MACFARLANE
RICH GUY.....SETH MACFARLANE
RICH WOMAN.....ALEX BORSTEIN
SAMANTHA.....MIRIAM FLYNN
SANTOS.....DENIS MARTEL
SUPERMAN.....SETH MACFARLANE
TOMMY.....ALEX BORSTEIN
VILLAIN.....TERRENCE STAMP

ACT ONE

EXT./ESTAB. PETER'S FISHING BOAT OUT AT SEA - SUNSET

EXT. PETER'S FISHING BOAT - SAME

PETER wears A CAPTAIN'S JACKET as he stands on the deck with LOIS, CLEVELAND, LORETTA, JOE, BONNIE and QUAGMIRE. Everyone holds a drink as they watch the sunset.

JOE

Peter, thanks a lot for having us out
on your boat.

PETER

No problem.

ANGLE ON the bar, where SANTOS and PASQUAL wear TUXEDOS and make drinks.

LOIS

Peter, are you sure Santos and Pasqual
don't mind coming in on a Saturday to
serve us drinks?

PETER

Are you kidding, Lois? They're
Portuguese, work is their cocaine.
Besides, look at them in their
tuxedos. They look like little
people.

ANGLE ON Santos and Pasqual. *Note: Santos and Pasqual's
dialogue is spoken in Portuguese and subtitled in English.*

SANTOS

Did you pee in the punch?

PASQUAL

Yes, but unfortunately I had already
peed, so I only had a little pee.

ANGLE ON BRIAN and MEG.

BRIAN

(DRUNK) Hey, Meg, how's it going?
Having a good time?

(MORE)

BRIAN (CONT'D)

I'm having a good time. Uh... (TO
SOMEONE O.S.) Hey, what's going on?
(THEN, TO MEG) Uh, you're, listen,
you're seventeen now, right? Uh, I
was thinking, you know, uh, if you
ever wanna, screw around, or
something. (THEN, CALLS O.S.) Hey,
Joe! (THEN, TO MEG) So, uh, something
to mull around the old noggin.

Meg looks horrified as Brian walks away.

ANGLE ON the back of the boat. STEWIE wears A POLO SHIRT
WITH THE COLLAR TURNED-UP. He prepares to drive a golf ball
into the water as CHRIS watches. Stewie takes a long pause,
then finally swings and hooks the ball badly.

STEWIE

Damn! What is it about golf that
always brings out the worst in me?

EXT. GOLF COURSE - DAY (CUTAWAY)

ANNIKA SORENSTAM prepares to tee off. Stewie enters.

STEWIE

So, Annika Sorenstam, you're quite the
female golfer, aren't you? Yes, quite
the female golfer.

A beat. Then Stewie runs up under her skirt and jumps up,
grabbing something hidden. He swings back and forth between
her legs.

STEWIE (CONT'D)

Ha! I knew it! Look! Everybody
look! She's a fraud!

EXT. PETER'S FISHING BOAT - DAY (BACK TO SCENE)

ANGLE ON Quagmire fishing off the side of the boat.

QUAGMIRE

All right, I caught a fish!

Quagmire yanks a huge fish out of the water, which flies through the air and lands head-first in Loretta's cleavage, so just its flapping tail sticks out.

QUAGMIRE (CONT'D)

Ah, sorry about that, Loretta. Hey,
can I have my fish back?

LORETTA

Ah, you gonna have to reach into the
cookie jar.

QUAGMIRE

Wh-- why I can't ju-- You're ki--
You're my best friend's wi-- All
right.

Quagmire sticks his hand in Loretta's cleavage.

LORETTA

Yeah, you go in and get that. Show
that fishy who's boss.

Cleveland walks up, holding a plate of food. Quagmire
freezes, his hand still in Loretta's cleavage.

CLEVELAND

Loretta, they have some of that three-
bean salad you're so fond of. Hey,
Quagmire. *

Cleveland walks away. Quagmire pulls out the fish. *

QUAGMIRE

(JOKING) Well, we'll have to do this
again some time.

LORETTA

You name the time and the place,
little neck.

QUAGMIRE

(THROWN) We -- You -- you -- Wait.

Wha-- Wait, you're...? Yeah -- You

-- Huh?

ANGLE ON Joe, Bonnie, Cleveland, Peter, Lois, Chris, Meg and Brian.

LOIS

Oh, I've always loved charades. Your turn, Joe.

JOE

The category is famous people. Okay, guess who I am.

PETER/LOIS/CHRIS/MEG/CLEVELAND

Ironside. / Christopher Reeve! /

Steven Hawking! / Dr. Strangelove! /

Roy Campanella!

The boat rocks. Joe starts rolling backwards, slowly.

BONNIE/LOIS

Richard Petty! / Lance Armstrong!

PETER

Neil Armstrong! Stretch Armstrong!

Stretch Cunningham! Howard

Cunningham! Patsy Webber!

Joe tumbles off the side of the boat and **splashes** into the water, **gasping** for air and **struggling** to stay afloat.

PETER (CONT'D)

Oh, Natalie Wood! Definitely, Natalie Wood!

BONNIE

Somebody save him, he can't swim!

Over the following, Santos and Pasqual toss a fishing net in and attempt to haul Joe aboard.

PETER

He's not even kicking. Kick, Joe!

Kick!

LOIS

Peter, he's a paraplegic!

PETER

That doesn't mean he can't hear.

Kick, Joe! Kick!

Santos and Pasqual haul in the net, spilling Joe and dozens of flip-flopping fish onto the deck. Joe lays unconscious.

BONNIE

Somebody help him!

Everyone looks unsure. Peter pokes Joe with a fishing rod. No response. Peter kicks him in the side. No response. Peter takes a quick look around then takes Joe's wallet. Pasqual runs in and gives Joe mouth-to-mouth.

PETER

(DISGUSTED) Aw, gay.

Joe vomits water into the air and comes-to. Everyone cheers.

JOE

You were right, Peter. It was Natalie Wood.

EXT./ESTAB. QUAHOG COMMUNITY CENTER - NIGHT

A sign reads: "Tonight: CPR Class. Tomorrow: Attention Deficit Disorder Confer-- Ooh, a butterfly."

INT. CLASSROOM - SAME

The family sits in rows of chairs. At the front of the class is a table with a life-sized CPR DUMMY on it.

PETER

Lois, why the hell do we have to take a stupid CPR class?

LOIS

Because, Peter, none of us knew what to do when Joe was drowning. Now be quiet and pay attention.

The PERFORMANCE ARTIST enters and addresses the class.

PERFORMANCE ARTIST

Hi, there. I'd like to welcome ya'll
to CPR. I see a lot of smiles here in
this room. There's one (POINTS TO
CHRIS). There's another (POINTS TO
MEG). Good. I see that soda up under
your chair. That's all right, soda's
all right on my watch. We also got
Oreos here and fresh coffee.

Everybody likes a snack. Now, who
wants to go first? (BEAT) No takers?
Fine, I'll go first.

ANGLE ON Peter and Lois.

LOIS

Peter, why don't you volunteer?

PETER

Oh, I don't volunteer for anything
since I helped those guys re-paint the
Sistine Chapel.

INT. SISTINE CHAPEL - DAY (FLASHBACK)

Two CARDINALS enter and are shocked to see Peter on a ladder
with a paint brush.

PETER

Yeah, uh, listen, I thought the stuff
that was there was kinda lame, so I
put this up.

WIDEN TO REVEAL Peter has painted the Andre the Giant Obey
face on the ceiling.

PETER (CONT'D)

I figured Andre the Giant would be a
little hipper, you know. Get back
some of those boys you scared away.

INT. CLASSROOM - A LITTLE LATER

Peter is blowing into the dummy's mouth. The Performance Artist stands next to him.

PERFORMANCE ARTIST

And that's pretty much all there is to it.

PETER

It's hard, jagged and tastes like alcohol. Just like kissing Faye Dunaway.

Peter and Lois laugh pretentiously.

PETER (CONT'D)

Easy now.

PERFORMANCE ARTIST

Congratulations. You've all just saved the life of this dummy. (TO DUMMY) Sorry for the insult, but that's what you are.

ANGLE ON Stewie lying next to a CPR BABY.

STEWIE

I can't believe we just did that. Um... but, uh, that stuff about spending the day together tomorrow, um, I forgot, I have a thing... But, uh, you have my e-mail address. So, drop me a line and then I'll have yours. And we'll take it from there. So, uh (POKES BELLY BUTTON AND MAKES "BOOP, BOOP" SOUND) Belly button. Well, I'll see you later.

ANGLE ON the Performance Artist, who hands out certification cards to the family.

PERFORMANCE ARTIST

So, it's official. Ya'll are card-carrying lifesavers.

PETER

Holy crap! A card with my name on it! I am now Peter Griffin, certified CPR. Come on, Lois, I've got lives to save. Everybody files out.

PERFORMANCE ARTIST

Thanks. Be safe. Oh, nobody had any of the coffee. Only a couple of Oreos gone. I'm going to take the rest home. Hmm. Hope I got a Ziploc. Don't want them to get stale. Oh, here's one. (GRABS ZIPLOC) I'm gonna make sure the blue side and the yellow side get together and make the green side, then I know there's no air gettin' in.

EXT. QUAHOG STREET - DAY

A car stops at a red light. The car behind it bumps into it, causing a minor fender-bender. BOTH DRIVERS get out of their cars. They are both unhurt as they inspect the damage to their vehicles.

DRIVER #1

Sorry, I was dialing the phone. Are you all right?

DRIVER #2

Yeah, don't worry about it. It doesn't look like there's any --

Peter runs in from off camera, brandishing his CPR card like a badge.

PETER

Peter Griffin, Certified CPR -- don't
anyone panic.

Peter grabs the driver of the front car, **throwing** him on the
ground, **pounding** on his chest.

DRIVER #2

Aaa! What the hell are you doing?

Peter **blows** into his mouth.

DRIVER #1

You know, I don't think he's hurt.

PETER

(THRUSTS HIS HAND BACK) I'll get to
you in a moment, sir.

PETER (CONT'D)

DRIVER #2

All right, I'm gonna have to check and see if he soiled himself. Sir, sir, sir, I've got -- I've gotta check and see if you soiled yourself. Sir, I'm gonna need you to stop struggling. We gotta get these trousers off. And see if you soiled yourself. All right?

What the hell is wrong with you?! Get off of me! Are you crazy?! Aaa! (Etc.)

DRIVER #1

Get off him, you jacka--

PETER

Sir, I'm gonna need you to step back!

Peter rips open Driver #2's pant leg. He then holds one of Driver #2's legs up, like he's changing a diaper, while he checks the ground beneath his butt.

PETER (CONT'D)

All right, looks like we're clean down here. You guys take it easy. No need to thank me. Just pay it forward.

Peter walks off, leaving the one guy on the ground with shredded trousers and the other one stunned.

EXT. SPOONER STREET - DAY

Brian and Peter walk down the street. During the following, they stop walking.

BRIAN

So, they revoked your CPR card, huh?

PETER

Yeah. I tell ya, this is worse than when they took away my library card for reading while intoxicated.

INT. LIBRARY - DAY (FLASHBACK)

Peter sits in a library reading "Johnny Tremaine." *

PETER *

(DRUNK AND LOUD) Don't be ashamed of your hand, Johnny Tremaine! You still live in exciting times! *

A COP walks up.

PETER (CONT'D)

Ah, crap.

COP

Sir, do you know how loud you were reading?

Peter suddenly takes off, running and reading loudly as the cop pursues him.

PETER *

"The life of a silversmith's apprentice was not an easy one" -- *

AAA! *

Peter **crashes** into a stack of books and falls to the ground. *

EXT. SPOONER STREET - DAY (BACK TO PRESENT)

Brian is squatting. *

PETER

I gotta figure out some way to get
that card back.

Brian stands and **scrapes** his feet several times on the grass. *

BRIAN *

Well, you could always take the class
again. I'm sure they'd give you
another car-- *

Suddenly, Brian's ears perk up, and his tail starts wagging.
We hear the faint sound of a **woman screaming** in the
background. *

BRIAN (CONT'D)

Hey, do you hear that?

PETER

What?

BRIAN

It sounds like someone's screaming.

PETER

(LIKE HE'S TALKING TO LASSIE) What,
what is it, boy? What are you tryin'
to say?

BRIAN

It sounds like Loretta is screaming.

PETER

Trouble at the old mill?

BRIAN

What, are you insane? *

PETER

Somebody fall through the ice?

BRIAN

It's summer.

PETER

Mountain lion?

BRIAN

(BARKS)

PETER

Loretta's in trouble?! Come on, boy!

Peter bolts toward Cleveland and Loretta's house. Brian sighs and follows him.

INT. CLEVELAND AND LORETTA'S LIVING ROOM - SAME

Peter and Brian burst through the front door.

PETER

Peter Griffin, temporarily suspended

CPR -- Holy crap!

ANGLE FROM THE BACK OF THE COUCH. Two sets of feet hang over the edge of the couch. A black set on the bottom and a white set on top. We see Peter and Brian beyond the couch in the doorway, clearly getting a frontal view.

BRIAN

We should go.

They turn and bolt.

ANGLE ON Loretta and the guy, who turns his face toward camera. **IT'S QUAGMIRE!**

QUAGMIRE

What was that?

LORETTA

Shut up and get your eyes back on the prize!

*

*

END OF ACT ONE

ACT TWO

EXT. CLEVELAND AND LORETTA'S HOUSE - DAY

Peter and Brian walk away from the house.

PETER

Boy, that was embarrassing. Walkin'
in on Loretta and Cleveland havin'
sex.

BRIAN

Peter, that wasn't--

PETER

You know, for a large heavyset black
guy, Cleveland's got a cute little
white ass.

BRIAN

That wasn't Cleveland.

PETER

Really? Oh, well, I have been wrong
before.

EXT. STREET - DAY (FLASHBACK)

Peter and the GIANT CHICKEN (from Episode 2ACX06) plummet
forty-seven stories and smash onto the sidewalk below. Peter
lands on the Giant Chicken, unharmed. The Giant Chicken lies
motionless.

Peter picks himself up and, HAVING BEEN THROUGH IT ALL, walks
into the setting sun.

ANGLE ON Peter, dusting off his hands.

PETER

Well, I guess that's the end of him.

Suddenly, the Giant Chicken dives into frame, tackling Peter.
They continue to punch each other furiously as they make
their way up the street. Cars swerve out of the way to avoid
them, plowing into buildings and other people. One car hits
them and they wind up on its hood, punching each other as the
driver swerves, trying to see where he's going. He plows
toward a set of train tracks, just as the bar is coming down.
The car plows through the bar as the train hits it, sending
the car flying into the air, whereupon it lands on top of the
train and tumbles across the cars, throwing Peter and the
Chicken off. The car tumbles over the edge of the train and
explodes. Peter and the Giant Chicken continue to fist
fight, making their way across the cars.

ANGLE ON two guys pushing a manual railroad see-saw fulcrum pump cart a ways behind the train. They **scream** in alarm as Peter and the Giant Chicken tumble off the caboose, landing on the cart, knocking the two guys off. They continue to pump the cart themselves, each one punching the other whenever his end comes down. The push cart derails, tumbling down the side of a ravine and over a cliff.

ZIP PAN down to a cruise ship in the harbor below.

INT. CRUISE SHIP DINING ROOM - CONTINUOUS (FLASHBACK)

A very ritzy black-tie dinner is in progress. A string quartet **plays** as RICH PEOPLE enjoy their steak.

RICH GUY

This isn't medium rare.

RICH WOMAN

Well, you should have them take it back.

Suddenly Peter and the Giant Chicken crash through the glass ceiling, landing in the middle of the affair. Chaos ensues as their fighting continues, completely destroying the dining room as patrons **scream** and run in all directions. Peter and the Giant Chicken plow into the string quartet and start bashing each other with the instruments. The Giant Chicken swings a cello at Peter, missing him and bashing a hole in the floor. The floor **gives way** and they fall through into the engine room. They continue to fight. At one point, Peter throws a punch that misses the Giant Chicken and hits the acceleration lever, causing the huge engine gears to double-speed.

EXT. HARBOR - CONTINUOUS (FLASHBACK)

The boat fishtails and heads full steam for the shore. It plows right through a dock and up onto the shore, plowing right through some fish stands and other buildings, tipping over on its side and plowing up a street, scraping against the ground at full momentum.

ANGLE ON a sign that reads "Airport Next Right."

EXT. AIRPORT TARMAC - CONTINUOUS (FLASHBACK)

ANGLE BEHIND a ground CREWMAN as he directs taxiing planes with orange directional lights. He waves the first jet to the left, the second to the right. The giant cruise ship then comes plowing right through the terminal behind him, running him over. Peter and the Giant Chicken burst through the hull of the bow, continuing their fist fight as a prop plane pivots in front of them (as in "Raiders of the Lost Ark.") The Giant Chicken knocks Peter to the ground and approaches him ominously to finish the job. Peter watches intensely and a smile crosses his face. The Chicken does not see the propeller that's coming up behind him. Suddenly he swivels around at the last moment and **squawks** in horror.

ANGLE ON Peter as yellow feathers fly in his face from off-screen. All is quiet now. Peter dusts himself off and once again walks off into the sunset.

ANGLE ON an orange chicken foot, which twitches slightly.

EXT. CLEVELAND AND LORETTA'S HOUSE - DAY (BACK TO PRESENT)

PETER

Wait a minute. Brian, if that wasn't
Cleveland, then Loretta's having an
affair. (THEN) We can't tell anyone
about this. That is the last thing in
the world we want to do.

*
*
*

FLIP TO:

INT. GRIFFINS' LIVING ROOM - EVENING

Peter stands with Brian in front of Lois, Joe, Bonnie, and Quagmire. Peter and Brian hold all kinds of tourist paraphernalia: Mickey Mouse hats, British flags, suitcases with stickers, grass skirts, a hang glider attached to Peter's back, etc.

PETER

What a day! We've done everything in
the world. So, I guess the only thing
left to do is tell you that Loretta
Brown is having an affair.

Everyone **gasps**.

CLOSE ON Quagmire. We hear his thoughts.

QUAGMIRE (V.O.)

Oh, God. I'm screwed.

LOIS

Peter, how do you know about this?

PETER

Well, I wanna be as delicate as I can
here: I saw her on the couch with some
white guy on top of her goin', bam-bam-
bam--

LOIS

Oh, my god.

PETER

Hold on, Lois. I'm not done. Bam-bam-bam--

BONNIE

When was this?

PETER

Not finished. Bam-bam! And then she's all, "Oh, yeah. Oh, yeah." Bam-bam-bam! Then some suction sound. So, that's what we're dealin' with here. Any thoughts?

QUAGMIRE

(NERVOUS) Any idea who it was, Peter?

PETER

We didn't see his face.

Quagmire laughs a nervous relieved laugh.

BRIAN

All we know is it's a skinny white guy with a tattoo on his left butt cheek.

LOIS

I guess I should have a talk with Loretta.

PETER

Good idea, I'll talk to Cleveland. I got a knack for deliverin' bad news.

INT. HOSPITAL ROOM - DAY (FLASHBACK)

A DOCTOR stands by a SICKLY PATIENT's bed.

DOCTOR

I don't know how to tell you this, Mr.
Devanney. So, I'll let these guys do
it.

Peter bursts in the door with an **orchestral flourish**. He and
the **FOUR MEN** who follow him are all dressed in **BARBERSHOP
QUARTET OUTFITS**. They break into a well-choreographed
routine.

PETER

YOU HAVE AIDS.

BARBERSHOP QUARTET

YES, YOU HAVE AIDS.

PETER

I HATE TO TELL YA BOY, THAT YOU HAVE
AIDS.

BARBERSHOP QUARTET

YOU GOT THE AIDS.

PETER

YOU MAY HAVE CAUGHT IT WHEN YOU STUCK
THAT FILTHY NEEDLE IN HERE (LIFTS UP
THE GUY'S ARM).

BARBERSHOP QUARTET

OR POSSIBLY YOU GOT IT GETTING HUMPED
IN THE REAR.

PETER

It isn't clear.

ALL

BUT WHAT WE'RE CERTAIN OF IS.

PETER

YOU HAVE AIDS.

BARBERSHOP QUARTET

YES, YOU HAVE AIDS.

PETER

NOT H.I.V.

ALL

(SLOWING DOWN) BUT FULL BLOWN AIDS...

BARBERSHOP QUARTET

BE SURE THAT YOU SEE THAT THIS IS NOT
H.I.V...

ALL

BUT FULL... BLOWN... AIDS.

BARBERSHOP QUARTET

NOT H.I.V. BUT FULL BLOWN AIDS.

BASS SINGER

IF IT WAS JUST H.I.V., YOU MIGHT HAVE
A CHANCE.

BARBERSHOP QUARTET

BUT IT'S AIDS.

INT. HAIR SALON - DAY

Loretta is in the chair getting her hair done. Lois enters with Stewie. She sits in the chair next to Loretta.

LOIS

Oh, hi, Loretta.

LORETTA

Lois. I didn't know you had an
appointment today.

LOIS

Oh, you know, gotta touch up my roots,
get my hair did.

She laughs awkwardly.

ANGLE ON Stewie, who sits in a salon chair, his head in the sink. A HAIRDRESSER massages his scalp.

*
*

STEWIE

I saw a picture of Goldie Hawn on the cover of "People" magazine. Do you know, she's eighty-one?

*
*
*
*

ANGLE ON Lois and Loretta.

LOIS

I just love this place. I've been coming here for years. I can't imagine going anywhere else. (POINTED) It would be like cheating.

LORETTA

Yeah, but don't you ever want somebody else to do something different with your hair? You know, tease it, tickle it, pinch it, slap it around a little?

LOIS

Well, sure. But maybe your hairdresser will do that if you just give him a little direction.

LORETTA

Not when your hairdresser is some fat, lazy bastard hangin' out at the Drunken Clam all day, comin' home, fallin' asleep on the couch, watchin' TV. I gotta do my own hair!

LOIS

Mmmhmm. (AWKWARD) Well, I'm glad we had this talk.

ANGLE ON Stewie, who now has a bee-hive hair do.

*

STEWIE

Oh, this is perfect. Now I can move
to 1960's Texas and marry an
astronaut.

*
*
*
*

INT. DRUNKEN CLAM - NIGHT

Peter and Brian drink beers with Cleveland at the bar.

PETER

So, listen, Cleveland... The reason I
asked you out here, uh, I've been
wantin' to talk to you about somethin'
important... In "Superman 2," what is
the story with that cellophane "S"
that Superman rips off his chest and
throws at the bad guy?

INT. FORTRESS OF SOLITUDE - NIGHT (CUTAWAY)

SUPERMAN faces off against the three super-powered Kryptonian
VILLAINS. The biggest one flies toward him. Superman takes
the S off his shirt, which enlarges and wraps around the
large villain, knocking him to the ground. It then
disappears.

VILLAIN

What was that?

SUPERMAN

Yeah, take that, you jerk.

VILLAIN

That was a minor inconvenience.

SUPERMAN

Yeah, well. That's the idea. Slowed
you down.

VILLAIN

I'll say. Ow.

SUPERMAN

You didn't see that coming, did you?

VILLAIN

No.

SUPERMAN

Yeah, well, take that.

INT. DRUNKEN CLAM - NIGHT (BACK TO SCENE)

PETER

Which actually brings me to my next point: uh, your wife's cheatin' on you.

CLEVELAND

What?

PETER

Yeah. It's actually a pretty funny story, true story, uh, Brian and I walked into your house and there was some guy on top of her goin', bam-bam-bam--

BRIAN

Uh, Peter--

PETER

Hang on, I'm not done. Bam-bam-bam --
(TO SOMEONE O.S.) You wanna take it from here, Bamm-Bamm?

PAN OVER to Bamm-Bamm.

Bamm-Bamm

Bam-bam-bam-bam -- (TO SOMEONE O.S.)
You wanna take it from here, Emeril?

PAN OVER to EMERIL sitting next to Bamm-Bamm.

EMERIL

Bam!

PETER

Then some suction sound.

EXT. CLEVELAND AND LORETTA'S HOUSE - NIGHT

Cleveland pulls into the driveway. Quagmire and Loretta's heads pop up in one of the windows. Cleveland gets out of his car. Quagmire exits through a window around the corner (HE'S COMPLETELY NAKED) and tries to sneak away, but Cleveland spots him.

CLEVELAND

(UNSUSPECTING) Oh, hey Glenn.

QUAGMIRE

Uh... H-hey, Cleveland.

CLEVELAND

What are you doing here?

QUAGMIRE

I was just wah-shme-dar-boohupudingy-wa-hedge-clippers.

CLEVELAND

That's cool. All right, Glenn. I'll see you later.

QUAGMIRE

Yep.

Quagmire scurries off as Cleveland enters his house.

INT. CLEVELAND AND LORETTA'S LIVING ROOM - MOMENTS LATER

Cleveland enters to find Loretta standing there IN A ROBE.

CLEVELAND

Loretta, is it true what they're sayin'? Were you really having carnal relations with another gentleman on our yet-to-be-scotch-guarded pull out couch?

LORETTA

I don't know about carnal relations,
but he was nailing me pretty good.

*

*

CLEVELAND

(INCREDULOUS) Why?

LORETTA

'Cause I'm a woman, Cleveland. I need
some passion in my life. I need a
real man. And god knows that ain't
you.

*
*
*

CLEVELAND

Well, I admit after a day of handling
a wide variety of meats and cheeses
down at the deli, I don't always come
home with that Reunite-on-ice
mentality. And for that, I apologize.

LORETTA

Apologize? I cheat on you and you
apologize to me? Cleveland Brown, you
are pathetic.

CLEVELAND

I disagree, but I respect your candor.

LORETTA

Good-bye, Cleveland!

CLEVELAND

I love y--

Loretta slams the door in his face.

INT. GRIFFINS' LIVING ROOM - NIGHT

ANGLE ON the TV.

CLOSE ON an inflatable cartoon-like figure, with wild waving
arms.

COMMERCIAL ANNOUNCER

*

"Whacky Waving Inflatable Arm-Flailing
Tube Man! Whacky Waving Inflatable
Arm-Flailing Tube Man! Wacky Waving
Arm-Flailing Inflatable Tube Man!!"

EXT. WAREHOUSE ROOF - DAY (ON TV)

A GUY stands on the roof, surrounded by several of the waving, inflatable tube men.

GUY

Hi, I'm Al Harrington, president and CEO of Al Harrington's Wacky Waving Inflatable Arm-Flailing Tube Man Emporium and Warehouse. Thanks to a shipping error, I am now currently over stocked on Whacky Waving Inflatable Arm-Flailing Tube Men -- and I am passing the savings on to you!

He waves his hands in the air. We see footage of the waving inflatable tube men over the following.

GUY (CONT'D)

Attract customers to your business...
Make a splash at your next presentation... Keep grandma company... Protect your crops... Confuse your neighbors... African American? Hail a cab... Testify in church... Or just raise the roof. Whatever your Whacky Waving Inflatable Arm-Flailing Tube Man needs are! So, come on down to Al Harrington's Whacky Waving Inflatable Arm-Flailing Tube Man Emporium and Warehouse, Route 2 in Weekapaug!

He waves his arms along with the inflatable waving men.

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

There's a knock at the front door. Lois answers it, revealing Cleveland holding a suitcase.

LOIS

Hi, Cleveland.

PETER

Hey, what are you doing here?

CLEVELAND

Loretta has claimed exclusivity of our
domicile. Mind if I crash on your
couch? *

LOIS

Oh, I'm so sorry to hear that,
Cleveland. Of course, you can stay
here as long as you like. *

PETER

Cleveland, sit down. *

Cleveland sits down next to Peter. Peter pulls an acoustic
guitar from behind the couch. *

PETER (CONT'D)

(TUNING GUITAR) I want to sing a
little song that kept me going when I
had troubles. (BEGINS SINGING A HEART-
FELT RENDITION OF THE "HAWAII FIVE-O"
THEME) Da-da-da-da-da-da. (PICKS UP
SPEED) Da-da-da-da-da-da! Come on, I
know you know the words. Da-da-da-da-
da-da! (ETC.) *

Cleveland has fallen asleep. Peter covers him with a blanket
and tussles his hair. *

PETER (CONT'D)

Yeah, you're gonna be okay. *

He turns out the light and exits. *

INT. GRIFFINS' KITCHEN - MORNING

The family and Cleveland are having breakfast.

LOIS

Now, everybody, Cleveland's gonna be stayin' with us for a few days.

PETER

That's right, kids. So just treat him like one of the family.

CHRIS

You mean like Cousin Jeanine who we're polite to but then mock her diabetes on the drive home? Ha-ha! She can't eat caramel!

PETER

(LAUGHS) Exactly.

Peter **high-fives** Chris.

STEWIE

(TO CLEVELAND) Can I touch your hair? I'm gonna do it, I'm gonna touch it.

Stewie touches Cleveland's hair.

STEWIE (CONT'D)

(DELIGHTED) Oh, it's like a sheep!

INT. GRIFFINS' UPSTAIRS HALLWAY OUTSIDE BATHROOM - EVENING

Cleveland sticks his head out of the bathroom door.

CLEVELAND

Uh, Meg? Could you go downstairs and get the plunger out of the half-bath?

ANGLE ON Meg in the hallway, jaw agape.

INT. GRIFFINS' BATHROOM - MOMENTS LATER

Cleveland stands, supervising Meg as she plunges the toilet.

CLEVELAND

No, over here. That's all paper.

Yeah, that oughta go down.

MEG

Oh, my god!

INT. GRIFFINS' LIVING ROOM - AFTERNOON

Stewie sits next to Rupert on the couch, watching TV. Cleveland enters and sits next to Rupert. Stewie very slowly reaches over, picks up Rupert and moves him to the other side of himself, away from Cleveland.

CLEVELAND

Watching a little T.V., Stewie? *

STEWIE

Yes, yes. The old boob tube. So, uh, *
to catch you up, everyone in the *
M.A.S.H. unit finds Loretta Swit *
attractive. The reasons are unclear.

Lois enters. *

LOIS *

Cleveland, how're you hanging in *
there? *

CLEVELAND *

All right. *

LOIS *

Listen, I just want you to know if you *
ever need to talk or need a shoulder *
to cry-- *

CLEVELAND *

(LAUGHS) Klinger's never gonna make it *
back to Toledo at this rate. *

Lois exits into the kitchen as Cleveland keeps laughing. *

INT. GRIFFINS' KITCHEN - CONTINUOUS *

Brian and Peter sit at the table and drink coffee as Lois enters.

LOIS

You know, Peter, I'm worried about
Cleveland.

(MORE)

LOIS (CONT'D)

His wife cheated on him, kicked him
out of his house and he doesn't seem
affected by it.

BRIAN

He's probably bottling up his
emotions. That's not good for you.

LOIS

Right, I almost got an ulcer after you
shelled out two-hundred bucks for
tickets to "Crossing Over with John
Edward."

INT. "CROSSING OVER WITH JOHN EDWARD" SET - DAY (FLASHBACK)

JOHN EDWARD is on stage. Peter is in the audience, seated
next to Lois, her arms crossed in frustration.

JOHN EDWARD

I'm sensing an "A." Does your name
begin with an "A"?

PETER

No...

JOHN EDWARD

A "B"?

PETER

No...

JOHN EDWARD

"C," "D," "E," "F," "G,"
"H, I, J, K, L, M, N, O, P--"?

PETER

"P"! Peter! My name's Peter!

JOHN EDWARD

Is your name Peter?

PETER

Wow. You are some kind of sorcerer.

INT. GRIFFINS' KITCHEN - DAY (BACK TO PRESENT) *

LOIS *

What Cleveland really needs right now
is to learn how to express his
feelings. *

PETER *

No, what he needs right now is a
revenge lay. And I know just who to
talk to. *

We **TRANSITION** the scene with the Transformers Autobot and
Decepticon symbols. *

INT. QUAGMIRE'S LIVING ROOM - MOMENTS LATER

Quagmire, **WEARING ONLY BRIEFS** is using a **motorized exercise belt**. We hear a **knock**. Quagmire gets off the machine and opens the door, revealing Peter and Brian. *

BRIAN

(AVERTS EYES) Oh, god.

QUAGMIRE

Sorry, guys, let me throw something
on.

Quagmire turns and walks back inside. Brian's eyes widen. *

BRIAN'S P.O.V.: Quagmire has a tattoo on his butt which reads
"How's my humping? Call 555-4867." *

BRIAN *

Peter, look! *

PETER *

Holy crap! That's the tattoo! Well,
I think we're about to find out who
the culprit is. (DIALS CELL PHONE) 555-
4867. *

BRIAN *

Peter-- *

PETER *

Shut up, Brian. I'm sleuthing. *

Quagmire's phone rings. He picks it up. *

QUAGMIRE *

Hello? *

PETER *

Quagmire? *

QUAGMIRE *

Yeah. *

PETER *

It's Peter. What's going on, buddy? *

We're at your house. *

Brian slaps the phone out of Peter's hand. *

BRIAN *

Peter, he's the one we saw sleeping
with Loretta! *

PETER *

Oh, my god. *

QUAGMIRE *

Dammit, I knew this was gonna happen.
Look, I didn't mean it! I knew it was
a mistake! It never felt right.
Please don't tell Cleveland! *

PETER *

Well. All right, Quagmire. *

FLIP TO: *

INT. GRIFFINS' LIVING ROOM - NIGHT *

Peter, Brian, Lois and Cleveland are there. *

PETER *

Cleveland, Quagmire's sleeping with
your wife. *

LOIS *

What? *

CLEVELAND

Quagmire slept with Loretta?

Lois goes to Cleveland.

LOIS

Oh my god, Cleveland, I'm so sorry. I
can only imagine what you must be
feeling right now.

CLEVELAND

It's okay.

BRIAN

It's okay? It's okay to be betrayed
by your wife and your best friend?

CLEVELAND

Better it be Quagmire than someone she
could get a disease from.

LOIS

Cleveland, don't you see? This is why
your wife left you. You don't have
any passion. Sometimes a woman wants
to see her man be a man. You got to
push back a little! You gotta get a
little rough! Oh god, Peter, hit me!

Lois pulls down her pants, revealing a thong.

BRIAN

Yeah!

Brian **slaps** her ass. Lois **yelps** delightedly. There's an
awkward beat. Everybody stares.

BRIAN (CONT'D)

Wow. So that's something about
Quagmire and, uh, Loretta. Huh?

EXT. THEATER - NIGHT

Peter and Cleveland walk down the sidewalk.

PETER

Cleveland, we gotta get your manhood
back. The first thing we're gonna do
is take you to a good, old-fashioned
badass, tough-guy movie.

Reveal a theater marquee that reads: "Troy."

Peter and Cleveland enter.

INT. THEATER - MOMENTS LATER

Peter and Cleveland sit among the crowd watching the movie.

PETER

All right, they're puttin' on their
Army gear. They're gettin' ready to
whoop some ass.

CLEVELAND

You know, you don't have to be a
female to admire Brad Pitt's physical
beauty.

PETER

Yeah, but don't worry. Someone's
gonna get their skull beat in any
minute.

MALE ACTOR (O.S.)

Shall I oil you, Achilles?

ACHILLES (O.S.)

Awesome.

A long beat.

ACHILLES (O.S.) (CONT'D)

Mmm.

PETER

All right, let's get the hell out of
here.

EXT. STADIUM - NIGHT

The marquee reads: "WWE Wrestling Tonight."

INT. STADIUM - SAME

Peter and Cleveland sit amongst thousands of riled-up YOKELS, yelling down at the ring.

PETER (V.O.)

All right, Cleveland, nothin' like a good smackdown to get the testosterone goin'.

JUNKYARD DOG comes out. The crowd boos.

ANGLE ON the ring.

JUNKYARD DOG

I must be in Quahog, 'cause all I see is a bunch of hicks!

The crowd reacts with outrage and leaps to their feet.

PETER

Oh, you take that back, Junkyard Dog!
(TO CLEVELAND) Doesn't he just make you so mad that you wanna go down there and kick his ass?

CLEVELAND

No.

PETER

Well, maybe not him because he's kinda big. But maybe the guy sittin' next to ya? Well, not him, 'cause he's kinda big, too, so you just wanna hit his kid?

Peter punches the BOY next to him.

PETER (CONT'D)

Take that, Junkyard Dog. Ya jerk.

INT. GRIFFINS' LIVING ROOM - DAY

Peter and Cleveland sit on the couch.

PETER

All right, Cleveland, if this doesn't
light a fire in your belly, nothing
will.

Peter puts on a mask, which is just a photograph of
Quagmire's face tied to his head.

PETER (CONT'D)

Hey, look at me, I'm Quagmire, this
couch is Loretta. I'm enjoying having
sex with my best friend's wife! Here
we go! (WAVING HIS ARMS) Sperm!
Sperm! Sperm!

CLEVELAND

(LAUGHS) Those are so his mannerisms.

PETER

Oh, I give up.

Peter walks out, leaving the Quagmire mask on the couch next
to Cleveland. Cleveland picks up the remote and changes
channels.

ANNOUNCER #1 (O.S.)

And now back to "An Affair to
Remember."

Cleveland **grunts**, glances at the Quagmire mask and changes
the channel.

ANNOUNCER #2 (O.S.)

And now back to "Unfaithful."

Cleveland **grunts louder**, looks angrily at the Quagmire mask
and changes the channel.

ANNOUNCER #3 (O.S.)

And now back to "Hey, Loser. That
Guy's Nailin' Your Wife and She's
Really, Really Digging It."

Cleveland stands up furiously.

CLEVELAND

Glenn Quagmire, you're dead!

Cleveland pulls out a can of spinach and **squeezes** it like Popeye. The spinach arcs through the air and lands in his mouth. Cleveland extends one forearm, which bulges with a **ding**, then does the same with the other.

We then **IRIS OUT**.

END OF ACT TWO

*
*
*
*
*
*

ACT THREE

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Cleveland, furious, with his fists clenched, **breathing heavily**, is on his way out the door. Peter runs to get in front of him.

PETER

Calm down, Cleveland.

CLEVELAND

Outta my way, Griffin! Or you're gonna be as sorry as Quagmire's gonna be when I get my hands on him!

PETER

Cleveland, you've gotta stop taking these things so personally.

CLEVELAND

He slept with my wife!

Cleveland continues **breathing heavily**.

PETER

You're hyperventilating! Chris, get me a bag.

Chris hands Peter a clear plastic bag.

PETER (CONT'D)

Breathe into the bag, Cleveland, it'll calm you down.

Peter puts the bag over Cleveland's head and holds it tight around his neck with both hands. Cleveland starts flailing uncontrollably.

LOIS

Uh, Peter, I'm not sure --

PETER

Not now, Lois. (TO CLEVELAND)

Cleveland, Cleveland, relax! Relax!

Relax!

Cleveland starts to go limp.

PETER (CONT'D)

There you go. There you go. Shh,
it's okay. It's gonna all be okay.

Cleveland passes out. Peter takes the bag off him.
Cleveland is unconscious.

LOIS

Peter, you better do your CPR.

PETER

Not now, Lois. I gotta go warn
Quagmire while I got the chance.
Quick, to the Peter copter.

EXT. GRIFFINS' HOUSE - MOMENTS LATER

Peter runs over to a helicopter, the nose of which is shaped like Peter's face, and gets in. The helicopter takes off and seconds later, hits a tree and crashes onto Joe's front lawn.

PETER

Ah! Oh, god! Oh, god! Oh, god!

Peter gets out of the helicopter and steps away backwards. The helicopter lies on its side, as the blades continue to spin, chopping up Joe's lawn and hurling chunks of sod in all directions. Joe opens the door, freaked out.

JOE

Peter, what the hell!

PETER

Joe get ins-- The blades are still
spinning! Get in the house! Get in
the house!

A few of the chunks of sod smash several of Joe's windows, as the helicopter slowly settles into a heap on the ground.

PETER (CONT'D)

JOE

Aw, Joe, I am sorry. Are you It's okay. It's okay, I'm
okay? You all right? Oh, fine, everybody's fine.
boy. That was scary.

PETER (CONT'D)

Joe, I will totally cover this.

EXT. STREET - DAY

Peter and Quagmire run down the street.

PETER

Cleveland on warpath. Gotta hide you.

Speaking in partial sentences to
indicate panic.

SFX: Dogs barking.

QUAGMIRE

Oh, no! Here he comes!

Quagmire and Peter jump into some bushes.

ANGLE ON Cleveland standing with four HOUND DOGS on leashes. Cleveland holds up the leopard print briefs Quagmire was wearing previously.

CLEVELAND

Smell the dead man, boys? Smell the
dead man? Now go get him! (THEN,
LIGHTLY) We'll go to the park after
this if you find him.

The dogs and Cleveland run down the street. They reach the bushes where Peter and Quagmire are hiding. The dogs sniff a beat, then move on. Peter and Quagmire emerge from the bushes.

PETER

That was close.

QUAGMIRE

Yeah, thanks, Peter. I didn't know
human urine would cover my scent.

EXT. MAYOR WEST'S HOUSE - NIGHT

Peter and Quagmire approach Mayor West's house. It's a nice-looking spacious house on a hill.

PETER

Hope Mayor West won't let us down.

INT. MAYOR WEST'S BATHROOM - MOMENTS LATER

MAYOR WEST prepares to put toothpaste on his brush. As the toothpaste hits it and squeezes out along the bristles, "Mission Impossible" music plays.

It's interrupted by the doorbell. Mayor West freezes, puts the toothbrush down on the sink.

MAYOR WEST

Stay right here. Don't start brushing without me.

He steps out, then steps back in.

MAYOR WEST (CONT'D)

I mean it.

EXT. MAYOR WEST'S UPSTAIRS HALLWAY - CONTINUOUS

He somersaults out of the bathroom and backflips down the stairs. He opens the door, revealing Peter and Quagmire.

PETER/QUAGMIRE

Hey there. / How ya doin'?

MAYOR WEST

Good evening, gentlemen. Are you selling magazine subscriptions?

PETER

No.

MAYOR WEST

(SKEPTICAL) I've got plenty of money. And I read all kinds of magazines. Now then, are you sure you're not selling magazine subscriptions?

PETER

No, we're not, Mayor West. But my friend Quagmire here is in trouble and needs a place to stay tonight.

MAYOR WEST

Say no more. I'll protect you, sir. It is my job. I only ask that you do not feed my cat Bootsy as he has already eaten and might throw up.

INT. GRIFFINS' LIVING ROOM - MORNING

Cleveland looks out the window, pounding his fist into his palm intensely. Stewie sits on the couch.

INT. "BEWITCHED" LIVING ROOM - DAY (ON TV)

ENDORA and SAMANTHA are there with a GIRAFFE.

ENDORA

Well, Derwood, now you really are the big man of the house.

SAMANTHA

Mother, change him back.

Endora waves her arms. The giraffe changes into DARREN.

DARREN

You know, Endora, I'm getting a little sick of this crap.

He takes out a bottle.

DARREN (CONT'D)

Ever seen one of these? Know what this is?

ENDORA

No.

DARREN

It's holy water. Huh? Try it.

Darren throws it in her face. She **screams** in agony.

DARREN (CONT'D)

Huh? How's that feel? Like that?

He throws some more and she **screams** again.

DARREN (CONT'D)

Huh? It burns doesn't it? Not good for witches.

Endora tries to cast a spell on Darren.

ENDORA

Toads and tails and--

He throws some more and she **screams** again.

DARREN

Power of Christ compels you, bitch.

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

CLEVELAND

I hate "Bewitched"!

Cleveland yells and flips the couch over, trapping Stewie underneath.

STEWIE (O.S.)

Oh, look at this... Lois' earring.

And the old remote. And a Cheeto.

A beat. We hear squirrel-like crunching.

INT. GRIFFINS' UPSTAIRS HALLWAY OUTSIDE BATHROOM - DAY

Cleveland sticks his head out of the bathroom door.

CLEVELAND

(ANGRY) Meg, get your J-Lo ass

downstairs and get that damn plunger!

ANGLE ON terrified Meg hurrying down the hallway.

INT. GRIFFINS' BATHROOM - MOMENTS LATER

Cleveland stands with his arms crossed, supervising a sobbing Meg as she plunges the toilet.

CLEVELAND

Break those stools up!

INT. MAYOR WEST'S BEDROOM - NIGHT

Quagmire lies uncomfortably in Mayor West's bed. Mayor West enters, wearing a BUCKINGHAM PALACE GUARD'S UNIFORM.

MAYOR WEST

It's all right to go to sleep, my friend. I'll stand guard.

QUAGMIRE

Uh... Okay.

Mayor West stands next to the bed, stone-faced, looking straight ahead.

MAYOR WEST

Don't worry, I'll be here all night.
Just don't try to make me smile. I'm
forbidden to smile. (BEAT, THEN HIS
LIPS START TO QUIVER) Oh, no. That
episode of "Growing Pains" when Mike's
friend Boner ran for student council.
(STIFLING A LAUGH) Boner... His name
was... Boner... (STARTS GIGGLING, THEN
BURSTS INTO LAUGHTER, THEN) I've
failed you.

QUAGMIRE

(FREAKED) This is, uh, kinda creeping
me out. I'm gonna go.

MAYOR WEST

Take this. For protection.

He hands Quagmire a banana.

QUAGMIRE

What the hell's this for?

MAYOR WEST

When the time comes, you'll know.

Quagmire awkwardly takes the banana and exits.

INT. GRIFFINS' LIVING ROOM - NIGHT

Cleveland does pull-ups SHIRTLESS in the doorway (a la Mr. T
in "Rocky 3"). Lois enters, carrying a bag of groceries.

LOIS

Oh, hi, Cleveland. Will you be
joining us for dinner?

Cleveland **grunts** angrily.

LOIS (CONT'D)

Okay, then.

Cleveland continues to do pull-ups as MICKEY (from the Rocky
movies) runs in and points to him.

MICKEY

(TO LOIS) He's a wreckin' machine!

Mickey runs out.

INT. GRIFFINS' KITCHEN - CONTINUOUS

Peter's there as Lois enters.

LOIS

Peter, we've got to do something about
Cleveland. I think you created a
monster in there. *

PETER

I'm working on that, Lois. I still
think the best thing he could do is
find a new woman. Remember that
African-American lady that lives
across the street? She's got that
kid...? *

LOIS

(CONFUSED) Are you talking about
Loretta? *

PETER

Loretta! Thank you! What about those
two? What if we hooked those two up? *

LOIS

Peter, I'm not so sure Loretta will be
open to reconciliation. *

PETER

Nonsense, Lois. Those two people were
made for each other, and I'm the man
to reunite them. To the HindenPeter! *

Peter exits. After a beat, we see the HindenPeter fly past
the kitchen window. A moment later, there's a huge flash of
an **explosion** from outside. We hear a crowd of **people**
screaming, over which we hear Peter: *

PETER (V.O.) (CONT'D)

Joe, I will totally cover this.

INT. QUAGMIRE'S HOUSE - NIGHT

Quagmire enters.

QUAGMIRE

Screw it. I'm through running.

Quagmire dials the phone.

AUTOMATED VOICE (ON MACHINE)

The Quahog cellular customer --

CLEVELAND (V.O.)

Cleveland Brown?

AUTOMATED VOICE (ON MACHINE)

-- is not available. Please leave a
message.

SFX: Message beep.

QUAGMIRE

Yeah, Cleveland, this is Quagmire.

Listen, I feel awful. Why don't you
come over and we can try to get things
back to the way they used to be.

INT. MOUSKETEER HEADQUARTERS - DAY (FLASHBACK - BLACK & WHITE)

CLOSE ON JIMMY DODD.

JIMMY

Mousketeer Rollcall, count off now!

Jimmy Dodd steps back. TOMMY steps in.

TOMMY

Tommy!

Tommy steps out, CHERYL steps in.

CHERYL

Cheryl!

Cheryl steps out, CUBBY steps in.

*
*
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*
*

CUBBY

Cubby!

Cubby steps out, a YOUNGER CLEVELAND steps in.

YOUNGER CLEVELAND

Cleveland!

Younger Cleveland steps out. There's a long pause.

CAMERA PANS OVER to a YOUNGER QUAGMIRE, who stands with his hands pinching ANNETTE'S breasts. After a beat, he notices the camera and quickly removes his hands.

YOUNGER QUAGMIRE

(VOCAL FUMFERING) Quagmire!

INT. QUAGMIRE'S HOUSE - NIGHT (BACK TO PRESENT)

QUAGMIRE

Anyway, let's talk this thing through.

Suddenly, in the background, the front door **swings open**. It's raining and **thundering** outside. Cleveland stands in the doorway, holding a baseball bat.

QUAGMIRE (CONT'D)

Oh, hey, Cleveland. I was just leaving you a message.

CLEVELAND

You violated the sanctity of my marriage.

Cleveland swings the baseball bat. He misses Quagmire but **smashes** into a wall. A section of the wall suddenly pivots down, revealing a Murphy bed. Cleveland chases Quagmire around the house, repeatedly swinging at him, each time he misses and **hits** something (refrigerator, oven, armoire, closet, etc.) that swings out into a Murphy bed.

At one point, Cleveland is about to swing again. Quagmire pulls the banana out of his pocket and looks at it. A thought balloon with Mayor West's face appears over Quagmire's head.

MAYOR WEST

(ECHOING) When the time comes, you'll know.

He throws the banana at Cleveland and it bounces off his chest.

QUAGMIRE

Dammit!

Cleveland lunges at Quagmire, who opens a closet where dozens of blow-up dolls fall out, blocking Cleveland's path. Quagmire throws himself through the window, out onto the lawn.

EXT. QUAGMIRE'S YARD - CONTINUOUS

Quagmire crawls through the mud. Cleveland storms out of the house.

ANGLE ON the Griffins' house. Lois, Brian, Stewie, Chris and Meg approach Quagmire's house in horror.

All eyes are on Cleveland as he raises his fist menacingly over Quagmire's head. Quagmire cringes.

LOIS

Oh, this is awful! Somebody stop them! Somebody do something!

Everybody remains silent. Cleveland looks up.

CLEVELAND'S POV: Lois looking anguished. Meg looking scared. Chris looking scared. The EMPEROR from "Return of the Jedi."

EMPEROR

(LAUGHING) Good. Let the hate flow through you.

LOIS

(SHOVING HIM AWAY) You're not helping.

Cleveland struggles for a bit, then lowers his fist.

CLEVELAND

I can't. It isn't in me to cause harm to anyone. No matter how much someone has harmed me.

Peter walks up proudly with Loretta. *

PETER

Cleveland, I think this beautiful woman would like to say something to you.

LORETTA

There ain't no surprise barbecue out here for me.

PETER

Nice. (THEN) Cleveland?

CLEVELAND

Loretta, what you did was unforgivable. This marriage is over. Finito!

LORETTA

That's just fine, Cleveland, 'cause I'm through being your wife.

CLEVELAND

Well, I may not be perfect, but I deserve better than you.

PETER

Look at that, Lois. As beautiful as an HBO minority fairy tale.

LOIS

Peter. Their marriage is ending. I mean, what about Cleveland Jr?

ANGLE ON CLEVELAND JR.

CLEVELAND JR.

That's okay! I'll just take it out on other women down the road! Ha-ha! Ha-ha!

Everybody laughs.

EXT./ESTAB. QUAGMIRE'S HOUSE - DAY

INT. QUAGMIRE'S HOUSE - SAME

The doorbell rings. Quagmire answers the door. Cleveland is there.

CLEVELAND

Glenn, you sure you wanna do this?

QUAGMIRE

I just want to make sure we're okay.

They start to walk through Quagmire's living room.

CLEVELAND

I told you, I've worked through it and
I forgive you.

QUAGMIRE

Still, I feel like I got off too easy.

CLEVELAND

All right, if you insist.

They enter a boxing ring in the middle of the room.

QUAGMIRE

You better go slow, Apollo, you ain't
as young as springtime, you know.

CLEVELAND

I'm still young enough to whip your
ass, Stallion.

QUAGMIRE

How are you gonna do that when you
taught me everything you know?

CLEVELAND

Almost everything. You gotta remember now,
you fight great, but I'm a great fighter.

QUAGMIRE

You wanna ring the bell?

CLEVELAND

All right, "Ding-Ding."

MUSIC UP: ROCKY 3. They meet with a punch as the **FRAME**
FREEZES and morphs into a Leroy Neiman painting.

END OF SHOW