

**FAMILY GUY**

"The Son Also Draws"

Production #1ACX06

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ANIMATIC FINAL (GREEN)

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# "The Son Also Draws"

## CAST LIST FOR #1ACX06:

PETER GRIFFIN.....SETH MACFARLANE  
LOIS GRIFFIN.....ALEX BORSTEIN  
CHRIS GRIFFIN.....SETH GREEN  
MEG GRIFFIN.....LACEY CHABERT  
STEWIE GRIFFIN.....SETH MACFARLANE  
BRIAN GRIFFIN.....SETH MACFARLANE  
ANIMATRONIC CHIEF.....SETH MACFARLANE  
ANIMATRONIC TRIBESMAN.....WALLY WINGERT  
BAD WITH A JOKE.....PATRICK BRISTOW  
CARROT SCALP.....SETH GREEN  
ELDER #1.....SETH MACFARLANE  
ELDER #2.....WALLY WINGERT  
FONZIE.....SETH MACFARLANE  
FRANCIS.....TBD (SUB: SETH MACFARLANE)  
JOHNNY CARSON.....SETH MACFARLANE  
LENNY.....BOBBY SLAYTON  
MITCH.....PATRICK BRISTOW  
MR. CUNNINGHAM.....KEVIN MICHAEL RICHARDSON  
MRS. CUNNINGHAM.....SUZIE PLAKSON  
MS. ROMANO.....ALEX BORSTEIN  
PBS ANNOUNCER.....SETH MACFARLANE  
PETER'S GREAT GRANDFATHER.....SETH MACFARLANE  
POPS.....SETH MACFARLANE  
RICHIE CUNNINGHAM.....WALLY WINGERT  
SAUNDERS.....BUTCH HARTMAN  
SCHNEIDER.....KEVIN MICHAEL RICHARDSON  
SCIENTIST.....WALLY WINGERT  
SCOTT.....PATRICK BRISTOW  
SCOUT.....SETH GREEN  
SCOUT MASTER.....SETH MACFARLANE  
SECOND INDIAN.....BUTCH HARTMAN  
SEES YOU COMING.....BUTCH HARTMAN  
SPEED RACER.....SETH MACFARLANE  
TICKET COUNTER GUY.....SETH MACFARLANE  
TREE #1.....WALLY WINGERT  
TREE #2.....SETH MACFARLANE  
WASP DAD.....SETH MACFARLANE  
WASP MOM.....SUZIE PLAKSON

COLD OPEN

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' KITCHEN - SAME

STEWIE looks in the refrigerator.

STEWIE

Oh, blasted matriarch! She has  
failed once again to replenish this  
frigid box with potations. I shall  
give her a piece of my mind at once!

INT. PETER AND LOIS' BEDROOM - NIGHT

Stewie opens the door and pokes his head inside. PETER and LOIS are under the covers, locked in a loving embrace. Stewie watches them, horrified. Lois and Peter look up, startled.

STEWIE

Now look here you, oh my god.

INT. GRIFFINS' KITCHEN - A FEW SECONDS LATER

Stewie is sitting in his high chair, eyes glazed. Lois sits beside him.

LOIS

(A VERY PATIENT VOICE) Now you  
shouldn't be frightened, Stewie.  
W-what you saw was actually a very  
beautiful thing.

STEWIE

Well evidently, Madam, you and I  
differ greatly in our conception of  
"beauty", because what I just  
witnessed was ghastlier than a  
thousand ghouls!

LOIS

(THINKS) Stewie..ah..Mommies and  
Daddies like to hug each other that  
way. In fact, sweetie, (SMILES)  
that's sort of how you were created.

Stewie looks at her, appalled.

STEWIE

Ohh, that is a vile and odious lie.  
How dare you fill my head with such  
loathesome propaganda! Get out, you  
horrid woman.. GET OUT!!

LOIS

Okay, honey, I'll go get you your  
teddy bear.

Lois kisses Stewie warmly and walks out of the kitchen.  
BRIAN walks in. He looks at Stewie for a beat.

BRIAN

Oh, good lord. You saw them  
together, didn't you?

Stewie nods, still trembling. Brian hands him a card.

BRIAN (CONT'D)

Doctor Weintraub. He's the best in  
the business at this sort of thing.  
(CLOSES HIS EYES, VERY SOFTLY) Trust  
me.

END OF COLD OPEN

ACT ONE

## EXT. CITY PARK - DAY

A bunch of KIDS in "Youth Scouts" uniforms are sitting in a semicircle on the grass. CHRIS is sitting a few inches behind the other kids, sketching something in his Scout manual. The troop leader, a pimply-faced sixteen year old named MITCH, marches over to Chris.

MITCH

What in the name of our Christian  
God--? You're out of the semicircle!  
All Scouts have to sit in the  
semicircle.

CHRIS

Why?

MITCH

Why?! Why?! Saunders, tell him why.

Another Scout, SAUNDERS, stands and puts his hand over his heart.

SAUNDERS

Because it's rule one-forty-two-B.

MITCH

(ON THE HEELS OF SAUNDERS' LINE)

Because it's rule one-forty-two-B.  
Good job, Scout. Now drop and give  
me twenty!

SAUNDERS

Thank you, Sir!

Saunders drops and starts doing push-ups. Chris joins the other Scouts in the circle. As Mitch addresses the troop, he stands on Saunders' back, increasing the difficulty of the push-ups.

MITCH

Ladies, this Saturday, at zero eight hundred, there will be a soapbox derby. As a reward for all your obedience.

All the Scouts do that "Arsenio" thing with their hands. Chris just goes back to his doodling.

**INSERT - CHRIS' PAD** He is drawing a picture of Mitch with a whip and a pizza for a face.

**EXT./ESTAB. GRIFFINS' HOUSE - DAY**

**INT. GRIFFINS' LIVING ROOM - DAY**

Lois, MEG, Brian, and Chris are watching TV. Stewie is on Lois' lap, reading "The Rise and Fall of the Third Reich."

STEWIE

(SHAKES HIS HEAD) Oh, you silly  
cretins. You just had to get greedy.

\*

**EXT./ESTAB. THE "HAPPY DAYS" HOUSE - DAY (ON TV)**

**INT. THE CUNNINGHAMS' KITCHEN - SAME (ON TV)**

MR. & MRS. CUNNINGHAM, RICHIE, and JOANIE are sitting around the kitchen table. Mr. C is reading the newspaper.

RICHIE

Mom, Dad... I really like Potsie.

MRS. CUNNINGHAM

Why not, dear. Potsie's a very nice  
boy.

RICHIE

(UNCOMFORTABLE) Uh, no, Mom... I-I  
mean, I really like Potsie.

\*

MR. CUNNINGHAM

We heard you the first time, son.

(SHRUGS) You have a homosexual attraction to Potsie.

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

BRIAN

Do you have anything on that remote lower than "mute"?

Peter enters with a huge smile on his face.

PETER

I gotta surprise for ya, Chris.

(NOTICES TV) Aw geez, it'll have to wait. This is the one where the Fonz goes "Aaaay."

Peter sits down with his family.

INT. THE CUNNINGHAMS' KITCHEN - DAY (ON TV)

FONZIE

(ON TV) Aaaaay.

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

PETER

(LAUGHS) Classic. Okay, let's go.

Peter gets up and exits with Chris.

INT. GRIFFINS' GARAGE - DAY

Chris watches Peter lift a bedsheet up in the air and reveal a soapbox derby car made from a hollowed-out beer keg.

PETER

(RE: CAR) Chris, this is the speed machine that's gonna win ya the soap box derby!

CHRIS

But Dad, I was supposed to build it myself. It's a rule! If Scout Master Mitch finds out, he'll make me sit in the hole again. \*

PETER

Aw c'mon, rules were made to be broken.

**INT. A STERILE ROOM - DAY (FLASHBACK)**

Peter is standing in a nondescript environment next to a box with a big, red button. There is a sign over it that reads "Warning! Do not push button." Peter's eyes dart from side to side, then he presses it. A KUNG FU MASTER calmly enters, bows in front of Peter, then kicks Peter in the groin. Peter groans!! Peter doubles over in pain. The Kung Fu Master bows again and calmly exits. \*

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

Chris is sketching something on a pad. Peter begins pumping the tap on the soapbox derby "keg."

PETER

Here, let me show you the turbo booster. (NOTICES CHRIS) Hey, what are you doing? \*

CHRIS

Drawing.

Peter looks at him, worried.

PETER

Aren't you a little old to still be drawing? Now come on, hop in.

CHRIS

Uh, Dad, w-what would you say if I told you I didn't want to be in the Scouts?

PETER

I'd say, "Boy, I musta screwed up somewhere." But thank god that's not the case, eh. You're a Scout! And you know what that means? That means I love ya.

Chris sighs.

INT. MEG'S ROOM - NIGHT

Meg is at the mirror. She pulls a Biore-like pore-cleansing strip from her nose and looks at it.

MEG

Boy, these cleansing strips really pull everything out of your pores.

**EXTREME CLOSE-UP ON THE STRIP** -- In addition to dirt, there are cigarette butts, crushed soda cans, a ring of keys, etc.

**ANGLE ON DOOR** -- Chris enters.

MEG (CONT'D)

Chris, get out of here! You're not allowed in my room!

CHRIS

I thought that was just when you were  
asleep.

MEG

What do you want?

CHRIS

(SIGH) Meg, I don't wanna be in the Scouts anymore. I just wanna keep sittin' in my room all day and drawing comics. \*

MEG

Oh, is that what you're doing in there?

CHRIS

Listen, I-I was kinda hoping you could tell Dad. But, uh... try and open with a joke. \*

MEG

Tell him yourself.

CHRIS

I can't. I don't wanta disappoint him again. Remember what happened when he tried to sneak me into the county fair? \*

**EXT. COUNTY FAIR TICKET BOOTH - DAY (FLASHBACK)**

Chris and Peter approach the ticket booth wearing two halves of a horse costume. Peter, wearing the head of the horse, speaks. We can see his eyes through the horse's mouth.

PETER

(INSIDE HORSE) Ah, one please. \*

The GUY's about to hand him a ticket when Chris, in the horse's back end, sneezes.

## TICKET COUNTER GUY

Wait a second. Your ass just  
sneezed. And horses can't talk. No,  
no, no, no nothing about this adds up  
at all. \*

Peter's eyes narrow and he looks back at Chris.

## INT. MEG'S ROOM - NIGHT (BACK TO PRESENT)

Chris sits on Meg's bed and shudders. She sighs and sits  
next to him.

## MEG

Okay look, Dad is really easy. All  
you have to do is sit on his lap,  
give him a big kiss on the cheek,  
look him right in the eye, and he's  
butter. \*

## INT. GRIFFINS' LIVING ROOM - A BIT LATER

Peter is watching TV as Chris enters. Chris plops himself on  
Peter's lap, blocking his view.

## PETER

Ooof -- what the hell? \*

## CHRIS

Dad, the Scouts are no fun, and I...

Oh, wait a minute... \*

Chris kisses Peter on the cheek, then stares right into  
Peter's eyes. A long beat, then:

PETER

(WITHOUT BLINKING) Chris, I am going  
to stand up, walk out of this room,  
and we will never speak of this  
again.

Peter eases Chris off his lap and exits. Chris sighs.

**EXT. STEEP HILL - DAY**

All the Scouts and their families have gathered for the soapbox derby. SPEED RACER and his father, POPS, are talking to each other, their voices and mouths out of synch a la "Speed Racer."

POPS

Speed, I do not think you should be in this race, ha ha, the Mach Five is not ready, ha ha!

SPEED RACER

But Pops, I must be in this race, ha ha!

POPS

All right, ha ha, but you know I am not really your father, ha ha!

SPEED RACER

Aaah!

**ANGLE ON CHRIS** -- He gets into his car and looks at his family waving to him from the sidelines where other parents cheer. Meg is reading a magazine, bored. Stewie is sitting in a stroller, looking miserable. Peter's holding a sign that says: "Kick ass or don't come home!" Next to him is Lois, who holds a sign reading, "Oh, he's just teasing. You know how your father gets. We both love you very much, no matter what happens." She waves to Chris and blows him a kiss. The SCOUT in the car beside Chris laughs loudly.

SCOUT

Hey, everyone. Griffin's Mommy looves him.

All the other Scouts laugh, then think for a second.

## ALL THE SCOUTS

So what? / That's pretty healthy./  
The mother-son bond is a very strong  
thing.

The race is about to begin. Mitch walks in front of the Scouts, holding a giant flag.

MITCH

Okay, girls. Get ready.

All the Scouts look up from their cars and make "Vroom, vroom" noises. Chris doesn't even look up. He's too busy drawing in his pad.

MITCH (CONT'D)

Get set...

ANGLE ON PETER over on the sidelines. He looks heavenward.

PETER

Please, uh...uh..uh (THINKS) God. I  
don't ask you for much, but let my  
boy win this race--

MITCH

(TO DRIVERS) Do not go until I wave  
my flag. I can't stress that enough.  
I'll wave it once, just to show you  
how it looks...

Mitch gives a practice wave with his flag. Chris looks up and sees Mitch wave the flag.

CHRIS

(GASP)

He drops his notepad and releases the brake. The steering wheel breaks off in his hand, but he continues steering. The car begins rolling toward Mitch.

CHRIS (CONT'D)

Look out!

He rolls right into Mitch, knocking him on his ass. Mitch's pant leg gets caught in the beer keg's tap and it drags him down the street, bouncing behind Chris' car and hitting his head on rocks.

MITCH

Aaahhh! Griffin is disqualified! \*

Griffin is disqualified! Ah...ow.. \*

argh...ahhh. \*

ANGLE ON Peter, glaring up at heaven.

PETER

Aw, way to go, Einstein.

EXT./ESTAB. QUAHOG COMMUNITY CENTER - A LITTLE LATER

INT. MITCH'S "OFFICE" - SAME

Mitch is facing Peter, irate. Mitch's clothes are shredded and he has scrapes, cuts, and bruises all over.

MITCH

Your boy is out of the Scouts!

Chris looks up from where he sits, drawing on his pad. He smiles happily.

PETER

Ah, what do you mean? \*

MITCH

Which word didn't you understand?

PETER

Is.

MITCH

Auxiliary verb, indicates a state of  
being. Look, your idiot son hasn't  
earned a single merit badge.

PETER

Ah c'mon, give him a little more  
time, eh.

MITCH

He's had two years! It's over.

PETER

How 'bout if I get you a broad?

MITCH

What?

PETER

Just, just making conversation. Hehe.

MITCH

If you'll excuse me, I've got to  
administer some spankings.

PETER

All right pal, All right, I'm through  
playin' nice.

He reaches into his jacket pocket. Mitch looks worried.

MITCH

Is that a gun?

PETER

Worse. (PULLS OUT A SODA) It's a can.  
Of Sprite.

Mitch gasps.

PETER (CONT'D)

That's right. When this lemony-lime tanginess hits those open wounds, you're gonna get a merit badge for Screaming Like A Girl.

Peter shakes the can up and points it at him.

MITCH

All right! All right! You've got  
three days to earn a badge.

Chris stops grinning.

PETER

Three days? That's tomorrow! We  
gotta get going!

INT. GRIFFINS' KITCHEN - NIGHT

The family is at the dinner table. Stewie's in his highchair. Lois enters with some bowls of jello.

LOIS

Stewie, look what Mommy made for  
dessert.

STEWIE

Oooh, jello! How exotic! Why, I  
feel like I'm on the deck of the QE2.

PETER

Ah, me and Chris'll take ours to go.  
We only got one more night to get  
that badge.

Chris looks to Meg, who nods "Tell him!"

CHRIS

Uh, Dad, maybe we should just give  
up. I mean, we tried everything.  
You know, first we tried to get the  
badge for carpentry, we couldn't even  
find the lumber yard...

**EXT. NATIONAL ORGANIZATION OF WOMEN (N.O.W.) RALLY - DAY  
(FLASHBACK)**

A crowd of FEMINISTS marches in front of a building. They carry signs: "Equal Pay for Equal Work," "Women of the World Unite," and "Hear Us Roar." Peter and Chris approach, wearing tool belts. Peter carries a saw. Chris carries a hammer.

PETER

(TO WOMEN) Aw man, hey, hey any of  
you gals know where I can get wood  
around here?

One of the women cold cocks Peter. Aahh!

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

PETER

Well, we almost got that one for  
insect study.

**INT. UPSCALE DINING ROOM (FLASHBACK)**

We start CLOSE ON Peter and Chris.

PETER

Look, Chris, it's a whole family of  
Wasps.

We see they're standing in a dining room watching a stoic,  
upper-crust FAMILY eating dinner.

WASP DAD

My, Margaret, what a sub-par ham.

WASP MOM

Perhaps I can't bake a ham, but what  
I can cook up is a little grace and  
civility at the table.

WASP DAD

(TO DAUGHTER) Patty, did you know  
that your mother is a whore?

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

PETER

Don't worry, Chris, I'll get you that  
badge. Even if I have to shrink down  
to microscopic size, be injected into  
the scout leader's bloodstream, and  
swim right up to the badge-giving  
part of his brain.

Lois looks at Peter.

INT. GRIFFINS' LIVING ROOM - A BIT LATER

Peter and Lois are there.

LOIS

Peter, I think it's great that you  
and Chris have been spending so much  
time together, but he's the one who  
should be earning that badge. Why is  
this so important to you? \*

PETER

Aw, you wouldn't understand.

Peter tries to walk past Lois. She stops him.

LOIS

Try me.

Peter tries to deke his way around Lois. But Lois blocks him  
too effectively. Peter sits down and sighs.

PETER

Well, it all started when I was a kid. \*

INT. PETER'S CHILDHOOD HOUSE - DAY (FLASHBACK)

A thirteen year-old Peter is looking out the window, watching a bunch of YOUTH SCOUTS happily playing a game of Tug O' War. Peter's father, FRANCIS, a tall, severe-looking man with white hair, enters.

PETER

Dad, can I be a Youth Scout?

FRANCIS

(THICK BROGUE) Well of course not, \*

Peter. You know those kids are evil.

Peter's Father looks out at the children.

FRANCIS (CONT'D)

Look at all of them, with their fancy scarves and their fancy short pants. \*

(SHOUTS OUTSIDE) Well, la-de-da, you little piss ants!

PETER

But, Dad...it looks like so much fun.

FRANCIS

I'll tell you what's fun! Waking up at four a.m. and eating a cold potato before you strap a plow to your back so you can tear your bare feet on the frozen earth and pray to the saints and angels you find the next mornin's potato! That's what's fun, lad!

(MORE)

FRANCIS (CONT'D)

Now stop staring at those cursed  
scouts and give your father a hug!

Francis opens his arms to Peter. Peter's eyes dart back and forth, not sure what to do.

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

PETER

Lois, I-I wanna be a better father  
than my old man. I wa, I wanna be a  
fun dad. \*

LOIS

Peter, if you really want to be a  
good father, you should let Chris  
earn that badge on his own. \*

PETER

Hey, where do you get off telling me  
how to raise my son? (OFF HER GLARE)  
Oh, oh right, hehe. Okay, we'll try  
it your way. (SHE'S STILL GLARING)  
Honey. Hehehe. \*

INT. GRIFFINS' LIVING ROOM - THE NEXT MORNING

Peter is pacing nervously. Brian is reading the scout manual.

PETER

Geez, where is Chris? How long could  
it possibly take to earn a merit  
badge? \*

BRIAN

Well, we know it's at least two years.

Chris enters, with a long face. Peter runs over to him,  
totally oblivious.

PETER

Hey, there's my Scout! \*

CHRIS

Well not anymore, Dad. I'm out. \*

They made me turn in my uniform and  
everything.

Chris lowers his head, ashamed.

PETER

Wha? Those bastards! Don't you worry  
Chris. I'll get you back in. \*

CHRIS

Oh, it's okay, Dad. I'm not really... \*

PETER

Hey, hey, hey, don't take "no" for an  
answer, Chris. You're a Griffin!  
And a Griffin never knows when to  
stop. \*

Peter picks up the phone and starts dialing.

PETER (CONT'D)

I'm callin' that damn troop leader  
right now. We're goin' over his  
head, straight to the Youth Scout  
head office in New York.

(MORE)

PETER (CONT'D)

(CALLING OUT) Pack your bags, you  
guys, the Griffins are hitting the  
Big Apple!

Chris looks glum.

**ANGLE ON THE WINDOW** -- Speed Racer and Pops are there.

SPEED RACER

Ha ha, did you hear? The Griffins  
are going to New York, ha ha!

POPS

This does not affect us at all, ha ha!

SPEED RACER

Ha ha!

END OF ACT ONE

ACT TWO**EXT. GRIFFINS' DRIVEWAY - THE NEXT DAY**

Peter and the family are loading the car with their suitcases. Chris is pacing nervously.

CHRIS

Uh, Dad... you don't really have to  
do this. \*

PETER

Yes I do. No boy of mine is gonna  
get booted out of the Scouts! \*

Peter high-fives Chris. Chris high-fives him back, weakly.

MEG

I can't believe we're actually going  
to New York! Oh, it must be so  
exciting. My math teacher was killed  
there. \*

PETER

Oh, yeah, you're gonna love it. It's  
the happiest place on earth, you  
know. \*

LOIS

When were you in New York?

PETER

Oh, years ago, back when they used to  
tape the Carson show there. \*

**INT. NEW YORK TV STUDIO - NIGHT (FLASHBACK)**

A six year old Peter sits with his Dad, watching a taping of an early "Tonight Show" with Johnny Carson.

A young, dapper JOHNNY is in his "Carnac the Magnificent" costume. ED MCMAHON is seated beside him.

JOHNNY CARSON (CARNAC)

(INDEX CARD OVER HIS HEAD) Aw, a  
drunk, a skunk, and a trunk. \*

ANGLE ON -- Peter and Francis.

FRANCIS

(INEBRIATED) Name three things that  
can kiss my ass!

Everyone, including Peter, sits in stunned silence.

FRANCIS (CONT'D)

(TO PETER) Well don't just sit there,  
boy, laugh and give me a hug! \*

EXT. GRIFFINS' DRIVEWAY - DAY (BACK TO PRESENT)

The family gets into the car. Lois starts to strap Stewie into his car seat. He looks up at her with contempt.

STEWIE

What the hell do you think you're  
doing?

LOIS

Strapping you in, honey. So you  
don't get hurt.

STEWIE

So I don't get hurt? That's the best  
you can come up with, you dull-witted  
termagant.

LOIS

I brought your Raffi tape.

STEWIE

(BEAT, GRUDGINGLY) Play "Wheels on the Bus" and get the hell out of my sight.

MEG

(LOOKS AROUND) Where's Brian?

Peter looks around at the front lawn and sees Brian sitting on a lawn chair, sunning himself.

PETER

Hey, aren't you coming?

BRIAN

Aw, thanks, but no thanks. I've been to New York. It's like Prague, sans the whimsy. \*

LOIS

Will you be okay by yourself?

Brian sips his martini and just looks at her.

BRIAN

Oh, I think I'll manage.

Everyone gets in the car.

PETER

All right, you guys. We're off! \*

Those Scouts are never gonna know what hit 'em!

Peter pulls out of the driveway and hits a parked car.

PETER (CONT'D)

And, uh, neither will that guy.

**ANGLE ON HEDGES** -- Mitch the Scout Leader watches as the Griffins drive off. He punches in a number on his cell phone.

MITCH

Your Excellence, we have a situation.

A disgruntled father is on his way to you \*

to lodge a complaint.

**INT. YOUTH SCOUTS HEAD OFFICE - DAY**

The office looks like the lair of a Bond-movie villain. We see the SCOUT MASTER'S large, throne-like chair from behind. A terrified YOUTH SCOUT kneels with his head down before the chair, holding a phone on a pillow.

SCOUT MASTER (O.S.)

Thank you, Mitchell. You've been

most useful.

The unseen Scout Master presses a button in the arm of his chair with a very pale, veiny arm.

**EXT. GRIFFINS' HEDGES - CONTINUOUS**

Smoke hisses through Mitch's end of the phone. Mitch gasps, then collapses.

**EXT. GRIFFINS' CAR - DAY**

The car drives through the countryside.

**INT. GRIFFINS' CAR - DAY**

LOIS

Okay, I'm thinking of a movie.

MEG

Is it an action movie?

LOIS

No.

CHRIS

Aw, is it a musical? \*

LOIS

No.

PETER

Aw, is it a good movie? \*

LOIS

Well, it has its moments. \*

PETER

"Cool Runnings."

LOIS

Right!

**INT. YOUTH SCOUTS HEAD OFFICE - DAY**

The Scoutmaster is watching the Griffins' car on a large screen. He flicks a switch and suddenly a highway sign that reads "This way: New York" flips completely around.

**INT. GRIFFINS' CAR - CONTINUOUS**

PETER

Huh. I could swear New York was that way. Oh, well.

Peter shrugs and turns the way the sign points, away from the New York skyline which is visible on the horizon.

**EXT./ESTAB. GRIFFINS' HOUSE - DAY**

**INT. GRIFFINS' LIVING ROOM - DAY**

Brian is lying on the couch with his feet up on the coffee table, happily watching "Nova" on PBS.

**INT. LABORATORY - DAY (ON TV)**

A SCIENTIST is being interviewed on screen.

## SCIENTIST

After years of study, I've discovered  
the secret to longer life in canines,  
and that secret is...

Suddenly the picture fades away and is replaced by a PBS logo  
card.

## PBS ANNOUNCER

We interrupt this program for several  
episodes of "One Day at A Time."

## INT. ROMANO HOUSEHOLD - DAY (ON TV)

MS. ROMANO is standing between JULIE and SCHNEIDER.

## MS. ROMANO

Dammit Julie, I'm a single mother  
doing the best damn job she knows  
how. And dammit Schneider, I asked  
you to fix that damn sink two days  
ago.

## SCHNEIDER

(TWIRLS HIS MOUSTACHE) Oh, I'll fix  
your sink, Ms. Romano. And by "fix  
your sink," I mean I'll have sex with  
you.

Ms. Romano smiles and gives Schneider an "I just can't stay  
mad at you" look. The unseen studio audience hoots and  
applauds.

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

Brian stares at the screen in distaste. He picks up the  
remote control and tries to change the channel, but it's  
broken. Brian sighs and gets up to turn the channel. The  
knob breaks off in his hand. He tries to turn the set off,  
but that also snaps off.

Then he tries to unplug the TV, but as hard as he pulls, the cord won't come out. Schneider laughs on screen. Brian leans his head back and screams at the top of his lungs.

EXT./ESTAB. COUNTRYSIDE - DAY

The Griffins' car continues into more and more wooded countryside.

MEG (O.S.)

This doesn't look like New York.

INT. GRIFFINS' CAR - DAY

Chris draws on his pad. Lois and Meg look around.

PETER

Ah, y-yeah, sure it is. Loo-look

there's the Empire State...da..

Squirrel.

LOIS

Peter, we're lost. Would you please

find some place to ask for

directions.

PETER

We are not lost. And even if we

were, yo-you know I can't ask another

human being for directions.

LOIS

Why not?

PETER

'Cause I'm a man. Geez, haven't you

ever seen a stand-up comedian, Lois?

CHRIS

Dad... m-maybe we should go home.

PETER

No way, son. We came here to get you  
back into the Scouts and that's  
exactly what we're gonna do--

We hear a loud gurgling sound. Peter makes a face.

LOIS

What was that?

PETER

(LYING) Nothing.

We hear an even louder gurgling.

LOIS

Peter, the car is making funny  
noises.

PETER

Ha, ho, you're wrong again, Lois.

That wasn't the car. (QUIETLY)

Although you were right about that  
prune smoothie. Oh, god, we gotta  
stop!

Peter looks at a neon sign up ahead. It says "Geronimo's  
Palace." He drives straight toward the sign.

**EXT. NATIVE AMERICAN CASINO ("GERONIMO'S PALACE") - DAY**

The Griffins get out of the car. Peter dashes for the  
entrance.

MEG

Wow! An Indian casino!

PETER

Yeah, I gotta find me the stink lodge!

**INT. GERONIMO'S PALACE - DAY**

The family walks into the casino and looks around. The entire place has been constructed to pander to our basest stereotypes about Native Americans. The slot machines have tomahawks instead of levers, the DEALERS and CASINO STAFF are dressed in traditional native headdress. Their name tags identify them as the following: "Running Bear", "Deals With His Wrist", and "Change For A Buck." Peter looks up and sees a drawing of two Indians shooting an arrow. Each arrow points toward a bathroom upstairs.

PETER

C'mon, you guys, no time to lose. \*

He leads them to a crowded escalator.

**INT. CASINO ESCALATOR - A FEW SECONDS LATER**

The Griffins ride up the escalator. With people blocking the way in front of him, Peter just bounces up and down impatiently.

PETER

(TO HIMSELF) Hold it... hold

it...hold it. Ehhh...ehh...eahh. \*

The rest of the family watches an animatronic puppet show with a ANIMATRONIC CHIEF and ANIMATRONIC TRIBESMAN that plays beside them.

ANIMATRONIC CHIEF

(ROBOTIC VOICE) "How" and welcome to  
our casino, palefaces.

ANIMATRONIC TRIBESMAN

Tell them how they can have good time  
here, Chief.

ANIMATRONIC CHIEF

Not now. Little ones around.

The Animatronic Indians laugh stiffly.



CARROT SCALP

(PUTS THE BOW AND ARROW UNDER HIS  
NECK) -Look, a bowtie,

(MORE)

## CARROT SCALP (CONT'D)

(SINGS INTO BOW) Hey, I'm David

Bowie! (PUTS A CORN ROW WIG ON THE

BOW) Wow, "Bo" Derek.

Three tomahawks hit the wall behind Carrot Scalp with resounding thwacks. Carrot Scalp stops, wide-eyed.

ANGLE ON STEWIE - He holds several more tomahawks in his hand.

## STEWIE

Cease this insipid oration or I shall

end it for you!

Several people in the crowd applaud and laugh. A spotlight hits Stewie.

## STEWIE (CONT'D)

Oh, thank you, thank you. (SOAKING IT

IN) Yes, yes, and what's the deal

with airline food?

The crowd laughs.

## INT. CASINO HALLWAY - DAY

Peter hurries towards the bathroom. Right next to the bathroom door is a slot machine. He stops, torn between what he must do and what he wants to do. Finally, he dances in place and puts a quarter. He pulls the handle, the wheels spin and come up three teepees. He wins five quarters.

## PETER

Aw, right!

He puts all five quarters back into the machine. He pulls the handle, the wheels spin. This time it comes up two corns and a feather. No money comes out. Peter kicks the machine.

## PETER (CONT'D)

Aww, aahh! Indian giver!

Several NATIVE AMERICANS turn and glare at him. Peter smiles weakly at them, then dashes into the bathroom.

## INT. CASINO FLOOR - DAY

Lois walks over to a Native American slot host wearing a name tag which reads "SEES YOU COMING."

LOIS

Excuse me, can you tell me how to get  
to New York?

SEES YOU COMING

Well sure, but what's your hurry,  
ma'am? Don't you want to play a  
little first?

He indicates a video poker machine.

LOIS

Ha, thank you, but I really don't  
approve of... a ha, you know,  
gambling.

SEES YOU COMING

Oh, casinos do a great deal of good  
for my people. They provide us with  
the income to build hospitals,  
playgrounds, nudie ba-bar, ah museums.

LOIS

Museums? Really?

SEES YOU COMING

Yeah, even just a quarter will help  
us buy pencils for our school.

LOIS

Well, kids do need pencils...

Lois reaches into her purse and puts a quarter into the video  
poker machine.

## INT. CASINO BATHROOM - DAY

Peter exits a stall and washes his hand. He turns to the Native American VALET, who hands him a towel.

PETER

Hey, thanks, uh... (READS HIS NAME) \*

TAG) Doesn't Get Chicks.

Peter exits.

## INT. CASINO FLOOR - MOMENTS LATER

Peter approaches Chris and Meg. Stewie is right behind them, holding Carrot Scalp's bow and arrow.

PETER

Hey, where's your mother? \*

Peter sees Lois sitting in front of a video poker machine. He leads the kids over to her. He looks at Lois and chuckles.

PETER (CONT'D)

Ah, I didn't know you knew how to  
play poker, Lois. \*

LOIS

(EYES ON THE MACHINE) Yeah.

PETER

Well, how ya doing? \*

LOIS

(EYES ON MACHINE) Yeah.

PETER

That's good, honey. Now let's go. \*

LOIS

(EYES ON MACHINE) Yeah.

Peter, with a considerable amount of difficulty, pries Lois away from the machine. The Griffins head towards the exit.

## EXT. CASINO PARKING LOT - DAY

Peter and the rest of the family are walking towards their car. Lois is chattering away nervously.

LOIS

It's funny...I-I never knew video  
poker could be so much fun. You win  
a few hands, and all those lights go  
off... and you just feel so good  
inside.

PETER

Yeah, gambling is great. No question  
about it.

LOIS

It felt so good, I just, I kept  
putting money in, and before I knew  
it, I lost forty dollars. I'm so  
embarrassed.

PETER

Aw, that's okay, honey. As long as  
you learned your lesson.

LOIS

Oh, I did, Peter. For-For a couple  
of minutes. Then... this is so  
silly, I started playing again.

Peter looks around the parking lot, then scratches his head, confused.

PETER

Geez, I could swear I parked here.

LOIS

Yeah, you did. But here's the really  
silly thing, Peter. I sort of bet  
our car.

PETER

(TO HIMSELF) Heieaha. Okay, I'm not  
gonna panic. I just need to go back  
to the casino and find a high roller  
who'll pay a million dollars to sleep  
with my wife.

LOIS

What? That's ridiculous.

PETER

C'mon, Lois, these people took twenty-  
four dollars for the island of  
Manhattan. They have no idea what  
things are worth.

On Lois' reaction, we:

FADE OUT:

END OF ACT TWO

ACT THREE

EXT. NEW YORK STREET - DAY

The Griffins drive up to the curb and find a parking space outside a tall skyscraper marked, "Youth Scout Headquarters."

LOIS

Thank god you were able to win our car back from those scum-suckers at the casino.

PETER

C'mon, Chris, let's go get you back in the Scouts, heh.

Peter starts for the building, but Chris stops him.

CHRIS

Wait, Dad. I hate the Scouts. I just want to draw.

PETER

You do? Son, why didn't you say something sooner?

CHRIS

I tried, Dad, but you didn't listen.

PETER

Well, that's all gonna change. We're gonna take Meg's room and make it into your art studio. She won't mind sleeping in the yard. Nothing's too good for my boy.

PETER (CONT'D)

Now let's waste this place!

Peter pulls out a rocket launcher and **blasts** a big hole in the front of the building. A bunch of terrified SCOUTS run out, **screaming** like girls.

CHRIS

Way to go, Dad!

Each family member pulls out a "Doom" video-game style big-ass weapon (flamethrower, grenade launcher, plasma guns, missile-loaded crossbows, laser guns, etc.) They start toward the building, **firing** their weapons and creating mayhem.

Chris, wielding the missile crossbow, **shoots** one and it takes off Meg's right arm. She turns to him, annoyed.

MEG

You dork! That was my phone hand!

Mom!

LOIS

(ADMNISHING) A little less whining,  
a little more shooting.

INT. COMP HOTEL ROOM - DAY (BACK TO REALITY)

Chris smiles to himself as he sketches on a hotel room pad. We see he's sketching his family with their weapons from his fantasy. They stand before the ruins of the Scout Headquarters.

ANOTHER ANGLE reveals the whole family in a casino hotel room. (It's got a stereotypical Indian theme: teepee lamp shades, deer antler coat rack on the door, tom-tom night stands, etc.)

MEG

(SIGH) Nice going, Mom. I finally  
get my driver's license and you lose  
the car to a poker machine. How  
ironic.

\*

\*

PETER

Hey, don't talk about your mother  
that way. She is not an i-ron. Now  
c'mon, we gotta figure out a way to  
get to New York.

CHRIS

But, ah, Dad...

PETER

Hey, I got it! I'll, I'll just get  
Brian to wire us some money.

Chris sighs. Peter picks up the phone.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Brian is lying on the couch still watching "One Day At A  
Time," only now, he's laughing hysterically. The phone  
rings. Brian ignores it.

INT. ROMANO HOUSEHOLD - DAY (ON TV)

Ms. Romano is talking to Julie.

MS. ROMANO

Dammit, Julie, I am not "shacking up"  
with my boyfriend. I am just going  
away for the weekend.

Schneider pops into the room.

SCHNEIDER

Yeah. All the way!

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

Brian hoots along with the studio audience.

BRIAN

Whooo, oh, damn Schneider, what won't  
you say? \*

The phone continues to ring. Brian continues to ignore it.

INT. COMP HOTEL ROOM - CONTINUOUS

Peter hangs up the phone and shakes his head.

PETER

(SIGH) No answer at the house. You  
didn't bet that, too, did ya? \*

Lois gets up and walks over to Peter.

LOIS

(TO PETER) I'm sorry, Peter. I feel  
so foolish. It-it just seemed like  
such a good cause. Everyone in the  
tribe gets a share of the casino's  
profits. \*

PETER

(SITS UP) What did you just say? \*

LOIS

I'm sorry, Peter?

PETER

After that.

LOIS

I feel so foolish?

PETER

After that.

LOIS

Casino's profits?

PETER

Before that?

LOIS

Everyone in the tribe?

PETER

Now the whole thing.

LOIS

Everyone in the tribe gets a share of  
the casino's profits?

PETER

That's it! Let's go!

**INT. PIT BOSS'S OFFICE - DAY**

Peter and Lois talk with LENNY, the pit boss. He's a middle-aged man dressed in traditional native attire.

LENNY

I'm sorry to hear about your, a (AIR \*  
QUOTES) "misfortune," but, ah, we're \*  
not allowed to return gambling losses.

PETER

Well, I think you can make an  
exception in our case. See, ah, I'm \*  
an Indian, too.

Lois looks at Peter in disbelief.

LENNY/LOIS

Excuse me?

PETER

You heard me. I'm a member of your tribe. And that entitles me to a share of your wampum, Kemosabe.

LENNY

Whoa, whoa, whoa, wait a second. Not so fast. Tell me of your history, of your-ah, of your past. \*

PETER

Oh, I come from a long line of-of y-you people. My great grandfather's name was, was...Jeep Grand Cherokee. \*

Uh, I mean, Chief Grand Cherokee. He was a rainmaker. \*

**EXT. INDIAN VILLAGE - DAY (FLASHBACK)**

PETER'S GREAT GRANDFATHER (who looks a lot like Peter) is dancing around a fire as other INDIANS look on.

## PETER'S GREAT GRANDFATHER

Heya-heya-heya-heya-heya-heya I'm so \*  
happy doing the neutron dance, heya- \*  
heya-heya I'm just burnin' doing the \*  
neutron dance!

The Indians look up in the sky, then just stare at Peter's great grandfather, bewildered.

## INT. PIT BOSS'S OFFICE - DAY (BACK TO PRESENT)

PETER

...Yeah, he also killed a bunch of \*  
Krauts at Wounded Knee. So, are you \*  
gonna give me back my car or what?

LENNY

(GLARES AT HIM) Mmmm, I'll have to \*  
confer with the council of the \*  
elders. You wait right here.

Lenny exits. Lois turns to Peter.

LOIS

Are you nuts, Peter? You'll never  
get away with this.

PETER

Why not? I've fooled people before.  
I-mayeee..Remember that time I \*  
pretended to be Jewish?

## INT. RESTAURANT - NIGHT (FLASHBACK)

Peter and Lois are sitting at a table with another couple. The check comes. Peter makes a big show of patting his pockets.

PETER

Uh... I, ah, ah forgot my wallet.

\*

The other couple's eyes narrow, as if conveying disapproval.

INT. PIT BOSS'S OFFICE - DAY (BACK TO PRESENT)

PETER

Or-or what about that time I

pretended to be gay?

INT. GRIFFINS' LIVING ROOM - DAY (FLASHBACK)

ON TV - We see the logo for "Caroline in the City."

PULL OUT to reveal Peter is watching.

INT. PIT BOSS'S OFFICE - DAY (BACK TO PRESENT)

LOIS

Peter, there is no way they're gonna

to believe you're an Indian.

INT. CASINO V.I.P. OFFICE - SAME TIME

Lenny is standing among a bunch of affluent NATIVE AMERICAN ELDERS, all wearing Armani suits.

ELDER #2

He's an Indian, all right.

LENNY

How do you know?

ELDER #2

I can tell.

LENNY

Oh, you think everyone's an Indian.

He could just be another mook trying

to get a cut of our profits.

ELDER #1

Maybe we can put him through some  
sort of test. You know, like a-a  
really impossible stunt to "prove"  
he's the real deal.

LENNY

Hey, way to think outside the box,  
Frank. Hey look we'll tell him he's  
gotta do some kind of ritual or  
somethin'.

ELDER #2

Think he'll buy it?

LENNY

Are you kidding?

He opens up a blind and gestures to the Casino floor below.

LENNY (CONT'D)

Look at how those idiots eat up all  
the lies and stereotypes we feed 'em.  
Oh, which reminds me...

He presses the intercom button on his desk.

LENNY (CONT'D)

Hey, uh, Shirley, call Taiwan. Find  
out when the hell we're getting that,  
ah, shipment of "authentic" Indian  
spirit bags, please.

The other elders laugh.

**INT. PIT BOSS'S OFFICE - MOMENTS LATER**

Lenny and the Elders stand before Peter and Lois.

LENNY

To prove you are truly a member of  
our tribe, you must go on a  
visionquest.

Peter stares blankly.

LENNY (CONT'D)

Do you know what a visionquest is?

PETER

Why, off course, I do. I'm an  
Indian. Butta, why don't you explain  
it to my wife? She's a little slow  
in the head. \*

LENNY

(TO LOIS) A visionquest is a sacred  
spiritual journey. Your husband must  
go out in the wilderness, without  
food, or water--

Elder #1 elbows Lenny.

ELDER #1

Or shoes.

LENNY

(NODS, TRYING TO KEEP A STRAIGHT  
FACE) Yeah, yeah, or shoes. He must  
remain there until he can communicate  
with nature. He must hear the wisdom  
of the rocks and trees. And then... \*

(MORE)

LENNY (CONT'D)

(VERY DRAMATIC) his guiding spirit  
must appear to him and reveal a great  
personal truth.

Lenny walks right up to Peter.

LENNY (CONT'D)

And its gotta be a real vision. \*

We're Indians. We're gonna know if \*

he's lying.

All the Elders wave their hands and make scary sounds. Peter shudders, creeped out. He exits with Lois. The second he leaves, all the Elders crack up.

LENNY (CONT'D) \*

Sucker. \*

**EXT. CASINO GROUNDS - DAY**

Peter is taking off his shoes behind the casino, at the edge of wild reservation land. Lois and the kids stand by, looking concerned.

LOIS

Peter, please don't do this. We can \*

buy another car. I-I'll give extra

piano lessons on Sundays.

PETER

C'mon, Lois, all I gotta do is have \*

a spiritual vision. I-I've, I've had \*

one before.

**INT. GRIFFINS' KITCHEN - MORNING (FLASHBACK)**

Peter eats cereal at the kitchen table, across from Brian.

PETER

Oh my god, Brian, there's a message \*

in my Alpha-Bits! It says "oooo." \*

BRIAN

Peter, those are Cheerios.

EXT. CASINO GROUNDS - DAY (BACK TO PRESENT)

Lenny and the Native American elders approach Peter.

LENNY

You must begin your journey now.

Meg turns and whispers to Chris.

MEG

Now's your chance. Go with Dad and  
tell him you don't want to be a Scout.

CHRIS

Why are you helping me?

MEG

(SIGHS) Because I'm a time traveler  
sent from the future. It's not your  
destiny to be a Scout. You're fate  
is to grow up and father the third  
emperor of the Zarconian dynasty  
which will conquer the earth in the  
year 2049.

CHRIS

Cool.

Chris moves towards Peter. Meg whistles softly at his  
stupidity.

CHRIS (CONT'D)

Hey, hey, Dad, um, can-can I come? \*

PETER

(TURNS TO LENNY) Can he?

LENNY

Aaay, what the hey. The more the  
merrier. \*

(MORE)

LENNY (CONT'D)

Now get the hell outta here, you nut,  
and go have yourself a spiritual  
vision.

\*

Peter and Chris walk off together into the wilderness. We  
PUSH IN on the HOT SUN ABOVE...

DISSOLVE TO:

EXT. WILDERNESS - LATER

The sun is lower on the horizon. Peter and Chris, looking  
dusty and tired, come over a small hill and see a lake.

PETER

Ah, water! Thank God! \*

Peter runs to the water and begins drinking.

CHRIS

See Dad, I told you if we followed  
the stream we'd come to a lake.

PETER

I didn't hear you say that.

CHRIS

Well, there's other stuff you haven't  
heard, too. See, the Scouts have all  
these rules I hate... \*

PETER

(NOT LISTENING) Hey, you know you  
could probably get a badge for  
finding a lake! Aw, see you're a  
natural born Scout, Chris! \*

Chris just sighs.

ANGLE ON A BLUFF -- TWO NATIVE AMERICANS from the casino  
watch Peter and Chris through binoculars. One of them with  
a name tag reading "BAD WITH A JOKE" lowers his binos and  
turns to the other.

## BAD WITH A JOKE

The only vision they're gonna have is  
the ones they get from those eye  
doctor guys (LOSING MOMENTUM) at that  
place that makes glasses in-in-an  
hour or less. \*

## SECOND INDIAN

(LAUGHS) Stop it! You're killing me!

We PULL BACK to reveal the second Indian's name tag: "LAUGHS  
AT ANYTHING."

## INT. CASINO LOBBY - EVENING

Meg holds Stewie, who wears a "Geronimo's Palace" T-shirt.  
Lois paces nervously. She spots Lenny walking by and hurries  
over to him.

## LOIS

They've been gone for over six hours!  
How long do these visionquests  
usually take?

## LENNY

Huh? Well you know I, it... varies. \*  
You know, it depends on the person's  
age... an-and height. And sign... \*

Lois looks at Lenny.

## LOIS

You have no idea, do you?

## LENNY

(INDIGNANT) Of course I, I uh... \*  
(CRUMBLES) No.

LOIS

Well, then why would you send my husband and son out into the wilderness without any food or supplies?

Lenny squints and makes a "Don't get mad at me" face.

LENNY

'Cause ah, we really like your car? \*

Lois looks at him, outraged.

LOIS

(EXASPERATED SIGH)

Then she looks outside and gives a worried sigh. Meg puts her arm around Lois to comfort her. Stewie looks up at them both.

STEWIE

They're dead, you know.

**EXT. WILDERNESS - NIGHT**

Chris is sleeping by a campfire. There's a full moon and the stars are shining brightly. A crazed-looking Peter paces in circles.

PETER

Must eat... Haven't snacked in hours... Can't feel my eyes... Wonder why a sandwich is a sandwich but a Manwich is a meal... \*

TREE #1 (O.S.)

Hot enough for you?

PETER

Wh...what?! \*

Peter turns around and sees A TREE talking to him.

TREE #1

I say... hot enough for you?

PETER

Ah, yeah, I guess. Oh my god, I'm,  
I'm communicating with nature! Ah,  
ah, hey, ah, da, Tree, if, if one of  
you falls and there's no one around,  
do-do you make a noise?

TREE #1

Are you kidding? Scott fell last  
week, he hasn't shut up about it  
since.

ANGLE ON SCOTT, a tree which has fallen over nearby.

SCOTT

(IN PAIN) Sure, stand there and  
bitch, but would any of you take the  
time to help me?

TREE #2

Ooo, ooo, I'm playing the world's  
smallest violin, Scott.

Tree #2 rubs his branches together "playing" the violin.

PETER

Geez, nature's wise, but it sure has  
a bug up its ass.

Then Peter hears another voice. This one is above him.

FONZIE (O.S.)

Ay, yo, Griffin!

Peter looks up to the sky and puts his hand over his mouth.

PETER

(GASP) The Fonz?

\*

We PAN up and see a GIANT FONZIE HEAD in the sky.

FONZIE

Ayyy!

PETER

What are you doing here? Shouldn't  
you be in the middle of a Tuscadero  
sandwich?

FONZIE

Yeah, but I'm your spiritual guide,  
see, and I wanna lay a little  
personal truth on ya. Now, Mr. C was  
like a fatha to me, and he always  
listened. And Griffin, right now,  
your son needs you to listen to him.

PETER

Um, sure, w-whatever you say. Ha,  
um, Fonzie... are you god?

FONZIE

No, but I'll bet your sweet ass god  
doesn't have a People's Choice Award.

(COVERING) Aaay!

The giant Fonzie Head fades away. Chris wakes up.

CHRIS

Ah, hey, Dad. Can I talk to you?

PETER

Not now, son. (PAUSE, THINKS) Ah, oh!  
Ah, sure. Ah, go right ahead.

CHRIS

(DEEP BREATH) I don't want to be a Scout, Dad. I just don't have fun there. I guess you're pretty disappointed in me.

PETER

Well, yeah!

Chris shows him the pad he's been drawing on.

CHRIS

Dad, this is what I really like to do.

PETER

(BEAT) Wha, y-you wanna draw?! Aw  
geez, son. Why don't you just stick  
a knife in my heart? \*

Chris hangs his head again. Peter sees how bad Chris feels and regrets his words. He reaches for the pad.

PETER (CONT'D)

Ah, I mean, ah, so... y-you drew this? \*

CHRIS

Yeah. I know, they suck.

PETER

Well not all of them. I mean, you  
know, some of these look pretty good. \*

CHRIS

Really?

PETER

Yeah. Ha, I didn't know anyone in  
this family had any talent. Well,  
except for that one thing your mother  
does.

CHRIS

You mean play the piano?

PETER

No, no, see, yeah. You know, I  
probably don't say this often enough,  
but, ah... I'm really proud of you,  
Chris.

CHRIS

Thanks, Dad.

Peter smiles and gives Chris a big hug. He glances at the  
pad again over Chris' shoulder. He makes a "Well, it's not  
great, but whatever" face, and hugs Chris tighter. Tree #2  
watches, moved.

TREE #2

(SINGING) And the cat's in the cradle  
with the silver spoon...

The other trees join in, swaying as they sing.

ALL THE TREES

(SINGING) Little Boy Blue and the man  
in the moon. "When you coming home,  
Dad?" "I don't know when..."

One of the trees raises a lighter.

ALL THE TREES (CONT'D)

(SINGING) "But we'll get together  
then, son. You know we'll have a  
good time..."

The lighter flame causes the tree to catch fire. It quickly spreads to the other trees.

ALL THE TREES (CONT'D)

(SCREAMING) Oh, oh, oh my  
god! / Ahhhh! / Fire! / Fire! / Fire! /  
Help! I'm burning! / Todd, you stupid  
bastard!

Peter and Chris notice the forest is on fire. Peter and Chris run off.

EXT./ESTAB. "GERONIMO'S PALACE" - NIGHT

INT. CASINO FLOOR - NIGHT

Peter and Chris walk into the casino. Lois runs over to them, followed by Lenny and the Elders.

LOIS

Peter, Chris, oh, thank God! Are you okay?

PETER

Fantastic, Lois. I saw my guiding spirit.

LENNY

Whoa, whoa, whoa, wait a second. You had a vision?

PETER

Oh, it was amazing! I spoke to the trees, and I saw the Fonz and...

LOIS

Really? What's the Fonz like? I bet he's stuck up.

PETER

A little. But thanks to him, me and  
Chris have never been closer.

LENNY

(WHINY) Oh, I want a spiritual  
vision, too! Man, (SIGH) I guess  
we've lost touch with our noble  
roots. I mean, sure, this casino's  
brought our tribe money and  
prosperity, but what is the price of  
our souls?

ELDER #1

Ah, six million dollars a week.

LENNY

That sounds about right. (TOSSES  
PETER HIS KEYS) You know what? Take  
your crappy car back. (TO OTHERS)  
C'mon boys, let's go hit the buffet,  
boys.

The Native Americans exit.

PETER

All right! We did it! Let's get the  
hell out of here.

STEWIE

Stupid, greedy savages.

LOIS

Stewie! That's a terrible thing to  
say.

(MORE)

LOIS (CONT'D)

This one particular tribe has lost their way, but most Native Americans are proud, hardworking people who are true to their spiritual heritage. (TO CAMERA) They are certainly not savages.

The "THE MORE YOU KNOW" star logo slides across the screen with its music cue.

STEWIE

I was referring to you, you presumptuous vassal. And I'll have no more of your sanctimonious bloviation!

LOIS

(LOVINGLY) Oh, sit on it, Stewie!

The whole family laughs.

**FREEZE FRAME**

**MUSIC CUE: HAPPY DAYS end theme (or a sound alike).**

**THE END**