

Family Guy

"Griff-o-ween"

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TEASER

EXT. GRIFFIN HOUSE

The phone rings.

INT. LIVING ROOM

MEG picks up the phone.

MEG

Hello, Griffin residence.

SCARY VOICE

Do you like scary movies?

MEG

Not really.

SCARY VOICE

Well -- oh, you \*don't\*. Um...

never mind.

(click)

INT. LOIS & PETER'S BEDROOM

LOIS is off-screen in the adjoining bathroom. PETER is in a policeman's uniform, fixing his tie.

LOIS

Does this make my behind look big?

PETER

I dunno... try walking in it.

PETER picks up a beer, opens it.

PETER

Now try bending down like you just  
dropped a penny.

A roll of toilet paper flies out of the bathroom and hits PETER in the face. He drops his beer. He rights it and hides the spill by standing on top of it.

PETER

Why don't you do that other  
outfit...

LOIS angrily pokes her head out of the bathroom.

LOIS

Peter, I am not dressing as a  
prostitute, just to satisfy --

PETER

Right! You'd be the whore, and  
I'd be the beat cop taking you  
downtown!

LOIS

No!

PETER

Not even around the house?

LOIS slams the door shut. Beat.

PETER

(to his beer)

Aw, great. I'm in trouble and I  
don't even know \*why.\*

END OF TEASER

ACT I

INT. LIVING ROOM

MEG is on the phone, obviously bored.

SCARY VOICE

Pop quiz: what's the name of the  
one where a brother and sister are  
left all alone, only to be  
murdered --

MEG rolls her eyes, puts down the receiver, and exits.

SCARY VOICE

... by a little toddler? Give up?  
Trick question! IT'S REAL LIFE!  
(Evil laughter follows, then stops)  
No! Stop! Put me down, you half-  
pint harlot!  
(The voice quickly fades.)

MEG re-enters, carrying STEWIE.

STEWIE

You have trifled with the wrong  
megalomaniacal infant! Prepare to  
die!

STEWIE starts a karate chop -- Meg shifts him around so he  
can't move.

LOIS and PETER come downstairs. LOIS is dressed as a robot.

LOIS

We should be back from the Toyco  
party in a couple of hours.

PETER

Unless your mother gets stone  
drunk again.

LOIS

So just be careful and take care  
of Stewie.

STEWIE wriggles free.

STEWIE  
Well this time, it is I who shall  
"take care" of you, my ovarian  
adversary!

STEWIE produces a laser gun and shoots her -- the beam reflects off of her costume and a family portrait, then hits and blows up the gun.

STEWIE  
Ironic. I see we must do this the  
hard way.

CHRIS appears in a slightly tattered Spider-Man costume.

CHRIS  
I'm ready to go Trick-or-Treating!

PETER  
Aw, Chris, maybe you shouldn't do  
that this year.

LOIS  
We can't have you getting lost  
again.

EXT. MEXICAN STREET FESTIVAL  
Chris, in a skeleton costume, walks around lost.

CHRIS  
Mom?

INT. LIVING ROOM

LOIS  
Here's the Halloween candy, Chris.  
If any people come to the door,  
give them chocolate.

CHRIS  
Ok.

BRIAN enters, drink in hand.

CHRIS  
Would you like a chocolate?

BRIAN  
Ooo!

BRIAN takes one, dips it in his drink.

PETER  
This costume is great, Brian. I  
feel just like one of the Village  
People!

BRIAN  
You do have that glow about you.

STEWIE  
Need I \*remind\* you that \*nothing\*  
has been done about the monster  
residing under my bed?

PETER  
Stewie, there aren't any monsters.

STEWIE  
I demand that the two of you form  
a scouting party. This menace  
must be eradicated, even if the  
two of you have to die in the  
process!

LOIS  
The last time we looked under  
there, wheat did we see?

STEWIE  
(grudgingly)  
No monster.

LOIS  
The only thing we saw was a few  
pounds of C-4 plastic explosives.

STEWIE  
... and if the remote detonator

had worked, it would have been the  
last!

BRIAN  
Well, I've got catch-up drinking  
to do.

PETER  
Don't you usually go out on  
Halloween?

INT. MASKED BALL FROM EYES WIDE SHUT  
Brian is there; despite being masked, he stands out.

TOM CRUISE  
Brian, is that you?

BRIAN  
I... might be Brian; I might not.  
That's why we've got the masks,  
right?

INT. LIVING ROOM

BRIAN  
I'll stay home this time.

LOIS  
(checks watch)  
Oh, we should go.

PETER  
'Kay. Bye, kids!

MEG  
Bye, Daddy!

Pan to LOIS AND PETER walking out.

The door clicks shut behind them.

Pan back to MEG, who is already on the phone, curling the  
phone cord around one arm, having a conversation.

MEG  
So, Kyle, um... my parents just  
went to this party, and...  
(beat)  
It's Meg.  
(beat, nervous laugh)  
Your neighbor.

INT. LIVING ROOM -- POV SHOT  
We see MEG around a corner.

MEG  
(cont'd)  
Yeah, the girl with the glasses.  
But I don't really need them to  
see.

MEG tries removing them and blinks blindly. The glasses  
fall to the floor.

INT. LIVING ROOM  
Back to normal.

MEG  
Yeah, so, um... would you like to  
come over and...

The power goes out.

MEG  
Hey! The lights just went out!

INSERT of a BIG NASTY KNIFE slicing the cord from the  
cradle to the wall,

INT. LIVING ROOM

MEG  
Hello? Hello?

MEG puts down the phone, feels for her glasses, and looks  
around.



A reverse angle reveals a silhouetted knife-wielding figure looking at her.

MEG  
Who's there?

INSERT of a paw on Meg's shoulder.

INT. LIVING ROOM

MEG screams, grabs the paw, and judo-throws BRIAN flat on his back.

MEG  
Oh no!

BRIAN  
Can't you just use mace like  
everybody else?

BRIAN hands MEG her glasses.

MEG  
Here.

CHRIS enters.

CHRIS  
What's happening?! Why can't I  
see?!

BRIAN hands CHRIS a flashlight.

BRIAN  
It's probably the storm.

EXT. ROADSIDE -- NIGHT

PETER and LOIS are by the side of the road, next to a giant power transformer. The car's hood is open. Peter has jumper cables attached to the transformer.

LOIS  
(walking away)  
I'm going home and calling AAA.

PETER  
(holding jumper cables.)  
Aw, c'mon, Lois, I'm pretty sure I  
know what I did wrong!

LOIS  
You're going to get yourself  
killed!

PETER  
Okay, this time I'll try positive  
to positive, and...

ZAP! The car starts, the transformer blows, and two or  
three telephone poles catch fire.

PETER  
See?

LOIS  
Very nice!

PETER  
(under his breath)  
Heh, 'threat to public safety' my  
ass!

Some power lines fall down in the background.

INT. STEWIE'S ROOM

STEWIE is in his crib, asleep under a copy of "Fascist  
Highlights for Children." Suddenly a menacing shadow looms  
over him, followed by a dopey little laugh. STEWIE wakes  
up and sits bolt upright.

STEWIE  
Good God, the monster!

The next shot reveals his adversary: BARNEY THE DINOSAUR.

BARNEY  
Hi there, little fella!

STEWIE

Dah! This... this is just a  
urinary problem! You don't  
frighten me!

BARNEY produces and patiently sharpens a big, nasty-looking  
knife.

STEWIE

Wh... what are you doing with that?

BARNEY

(continuing)

Well, little guy... to fulfill my  
bargain with Satan, every  
Halloween I must feed on the soul  
of a human child!

STEWIE

(wide-eyed)

You plan to k... kill me?

BARNEY

Yep! Then I'll start with your  
family!

STEWIE

OH MY GO-- wait. I say, could you  
do the family first?

BARNEY

No --

STEWIE

Because that's quite all right.

BARNEY

No can do. You'll be the first to  
die!

STEWIE

Ha! I've borne assassination  
attempts from far better than the  
likes of you!

INT. WAREHOUSE

STEWIE is doused in liquid, in a black suit and black tie, tied to a chair.

Music plays; the next shot reveals MICHAEL MADSEN, holding a knife and a match, dancing to the music as STEWIE fiddles with a shoe loose.

Close-up on STEWIE, face concentrating, straining.

Close-up on STEWIE'S SHOE, upside-down on the ground.

MADSEN gets ready to throw the match.

With his foot, STEWIE opens a compartment in the shoe's heel. This reveals a button, which he presses with his toe.

A look of triumph on STEWIE'S face.

Ninjas crash in through every window, dispose of MADSEN, and bow to STEWIE.

STEWIE

(In Japanese, subtitled.)

Now untie me, and be quicker about it than you were disposing of that asinine assassin!

INT. STEWIE'S BEDROOM

STEWIE

I am more than a match for you!

BARNEY

(disappearing under the bed)

Don't worry, little fella. I'll just kill you in your sleep!

STEWIE looks worried.

The doorbell rings.

INT. LIVING ROOM

MEG opens the front door, revealing KYLE.

Shot of KYLE with romantic music in background, a 'soft-lens' effect, but Kyle himself staring off vapidly into space.

Shot of MEG, smiling broadly, suddenly with no music or effect.

Cut back to KYLE and music picks up again.

Cut to two-shot.

KYLE  
(walking in)  
Hey.

Reaction shot of MEG.

We quickly zoom in on one eye and cut to...

INT. MEG'S BRAIN

Three MEGs watch the previous scene on a television.

MEG 1  
He showed up \*and\* said "Hey!"  
(looking devious)  
He shall be \*mine.\*

MEG 2  
He looks bored. I bet he hates me.

MEG 3  
The square root of 441 is 21.

A short beat.

MEG 2  
Who let \*you\* in here?

INT. LIVING ROOM

CHRIS enters.

CHRIS  
Would you like a chocolate?

KYLE  
'Kay.

MEG  
(sotto voce to Chris, gesturing  
wildly)  
Chris! You! Go! Now! Get away!  
\*Now!\*

CHRIS  
Meg, is there something wrong with  
you?

MEG groans, pushes CHRIS out of the living room.

CHRIS  
You can't do this! I'm on chocolate duty!

Silence. MEG returns, laughs insincerely.

MEG  
Let's go to the kitchen.

MEG and KYLE exit.

There's a knock at the door.

VOICE  
Trick or treat!

CHRIS (O. S.)  
Coming!

CHRIS enters, opens the door to see a costumed TEENAGER  
with a full moon in the background.

The TEENAGER transforms into a snarling fearsome WEREWOLF.  
We cut between this and CHRIS not reacting to him.

CHRIS  
Would you like a chocolate?

The WEREWOLF accepts a chocolate. He tries to open the  
wrapper and can't He gets angry. BRIAN enters.

BRIAN

Whoa, what are you doing here?

The WEREWOLF snarls.

BRIAN

What, is that Chris's urine on the  
fence posts? This is my territory;  
you talk to \*me.\*

The WEREWOLF snarls.

BRIAN

What?! No, you can't eat my  
family.

The WEREWOLF snarls.

BRIAN

Because you just can't.

The WEREWOLF snarls. MEG runs in.

MEG

Brian, I --

BRIAN

Just a second, Meg.

MEG

(squinting at the hair-covered  
creature)  
Is that Robin Williams?

BRIAN

(To WEREWOLF)

I don't \*care!\* Look, you don't  
have to go home, but you can't  
stay here.

BRIAN slams the door shut.

MEG

Brian, I don't know what to do!

BRIAN

Oh, god, this is some woman thing,  
isn't it? Talk to your mother!

MEG

Kyle just came over.

BRIAN

What, you mean the neighbor kid  
who shows no interest in you?

MEG glares; BRIAN coolly sips his drink.

MEG

The neighbor kid -- and I don't  
know what to tell him I invited  
him for!

BRIAN

Oh, Lord. It *\*is\** a woman thing.

MEG

Brian. Please?

BRIAN

Well, why *\*did\** you invite him?

MEG

(quickly counting off on her  
fingers)  
Well, he's cute, and I really like  
him, and it's just so *\*romantic\**  
to --

BRIAN

Okay, god, that's enough. Why not  
just tell him the truth?

MEG glares in disbelief.

BRIAN

I dunno. Tell him you need help  
with some school thing.

MEG

Thank you, Brian!



MEG exits.

BRIAN rolls his eyes and finishes his drink.

INT. STEWIE'S ROOM

STEWIE sits opposite a TEDDY BEAR, sipping tea.

STEWIE

You might very well \*think\* we are  
in dire straits, Mr. Wuggums.

TEDDY BEAR reaction shot.

STEWIE

Well, that's where you're \*wrong.\*  
For you see, every amateur,  
incompetent Evil Genius makes one  
fatal mistake -- and our insipid  
lavender friend has overplayed his  
hand by revealing where he shall  
strike!

TEDDY BEAR reaction shot.

STEWIE

It's so obvious, Mr. Wuggums, that  
I do believe you are a bear of  
little brain indeed!

STEWIE produces a long pointer, taps it on a diagram on the wall.

STEWIE

I shall effect a security system  
so deadly, and so cunning, that  
our asinine anachronism shall meet  
a very vio--

TEDDY BEAR reaction shot.

STEWIE

\*What?!\*

TEDDY BEAR reaction shot.

STEWIE

True, my other mechanical  
endeavors have had a checkered --

TEDDY BEAR reaction shot.

STEWIE

Oh, ALL RIGHT THEY ALL FAILED AT  
THE LAST MOMENT. THERE! ARE YOU  
\*HAPPY?!\*

TEDDY BEAR reaction shot.

STEWIE

No! My scheme must prevail!

TEDDY BEAR reaction shot.

STEWIE

Well, we'll just see about that,  
Mr. Wuggums, when \*I\* am ruler of  
the world and you are \*ROASTING IN  
HELL!!!\*

Final TEDDY BEAR reaction shot, with dramatic background  
music.

END OF ACT I

ACT II

INT. THE GRIFFINS' CAR

PETER drives down the highway. LOIS is in the passenger seat. The theme to "Cops" playing in the background. It looks like cheap handheld footage, shot from the back seat.

PETER

Yeah, Quahog's a tough beat.  
We're just patrolling for now.

LOIS

(stops cassette playing "Cops"  
theme.)  
Peter, just talk to me. Once. So  
I know you're not crazy.

PETER

Being a cop in this town means --

LOIS

Are we even going to Toyco?

PETER

(picking up handset)  
411, responding to a costume party  
at Toyco...

LOIS shakes her head.

PETER

(cont'd)  
... providing backup.

LOIS

It's not backup, it's -- oh, honey  
look out!

A car is SWERVING in front of them.

PETER

(into handset)  
Possible 227.

PETER pulls out a megaphone, and makes a siren noise

through it.

EXT. ROADSIDE -- NIGHT

More handheld footage. PETER approaches the pulled-over MOTORIST.

PETER

Are we on? Are you getting this?

PETER draws a gun melodramatically.

PETER

Sir, step away from the vehicle.

MOTORIST

Holy \*bleep\*, man!

PETER

Now!

MOTORIST

\*bleep!\* Don't \*bleep\*ing shoot!

The MOTORIST gets out of the car. His face is blurred.

MOTORIST

It's okay, man!

PETER

We'll see if it's 'okay.' You in a hurry, are you?

MOTORIST

Um... I dunno?

PETER

Been drinkin'?

MOTORIST

Is that a robot in your car?

PETER manhandling MOTORIST against his vehicle.

PETER

Aw, that's it! \*That\* is my

superior \*officer.\* And she may act all sweet and nice, but she \*snaps\*, all right? She's won "Brutality of the Month" three years running.

MOTORIST

Oh, \*bleep\*, man!

PETER

All right, we'll do a little intoxication test, okay?

MOTORIST

(pitifully)

Okay.

PETER

What's the first verse from the theme to "Gilligan's Island?"

MOTORIST

\*WHAT?!\*

PETER

Hey, I'll start you out. "Just sit right back and you'll hear a tale..."

MOTORIST

(stepping on the line)

Sit right back an' you'll hear a tale... um... the Professor and Mary Ann... all on Gilligan's --

PETER

That's it, where's the booze?!

LOIS enters.

LOIS

Look, I'm sorry about this -- Peter sometimes has these... 'episodes...."

MOTORIST

(reacting to LOIS)  
Oh \*bleep\*! \*bleep\*! Don't hurt  
me! It's in the trunk! Don't  
hurt me!

The MOTORIST holds out the keys. PETER unlocks the trunk  
and gets a six-pack.

PETER  
Aw, sweet! Aright, I'm gonna  
confiscate this, and let you off  
with a \*warning\*, okay?

MOTORIST  
(weakly)  
I'll never drive again.

INT. THE GRIFFINS' CAR

PETER  
(to the camera)  
He's a good kid, it's just... he  
needed some discipline, y'know?

LOIS  
Peter, who's back there?

PETER  
And that's what the law is all  
about.

INT. LIVING ROOM

A flash of lightning. MEG and KYLE are on the couch.

A loud thunderclap.

One deliberate pause later, MEG fakes being frightened by  
it so she can briefly cling to KYLE.

KYLE  
Hey.

MEG  
(grinning)  
Hey.

KYLE  
Um... why'm I here?

MEG  
Oh.

MEG sits upright, remembering what BRIAN told her.

MEG  
I need help on a school thing.  
Yeah.

KYLE  
But you're, like, smart.

MEG removes her glasses and looks not-quite-at KYLE.

MEG  
Not really.

CHRIS enters.

KYLE  
And you need my help on school  
stuff?

CHRIS  
That and she likes you!

MEG whirls around, glares not-quite-at CHRIS.

MEG  
No. I. Don't. Chris.

CHRIS  
Oh, yeah, she's always talking  
about you when you're gone, and  
stuff! Dad says it's stalking,  
but Mom thinks it's cute.

INT. MEG'S BRAIN  
MEG 3 is lecturing the other two, using an overhead  
projector.

MEG 3

If we just infect Chris with the  
Ebola virus, within fifteen  
minutes he'll be bleeding from  
every orifice, and within two days  
he'll be dead!

INT. LIVING ROOM

KYLE

So, like, you like me?

MEG

Oh... I... I gotta go.

MEG storms out. Sound of a door slamming.

INT. LIVING ROOM -- BARNEY POV

KYLE and CHRIS share an awkward moment.

KYLE

So, you're like, her brother?

CHRIS

(smiling)

She says I was adopted!

KYLE

She doesn't like me, though, right?  
I mean, she's just bein' friendly,  
right?

CHRIS

Oh, she's not friendly.

INT. STEWIE'S ROOM

STEWIE has set up one of the most sinister-looking security systems ever conceived: tripwires, laser sensors, bear traps, and threatening blinking lights abound. Pan from this to STEWIE, sleeping peacefully with MR. WUGGUMS.

STEWIE'S eyes pop open.



STEWIE  
I was sleeping.  
(To MR. WUGGUMS)  
You were supposed to keep me awake!  
Mr. Wuggums, you have failed me  
for the last time!

STEWIE draws back the blanket to see that MR. WUGGUMS is a severed head, surrounded by a pool of upholstery stuffing. Dramatic chord.

STEWIE  
Aaaaah!

EXT. GRIFFIN HOUSE

STEWIE (O. S.)  
Aaaah! Aaaaah!

INT. STEWIE'S ROOM

MEG opens the door a crack. A steaming vat marked "Sulfuric Acid," precariously balanced above, topples off and lands neatly on the floor. MEG opens the door the rest of the way, pushing the vat out of the way. MEG starts walking in.

Close-up on MEG'S feet as they evade the tripwire, the laser sensor.

MEG sniffs and wipes away a tear.

MEG  
Are you okay, Stewie?

STEWIE holds up the bear head.

STEWIE  
(heavy sarcasm)  
Oh, I'm like Frosted Flakes, Megan.  
I'm \*great!\*

MEG  
Aw, your bear's all messed up.

STEWIE

This was just a warning! This  
beast shall be the end of us all!

MEG

Hey, your night-light isn't  
plugged in.

MEG adjusts the night light.

MEG

There. Now, when it gets dark,  
the light will turn on.

STEWIE

(surly)

Don't patronize me, wench!

MEG

So you'll see there's nothing to  
be scared of.

STEWIE

If I didn't know so well your  
ignorance, I'd say you were having  
a little joke at my expense.

MEG

G'night Stu.

MEG walks out, stumbling over the tripwire on the way.  
This sets off a frantic beeping and blinking in the  
security system.

STEWIE

Good god, no!

STEWIE cowers under the covers as various arrows, ray guns,  
and other projectiles are shot around the nursery. The  
noise reduces to one beep, with starts lowering in pitch in  
and volume.

BARNEY (O. S.)

D'ye hear that, Stewie? That's  
the sound of god mocking you!  
Hyu-huh!

INT. LIVING ROOM

KYLE sits back on the couch, feet on the coffee table, arms stretched out. MEG enters.

MEG  
Hey.

KYLE breaks into a big fake-confident grin.

KYLE  
(smoothly, pitched lower)  
Hi there!

KYLE keeps grinning.

MEG  
Um... could you... stop that?  
It's kind of creepy.

KYLE keeps grinning.

MEG  
Look, Kyle, what my brother said -  
-

KYLE  
Oh, yeah...

MEG  
I mean, I, um...

MEG stops herself, takes a breath, smiles nervously.

MEG  
I guess I have something to tell  
you.

KYLE  
And -- hey -- I've got something  
to tell you, little lady!

MEG  
Really?  
(relieved)  
Okay, you first.

KYLE

And what I've got to say to you  
is... 'nice rack!'

MEG

N-nice... what? What was that?

KYLE

'Rack,' Meg! Boobs!

MEG

Ah, that's... funny, but... Kyle,  
you don't really mean that, do you?

KYLE

Of course I do! Everybody else at  
school keeps saying what a dork  
you are, but I say, "Hey. You're  
paying too much attention to  
what's going on \*above\* the neck,  
and not enough to where it's at  
\*below.\*"

MEG storms out again.

KYLE

Hey, where are you going?  
(voice back to normal.)  
Um... Meg? Hey?

A door slams shut.

EXT. FRONT PORCH -- NIGHT

CHRIS sits by the front door, feeling glum.

CHRIS

Perhaps a chocolate would make you  
feel better, Chris? Oh, no, Chris.  
I'm supposed to give these to the  
little children.

Beat.

CHRIS  
But a chocolate would be  
delightful!

CHRIS picks one out, sighs.

CHRIS  
I wonder when Mom and Dad are  
getting back.

INT. TOYCO PARTY  
PETER and LOIS enter the party.

PETER  
(into handset)  
Yeah, looks like a 90210 in  
progress here.

LOIS  
(exasperated)  
Oh, god. Peter, I'm going to find  
a phone and make sure that the  
children are okay.

PETER  
10-4.

LOIS  
Please... just stay here and don't  
do anything.

LOIS exits.

PETER  
Oh! Like a stakeout!

PETER hunkers behind a caterer's table and watches with  
binoculars.

INT. TOYCO PARTY -- PHONE  
LOIS is on the phone.

BARNEY (on phone)  
You don't need to call this number.  
Heh, heh... we're busy!

LOIS looks at the receiver, puts it back, starts to dial again. She is approached by TED.

TED

Hi there. Name's Ted. And your outfit is giving my servos a short-circuit -- ow!

PETER has appeared and twisted TED'S arm in restraint.

PETER

That's it, we're going down to the station!

PETER muscles TED off. LOIS acts exasperated.

EXT. FRONT PORCH

CHRIS has eaten half of the bag.

CHRIS

I'll bet they're having fun.

INT. STEWIE'S ROOM

STEWIE sits upright, annoyed.

STEWIE

Megan! I'll have you know it is quite dark in here, and the night light is doing nothing!

Beat. STEWIE grabs the baby monitor.

STEWIE

Hello? Is anyone out there attending to my every whim?

Beat.

STEWIE

Hmm. How can a night light work if the power is out?  
(He opens a closet, pulls out a machine labeled "Baby's First Li'l

Home Generator," plugs the light  
into it, recoils in horror.

Insert of the light -- it's a Barney night light, with the  
dinosaur's smiling face!

BARNEY laughs in the background.

EXT. GRIFFIN HOUSE  
STEWIE screams.

STEWIE  
You're all in this against me!  
Damn you all!

INT. STEWIE'S ROOM  
STEWIE sits in his crib, irate, staring at the happy Barney  
light.

CHRIS enters, carrying a football.

STEWIE  
What do you want?

CHRIS  
Brian says I'm supposed to get you  
to stop screaming. He said Meg  
only made things worse.

STEWIE  
If I find out you were responsible  
for this oh-so-cutely ironic  
insult, I shall find insidious  
ways to \*ruin\* your bowel function  
entirely!

CHRIS  
I tried to do something nice for  
Meg and now she hates me.

STEWIE  
Ah, well, I have a colossal maniac  
trying to slice me into bite-sized  
pieces, so -- guess what? -- I win!

CHRIS roots through candy bag.

CHRIS  
Would you like a chocolate?

Beat.

STEWIE  
Is it... evil chocolate?

CHRIS  
It's not that good for you.

STEWIE  
(beckoning)  
Very well. Bring it here. What...  
what is that?

CHRIS  
This? This is called a 'football'  
-- Kyle brought it.

STEWIE  
It is \*mine!\*

STEWIE steals it.

STEWIE  
(to football)  
Ah, yes...  
(sotto voce)  
You and I shall destroy our little  
dinosaur yet.

STEWIE laughs maniacally.

END OF ACT II



ACT III

INT. HALLWAY

CHRIS runs down the hallway, runs into the bathroom door, and falls down.

CHRIS  
Hey!

MEG (O. S.)  
Go away!

CHRIS  
I have to go to the bathroom!

MEG (O. S.)  
No!

BRIAN enters.

CHRIS  
Why not?!

MEG pokes her head out the door.

MEG  
Because boys are mean and stupid!

MEG slams the door shut again.

BRIAN  
(passing by)  
Damn, she's on to us.

CHRIS  
Please?! I'm really sorry!

MEG  
I know! And you can go in the  
yard!

BRIAN  
Just make sure you bury it  
properly.

CHRIS  
Brian?

BRIAN  
Oh, god.

CHRIS  
If Dad was here, he'd talk to Meg.  
So now, you're like Dad, so could  
you get Meg to let me in?

BRIAN  
Huh. If Peter were here he'd tell  
you to stop standing in front of  
the TV.

BRIAN turns to go.

CHRIS  
Oh, god, I think I'm gonna go all  
over the floor. I feel --

BRIAN  
Fine, fine... Chris?

CHRIS  
Yes?

BRIAN  
Don't discuss aspects of your  
sister's personal life that she  
doesn't want publicly known.

CHRIS  
Okay.

BRIAN  
Meg?

MEG  
What?

BRIAN  
Let your brother go wee-wee.

MEG  
Hmph.

MEG opens the door reluctantly.

STEWIE enters the hallway, football beneath his arm, candy bag in hand. He is obviously hyperactive, but keeping himself under creepy, intense self-control. STEWIE eats candies throughout this scene.

BRIAN

(to STEWIE)

If I ever have children, shoot me  
in the head.

STEWIE

(ignoring him)

Aha! I just realized something!  
I have nothing to worry about!  
Nothing at all! And do you know  
\*why?!\*

BRIAN

You're not playing surrogate  
parent to a "Springer" episode?

STEWIE

I don't need to sleep!  
(munch, munch, munch)  
I can simply stay awake forever!

MEG sits at the top of the stairway and sulks. BRIAN  
groans.

BRIAN

If anybody wants me, I'll be in  
the basement, drinking myself to  
death.

MEG

'kay.

BRIAN starts down the stairs -- STEWIE runs past him.

STEWIE

Coming through!

INT. BASEMENT

It's very dark. BRIAN, holding a candle, opens the door and starts downstairs. Eerie music plays. Halfway down, he stops, and looks around. BARNEY'S silhouette passes through the foreground. BRIAN reaches the bottom of the stairs, somewhat wary.

BARNEY (O. S.)  
Hyuk, hyuk!

INT. STEWIE'S ROOM

STEWIE hangs off a windowsill, watching workmen around a downed power line in the rain.

STEWIE picks up a pair of binoculars for a better look.

STEWIE reaches for more candy with his other hand, suddenly has no grip, and falls out of frame.

STEWIE  
Eureka!

EXT. FRONT PORCH/STREET -- NIGHT

STEWIE, in a raincoat, leaves the house and walks down the street extremely quickly.

EXT. WORKSITE -- NIGHT

ROCKO works at the site. STEWIE approaches the site, eating more candy.

STEWIE  
Eeeek!

ROCKO  
Get outta here, kid.

STEWIE  
Er... um... look at that! She's  
completely naked!

A quick pan to...

EXT. PHOTO SESSION -- NIGHT

A PHOTOGRAPHER does a Playboy-type photo shoot. The MODELS look irritated and angry.

MODEL #1

It's cold here, and wet!

MODEL #2

What are we doing out here!

PHOTOGRAPHER

Noooo! Is suburbia! Is white-bread! Is sexy!

EXT. WORKSITE -- NIGHT

ROCKO

Yeah, I ain't gonna fall for that.

STEWIE

Errrg...

(strained)

Very well! Then you shall simply have to look into this!

STEWIE brandishes a Men-in-Black style 'flashy thing!'

ROCKO

Kid, I got work to --

FLASH! The screen goes white and fades to ROCKO seated, confused.

ROCKO

Where am I?

ROCKO takes off his hardhat, looks at it wonderingly.

ROCKO

Why'm I at work?

STEWIE sneaks up and makes off with his hardhat and chainsaw.

ROCKO

Hey!

INT LIVING ROOM

The front door bursts open. Stewie stands in the doorway, stolen items in hand, lightning in the sky behind him.

"This Old House" theme plays over a montage:

    STEWIE nails shut the front door

    STEWIE runs a tripwire across the hallway

    STEWIE hangs what looks like a swing from the ceiling of his room

INT. BASEMENT

BRIAN sits at a little table with a candle. He pours himself a drink, apprehensive.

INT. BASEMENT -- BARNEY'S POV

BRIAN looks around.

                    BRIAN  
                    Stewie?

INT. BASEMENT

BRIAN'S candle gets blown out. BRIAN groans and lights a match.

A KNIFE flies past his head and thwacks into the wall!

BRIAN screams and scrambles for the stairs. His ankle gets snagged by BARNEY halfway up, but BRIAN breaks free, gets back up, and makes it out the door.

INT. KITCHEN

BRIAN SLAMS THE DOOR SHUT behind him. KYLE, MEG, and CHRIS run in and wondering what's wrong.

BARNEY stabs a knife through the door!

BRIAN locks the door and backs away.

ALL FOUR react fearfully as something bashes the door once... twice... then stops.

KYLE  
I'm outta here --

INT. LIVING ROOM

KYLE bolts for the front door, hits it squarely, and is knocked cold.

CHRIS  
Oh, god! We're trapped!

BRIAN  
(on phone)  
Look... just get me the cops, okay?  
Yes...

MEG starts trying to open windows -- they've all been nailed shut.

BRIAN  
Good.

BRIAN hangs up.

BRIAN  
They said there'll be a car here  
any minute.

INT. POLICE STATION

PETER sits at a desk, putting down a phone.

PETER  
Wow! Being a cop is great!

LOIS  
Peter, you can get put in jail for  
this!

TED passes by, dumping a folder on PETER'S desk.

TED  
Griffin, we need you to file these.

PETER  
Aw. This sucks.

INT. KITCHEN

CHRIS  
Hey. Where's Stewie?

INT. STEWIE'S ROOM

STEWIE is sound asleep. The door opens. BARNEY is silhouetted in it. BARNEY shuts it again.

EXT. GRIFFIN HOUSE -- NIGHT

BARNEY  
(singing)  
*I love you / You love me / Soon  
you'll be in a-go-ny...*

INT. STAIRWELL

MEG, BRIAN, CHRIS ascended the stairs.

CHRIS  
This is like a scary movie!

BRIAN  
And just what we needed was Meg  
being promiscuous. Why didn't you  
just smoke a big fat joint and get  
us all killed?!

MEG  
Oh, like you have anything to  
worry about! Like you can name  
\*one\* scary movie where the dog  
dies!

Pause.

BARNEY (O. S.)  
Cujo!

This spooks them -- they proceed into...

INT. HALLWAY



CHRIS trips over Stewie's tripwire, and a cloud of brightly colored smoke poofs out and surrounds them.

BRIAN  
Uh-oh.

MEG  
What's this?

MEG, CHRIS, and BRIAN pass out.

CHRIS  
(As his eyes shut)  
Dang.

INT. STEWIE'S ROOM  
STEWIE, under the covers, is overshadowed by a knife-wielding dinosaur.

BARNEY pulls back the covers to reveal a football, a baby monitor, and a pillow set up to resemble Stewie's form.

Cut to Barney's surprised face, which is then lit up by a bright light from above. BARNEY shields his eyes.

Cut to STEWIE, atop a piece of furniture, hanging from a baby harness, wearing a hardhat with the nightlight attached in miner-hat fashion.

STEWIE is carrying a chainsaw, which he starts.

He leaps down from that height and out of frame.

EXT. GRIFFIN HOUSE

BARNEY (O. S.)  
(sounding cheerful throughout)  
Heh-heh. Hey, that tickles. Oh,  
mother of god, no!

INT. HALLWAY

BRIAN, MEG, and CHRIS wake up, in pain.)

CHRIS

Ow!

BRIAN

I know how to take care of this;  
just get me a raw egg, some celery,  
and a pint of 150-proof rum.

MEG

What about the guy with the knife?

STEWIE

(entering)

I took \*care\* of it.

STEWIE wipes some spattered purple goo off his arm.

BRIAN

Why haven't the cops gotten here?

STEWIE

You called the cops?

MEG

Stewie! You're okay!

SETWIE

Be silent, girl!

(to BRIAN)

You called the cops?

CHRIS

They'll be here soon!

STEWIE looks worried.

EXT. GRIFFIN BACKYARD -- NIGHT

Cops (including TED, NED, and ZED) are milling around.

TED

Hey, Sarge, we found another \*big\*  
gun.

NED  
Awright, humor me, what kinda gun  
is it?

TED  
Well, it says "Oblivion Ray" here.

TED accidentally fires it. It shoots a beam out that  
blasts into the sky and causes the moon to explode.

ZED  
Sarge!

NED  
Uh... hmm?

ZED  
This was buried in the backyard.

He shows NED a large metal vat; we don't see the contents.

TED  
We got ourselves one sick bastard.

NED  
(pointing)  
Is that a Teamsters ring?

INT. HALLWAY  
MEG, CHRIS, and BRIAN go downstairs.

STEWIE  
But... but, couldn't we just tell  
them that...

They ignore him.

STEWIE  
(cont'd)  
... that there's nothing wrong and  
they can just go and there's no  
reason to... look around for  
things?

MEG  
(harsh whisper)  
Sh! He might hear you!

STEWIE  
All right, that's enough.

STEWIE produces the flashy thing again.

STEWIE  
Everyone look into this!

FLASH! The screen goes white. We fade to....

EXT. GRIFFIN HOUSE -- NIGHT

Brief pause. A cricket chirps.

BRIAN (O. S.)  
Whoop!

Disco music starts playing.

Colored lights flash out of all the windows.

INT. LIVING ROOM -- ANKLE LEVEL  
EVERYONE dances while STEWIE sits on the floor. He groans and pulls out several flashy things.

STEWIE  
I've got to start labeling these...

EXT. GRIFFIN HOUSE -- NIGHT

STEWIE (O. S.)  
Everyone, let's try it again!  
Everyone... ahem. Everyone, look  
into \*this\* light!

CHRIS (O. S.)  
No can do, Stu! I'm hip-deep in  
the funk!

FADE TO...

EXT. GRIFFIN HOUSE -- EVENING

The next day. The jack-o-lanterns have been crushed and the trees are toilet-papered.

INT. DINING ROOM -- TV SET

There are two ANNOUNCERS in front of a news-title graphic.

ANNCR #1

And that concludes part one of  
"Quahog Qops  
Brutality on the Loose."

The image switches to a police sketch of PETER threatening a man with a toilet plunger.

ANNCR #2

And remember, if you see this  
man...

A "MUTE" graphic shows up on the screen.

INT. DINING ROOM

THE GRIFFINS are eating dinner, except LOIS.

PETER

So then, they were all \*naked!\*  
So I said, "Heh-heh, that's great.  
But what \*else\* are you gonna do  
for me and Lois here?"

LOIS enters.

LOIS

Peter! Do \*not\* tell this story  
to the children!

BRIAN

It's okay, I think we get the  
general idea.

PETER

Lois, this chili is great!

LOIS  
Thank you, Peter.

PETER  
Do I still have to sleep on the  
couch?

LOIS  
Yes, Peter.

CHRIS  
This purple meat is delicious!

PETER  
Yeah, what kinda freak food is  
that, Lois?

LOIS  
I don't know, Peter, I just found  
it in the fridge. I assumed you  
bought it.

STEWIE looks slyly at the camera.

EXT. GRIFFIN HOUSE -- NIGHT  
We slowly pan up to the starry sky.

STEWIE (O. S.)  
So we see that revenge is a dish  
best served piping hot with beans  
and spices, and that those who  
fight evil with evil meet a  
'chilly' end, here in a place  
known as...

LOIS  
Stewie, eat your carrots.

STEWIE  
But -- I -- mmph.

The 'Twilight Zone' theme plays.

END OF SHOW

