



A VIACOM COMPANY



"Moon Dance"
#40570-063

**"In Association with:
GRUB STREET PRODUCTIONS**

NETWORK TELEVISION DIVISION

FRASIER

"Moon Dance"

#40570-063

Written by

Joe Keenan & Christopher Lloyd
and
Rob Greenberg & Jack Burditt
and
Chuck Ranberg & Anne Flett-Giordano
and
Linda Morris & Vic Rauseo

Created and Developed by

David Angell
Peter Casey
David Lee

Directed by

Kelsey Grammer

Copyright 1996 Paramount Pictures Corporation
All Rights Reserved.

This script is the property of Paramount Pictures Corporation and may not be copied or distributed without the express written permission of Paramount Pictures Corporation. This copy of the script remains the property of Paramount Pictures. It may not be sold or transferred and it must be returned to Paramount Pictures promptly upon demand.

THE WRITING CREDITS MAY NOT BE FINAL AND SHOULD NOT BE USED FOR PUBLICITY OR ADVERTISING PURPOSES WITHOUT FIRST CHECKING WITH TELEVISION LEGAL DEPARTMENT.

Return to Script Department
PARAMOUNT PICTURES CORPORATION
5555 Melrose Avenue
Hollywood, California 90038

REVISED FINAL DRAFT

January 15, 1996

FRASIER

"Moon Dance"

#40570-063

CAST

FRASIER CRANE.....KELSEY GRAMMER
MARTIN CRANE.....JOHN MAHONEY
DAPHNE MOON.....JANE LEEVES
NILES CRANE.....DAVID HYDE PIERCE
ROZ DOYLE.....PERI GILPIN
MARIANNE (V.O.).....
POP POP (V.O.).....RICHARD ERDMAN
WAITRESS.....LUCK HARI
LACEY LLOYD.....CHRISTINE MCGRAW
ANDREW LLOYD.....HANK STRATTON
CONDUCTOR.....MICHAEL G. HAWKINS
CLAIRE BARNES.....NANCY STAFFORD
EDDIE.....MOOSE

SETS

INT. CAFE NERVOSA
INT. FRASIER'S LIVING ROOM
INT. ELEVATOR IN FRASIER'S BUILDING
INT. HALLWAY OUTSIDE FRASIER'S APARTMENT
INT. COUNTRY CLUB BALLROOM

=====

ACT ONE

Scene A (1)
INT. RADIO STUDIO - DAY DAY/1
(Frasier, Roz, Marianne (V.O.),
Pop Pop (V.O.)) *

Scene B (5)
INT. FRASIER'S LIVING ROOM - DAY DAY/1
(Martin, Daphne, Niles, Eddie)

Scene C (11)
INT. ELEVATOR IN FRASIER'S NIGHT/2
BUILDING - EVENING
(Martin, Daphne, Eddie)

RESET TO:

INT. HALLWAY OUTSIDE FRASIER'S (12)
APARTMENT - CONTINUOUS
(Martin, Daphne, Eddie)

RESET TO:

INT. FRASIER'S LIVING ROOM - (13)
CONTINUOUS
(Martin, Daphne, Niles, Eddie)

Scene D (17)
INT. FRASIER'S LIVING ROOM - NIGHT/2
A FEW HOURS LATER
(Niles, Daphne, Martin, Eddie)

END OF ACT ONE

=====

ACT TWO

Scene E (20)
INT. CAFE NERVOSA - AFTERNOON DAY/3
(Niles, Martin, Daphne, Waitress)

Scene H (26)
INT. FRASIER'S LIVING ROOM - NIGHT/3
EVENING
(Frasier, Martin, Daphne, Niles,
Eddie)

=====

Scene J	(30)
INT. COUNTRY CLUB BALLROOM - NIGHT	NIGHT/3
(Niles, Daphne, Lacey Lloyd, Andrew Lloyd, Conductor)	

Scene K	(35)
INT. COUNTRY CLUB BALLROOM - AN HOUR LATER	NIGHT/3
(Niles, Daphne, Lacey Lloyd, Andrew Lloyd, Claire Barnes)	

END OF ACT TWO

FRASIER
"Moon Dance"
#40570-063

ACT ONE

A

FADE IN:

INT. RADIO STUDIO - DAY - DAY/1
(Frasier, Roz, Marianne (V.O.), Pop Pop (V.O.))

FRASIER IS ON THE AIR. ROZ IS IN HER BOOTH.

FRASIER

We have thirty seconds left. I think
we have time for one quick call.

(PUSHING A BUTTON) Hello, Marianne,
I'm listening.

MARIANNE (V.O.)

(VERY EXCITED) Oh my God, I'm really
on?

FRASIER

Yes, your problem please...

WE HEAR A DOG BARKING OVER THE LINE.

MARIANNE (V.O.)

Lucky, Lucky, get down! George, get
the dog.

FRASIER

Twenty seconds...

MARIANNE (V.O.)

Oh my God, oh my God, this is so
exciting.

WE NOW HEAR A BABY CRYING OVER THE LINE.

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

(CALLING OFF) Honey, get the baby.
George, get your son!

FRASIER

Fifteen seconds...

MARIANNE (V.O.)

Okay, okay, here it is, Dr. Crane.
If my husband and I don't have sex in
the next two days, I'm going to a
department store and pick up a
stranger.

IN THE BACKGROUND WE HEAR SOMEONE SAY, "HELLO!"

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

(CALLING OFF) Oh, Timmy, look who's
here, Nana and Pop Pop! (THEN) I'll
call you back.

SHE HANGS UP.

FRASIER

To all you Mariannes out there, sex with a stranger is never the answer. Better to pack the kids off with Nana and Pop Pop, lock Lucky in the basement, lead your husband to a sturdy kitchen table and let the postman ring twice. (THEN) That's all, listeners. I'll be on vacation next week, but be sure to tune in to my replacement, noted podiatrist, Dr. Garreth Wooten. He'll be discussing his newest book, (PICKING UP A COPY) Bunions and Blisters and Corns. Oh My!

FRASIER HITS A BUTTON. THEY'RE OFF THE AIR. ROZ ENTERS FRASIER'S BOOTH.

ROZ

I hate it when that foot freak subs for you. He's always trying to get me into a game of "This Little Piggy." Couldn't you just have Frederick visit you here?

FRASIER

Sorry Roz, the taxi's waiting to take me to the airport.

ROZ

Have a great time.

SHE GIVES FRASIER A HUG.

ROZ (CONT'D)

And don't forget to bring me a really great present.

FRASIER

How'd you like me to bring you a nice t-shirt from Colonial Williamsburg?

ROZ

How'd you like me to give your home phone number to a bunch of people with webbed toes? (THEN) You're taking Frederick to Williamsburg? Eww!

FRASIER

It happens to be a very nice vacation spot. My son and I are going to dip candles, tan leather, churn butter...

ROZ

(IMITATING THE COMMERCIAL) "Frederick Crane, you just finished the first grade! What are you going to do now?" "I'm going to Butter World!"

FRASIER REACTS, THEN PICKS UP HIS GARMENT BAG AND EXITS. AND WE:

FADE OUT.

E

FADE IN:

INT. FRASIER'S LIVING ROOM - DAY - DAY/1
(Martin, Daphne, Niles, Eddie)

MARTIN IS IN HIS CHAIR WITH THE NEWSPAPER. DAPHNE ENTERS WITH
A BASKET OF LAUNDRY.

MARTIN

Hey, Daph -- Bring that laundry over
here, will you?

DAPHNE

What for?

SHE CROSSES WITH THE LAUNDRY.

MARTIN

I was just reading about this
intelligence test you can give your
dog. You throw a towel over his
head, and see how long it takes him
to shake it off. (CALLS) Eddie!

EDDIE TROTS IN WITH A SOFT TOY BANANA IN HIS MOUTH AND DROPS IT ON THE FLOOR.

DAPHNE

And the faster he takes the towel off, the smarter he is?

MARTIN

No, the faster he folds it. (THEN, TO EDDIE) Sit down, boy. Good.

HE TAKES A TOWEL AND TOSSES IT OVER EDDIE'S HEAD.

MARTIN (CONT'D)

They ranked all the dogs and the smartest is the border collie. He did it in seven seconds. Come on, boy! Take it off! (LOOKS AT WATCH) Six, seven... Okay, next smartest was the poodle. I know he's as smart as a poodle. (LOOKS AT WATCH) Okay, so he's no poodle. (LOOKS AT WATCH) He's also no beagle... no German shepherd... no labrador. For God's sake, Digger from the park is a labrador and he still falls for "Which hand's got the tennis ball?"

DAPHNE

If you ask me, he's refusing to do that trick because he knows if he does it right, you'll have him doing it every time we have company.

MARTIN

Hey! I bet you're right. (TAKES
TOWEL OFF EDDIE, PETS HIM) Nice
going, Eddie. (THEN TO DAPHNE) He's
putting one over on me and that takes
real intelligence.

SFX: DOORBELL

DAPHNE

(UNDER HER BREATH) Not really.

DAPHNE CROSSES TO ANSWER THE DOOR. NILES IS THERE WITH THE
NEWSPAPER.

DAPHNE (CONT'D)

Hello, Dr. Crane.

NILES

I appreciate the false cheer, Daphne,
but surely you've read this. (RE:
THE PAPER) Today's society page.

MARTIN

(COVERS HIS EARS) Don't tell me,
don't tell me, don't tell me! I'm
saving it for after dinner!

NILES

(OPENS IT) Apparently Maris is going
on a three week cruise. Her friends
threw her a bon voyage party. Look
at this photo -- Maris on the arm of

(MORE)

NILES (CONT'D) *

Pierson Broadwater. The woman who pledged to love, honor and cherish me is out with another man!

DAPHNE *

(LOOKS AT PAPER) Oh, Dr. Crane, look. She's just standing there, barely touching him, with only the tiniest bit of a smile on her face.

NILES

You can practically hear the zing, zing, zing of her heartstrings.

DAPHNE

(SCOFFING) Oh, Dr. Crane.

DAPHNE EXITS TO HER BEDROOM WITH THE BASKET OF LAUNDRY. *

MARTIN *

I'm sorry, Niles.

NILES *

It gets worse. This morning I spoke to Marta, my ex-maid and current mole, who reported that this Broadwater is just the latest in a parade of escorts. The gigolos have been swarming around Maris like ants on a Snickers bar.

MARTIN

Wait a minute. I think that's good news. If she's seeing a whole bunch of people that means she's not serious about any of them.

NILES

You think?

MARTIN

Yeah. Those guys are probably just her escorts. You know how she loves going to parties.

NILES

Yes, and she never has liked going anywhere alone... except to bed.

MARTIN

More good news! (THEN) You might consider getting out of the house a little bit yourself.

NILES

If you're suggesting I start dating again, save your breath. Women don't exactly find me irresistible.

MARTIN

You've had lots of girlfriends.

NILES

Oh, let's count them. There's Maris.
Dora, my childhood pen pal from Costa
Rica. And I seem to recall a little
girl in the fourth grade who lured me to
a stairwell to show me her underpants.

MARTIN

Oh come on, you're exaggerating.

NILES

All right, perhaps I am. But this is just
not an area I'm particularly comfortable
with. I'm not ready for dating.

MARTIN

I think your problem is you still
think of yourself as that same geeky
kid you were in high school. But
you've come a long way since then.
And you're not doing yourself any
favors staying home every night.
Just think about it.

NILES UNFOLDS THE PAPER AND WHINES. DAPHNE RE-ENTERS WITH
A BOTTLE OF WINE.

DAPHNE

Wine, Dr. Crane?

NILES

Well, wouldn't you?

AND WE:

FADE OUT.

C

FADE IN:

INT. ELEVATOR IN FRASIER'S BUILDING - EVENING - NIGHT/2
(Martin, Daphne, Eddie)

DAPHNE AND MARTIN ARE RETURNING FROM WALKING EDDIE.

DAPHNE

Oh, let it go. The man had a right
to be proud of his dog.

MARTIN

I just don't like show-offs, okay?
(AS THE SHOW-OFF) "Ginger, catch the
Frisbee!" "Ginger, roll over!"
"Ginger, do my taxes!"

DAPHNE

Just because Eddie's not clever at
tricks --

MARTIN

The hell he isn't. He just likes the kind that give him a chance to use his brain. Eddie is a thinker.

RESET TO:

INT. HALLWAY OUTSIDE FRASIER'S APARTMENT - CONTINUOUS - NIGHT/2

(Martin, Daphne, Eddie)

THE ELEVATOR DOORS OPEN AND DAPHNE EXITS.

MARTIN (CONT'D)

Just watch. Open the door for him.

DAPHNE OPENS THE APARTMENT DOOR. MARTIN STEPS OUT OF THE ELEVATOR AND ADDRESSES EDDIE WHO'S STILL IN THE ELEVATOR.

MARTIN (CONT'D)

I taught him the names of all of his chew toys. (TO EDDIE) Eddie, get your banana. (TO DAPHNE) Now he's thinking. You can see the little gears turnin'. "Which one's the banana?"
...Now he's thinking, "Where the heck did I leave the banana?"

THE ELEVATOR DOORS CLOSE.

DAPHNE

Now he's thinking, "Wait, we passed a fruit stand on Oak Street."

MARTIN PUSHES THE ELEVATOR BUTTON AND THE DOORS OPEN. EDDIE RUNS OUT.

RESET TO:

INT. FRASIER'S LIVING ROOM - CONTINUOUS - NIGHT/2
(Martin, Daphne, Niles, Eddie)

MARTIN, DAPHNE AND EDDIE ENTER. NILES IS THERE.

DAPHNE (CONT'D)

Dr. Crane!

NILES

Hello. I hope it's all right I let
myself in.

MARTIN

Fine. What's up?

NILES

I just came by to ask you a question.
Are you free Saturday night?

MARTIN

Sure.

NILES

(BOASTING) Well, I'm not. (THEN,
FOR EFFECT) I have a date.

DAPHNE

Bravo, Dr. Crane.

MARTIN

Hey, no kidding? Who is she?

NILES

Marjorie Nash -- (PROUDLY) the "fruit
on the bottom" yogurt heiress. I
bumped into her at the Frye museum.

(MORE)

NILES (CONT'D)

Before I knew it, your advice was thundering in my ears and I found myself asking her out. We'll be attending our club's winter dance, the Snow Ball.

MARTIN

Good for you.

DAPHNE

What's she like?

NILES

She's terribly haughty and rumors persist about her husband's death, but heck, a date's a date.

DAPHNE

The Snow Ball... sounds very glamorous.

MARTIN

I didn't know you could dance.

NILES

I can't. Oh dear, you don't suppose she'll want me to?

MARTIN

Well, let's see, you're going to a dance. There'll be a dance floor, a dance band. It could go either way.

NILES

I've taken Maris to dozens of these and she never once asked to dance. Maris dislikes public displays of rhythm.

(PANICKING) This is terrible. My first date is a miserable failure before it even begins. I'll just have to cancel.

DAPHNE

Oh, Dr. Crane, all you need are a few dancing lessons. I'd be happy to give you some.

NILES

You would?

DAPHNE

Oh yes, growing up I used to practice all the time with my brother Billy, the ballroom dancer.

NILES

I could never prevail upon you that way. It's much too much trouble.

(GRABBING A CHAIR) We'll need to move this, won't we?

MARTIN

I'll just get out of your way.

DAPHNE AND NILES MOVE THE COFFEE TABLE TO CLEAR A LITTLE DANCE FLOOR. DURING THE FOLLOWING, NILES WILL AWKWARDLY FOLLOW DAPHNE'S INSTRUCTIONS.

DAPHNE

We'll start with a box step. It's very simple. Here -- take my hand like so and put your other one round my waist. Now... start with your left foot.

NILES

Which one?

DAPHNE

Oh, hush. Step toward me, then bring your right forward and over and slide the left over to meet it. Then the right goes back, the left back and over, the right slides next to it and that's it. Once again now. (REPEATING THE MOVES) One two three, one two three, one two three, one two three...

NILES

This is boring, yet difficult.

MARTIN

There's no trick to dancing. It's a matter of coordination. Hell, if you can ride a bike or skip rope or kick a ball you can certainly...

MARTIN AND NILES EXCHANGE A LOOK, THEN MARTIN EXITS TO HIS ROOM, AND WE:

DISSOLVE TO:

D

WE HEAR THE FINAL STRAINS OF "ISN'T IT ROMANTIC?"

FADE IN:

INT. FRASIER'S LIVING ROOM - A FEW HOURS LATER - NIGHT/2
(Niles, Daphne, Martin, Eddie)

NILES AND DAPHNE ARE FINISHING A DANCE. WE CANNOT SEE NILES' FACE. HE'S STILL NO ASTAIRE BUT HIS DANCING HAS IMPROVED.

DAPHNE

You're really doing very well, Dr.
Crane. Earlier you seemed a bit
tense. You've really relaxed now,
haven't you?

REVERSE ANGLE - OR THEY SPIN AROUND - TO REVEAL NILES' FACE
OVER DAPHNE'S SHOULDER. HE APPEARS COMPLETELY INTOXICATED.
MARTIN ENTERS FROM THE KITCHEN.

NILES

Yes - two - three. Thanks - two -
three.

THEY FINISH WITH A LITTLE FLOURISH.

MARTIN

Hey, you two are looking pretty sharp.

DAPHNE

I think we're ready to move on to the samba. (TO EDDIE; PLAYFULLY) Eddie, fetch me a samba tape ... Xavier Cugat ... (TO MARTIN) Now he's thinking "The later Hollywood stuff, or the early New York recordings?"

MARTIN

Now guess what I'm thinking.

DAPHNE GIVES HIM A LOOK AND EXITS.

MARTIN (CONT'D)

I'm hittin' the sack.

HE HEADS TOWARD HIS ROOM AS NILES CONTINUES TO MOVE ABOUT THE ROOM DOING A LITTLE DANCE.

NILES

(IN A 1-2 CHA CHA CHA RHYTHM) Good night. Bend and turn. See you in the morning. Spin and dip.

SFX: HIS CELLULAR PHONE RINGS

NILES (CONT'D)

There's my phone.

HE TAKES THE PHONE FROM HIS JACKET.

NILES (CONT'D)

Flip and push. (INTO PHONE) Niles Crane. (THEN) Oh, Marjorie...

MARTIN STOPS.

NILES (CONT'D)

(INTO PHONE) How are you? ...

Really? ... Oh, that is a shame.

Well, there will be other dances ...

No, no ... I understand completely.

NILES HANGS UP AND EXCHANGES A LOOK WITH MARTIN.

NILES (CONT'D)

Well, I guess I won't be needing
those dance lessons.

MARTIN

Guess not. I'm sorry, son.

MARTIN CONTINUES OUT AS DAPHNE RE-ENTERS.

DAPHNE

Now in the samba, you have to hold me
a little closer. Ready?

NILES CONSIDERS TELLING DAPHNE ABOUT THE CALL.

NILES

Daphne, there's something I should
mention.

DAPHNE GRABS HIS HAND AND PUTS IT ON HER HIP.

NILES (CONT'D)

I'm a dancer. A dancer dances.

AS DAPHNE TURNS ON THE MUSIC AND THEY BEGIN TO SAMBA, WE:

FADE OUT.

END OF ACT ONE

ACT TWO

E

FADE IN:

INT. CAFE NERVOSA - AFTERNOON - DAY/3
(Niles, Martin, Daphne, Waitress)NILES IS SEATED. THE WAITRESS COMES BY TO TAKE HIS ORDER.

NILES

(TO WAITRESS) Nonfat, half-caf
latte, with a sprinkle of cinnamon
and chocolate. I'm feeling reckless
today.

WAITRESS

Maybe instead of nonfat milk you
should go for the two percent?

NILES

I said reckless, not self-
destructive.

THE WAITRESS CROSSES OFF. MARTIN AND DAPHNE ENTER.

DAPHNE

Well, look who's here. My dancing partner. Hello, Fred.

NILES

Hello, Ginger.

DAPHNE

It's a little joke we have.

MARTIN

Oh. Well you'll have to say it again so I can get the words exactly right when I tell it to my friends at parties.

NILES

Look, Daphne, I got some new CDs. Tonight we master the Mambo and the Conga. I can feel myself growing a pencil-thin moustache just saying that.

MARTIN

You're having more lessons tonight?

DAPHNE

Oh, yes, he'll be the best dancer at the ball. I'll just go get us some coffees.

SHE CROSSES TO THE COUNTER.

MARTIN

Why didn't you tell her your date cancelled and you don't need any more lessons?

NILES

I would've, but Daphne's having so much fun.

MARTIN

I think you're the one having so much fun. You think I haven't noticed the way you look at Daphne?

NILES

What are you implying!

MARTIN

You know damn well what I'm implying. Take my word for it. You're sticking a fork in a toaster here.

NILES

Well my muffin's stuck. Besides, what's the harm in a few dance lessons?

MARTIN

It's nighttime, you're alone, there's music playing, you got your arms around her -- you're gonna end up saying something you can't take back.

NILES

I have no intention of saying anything.

MARTIN

No one ever does. Trust me on this. When I was separated from your mother, there was this pretty coroner in the city morgue. I guess I always had a little crush on her. Any time we found a dead body I'd jump in and say, "Okay, boys, I'll take it from here." So, one night I asked her down to the corner bar.

NILES

Coroners have their own bars?

MARTIN

No, corner, Niles. The bar on the corner. Anyway, we had a few drinks, the lights were low, Sinatra was on the juke box -- suddenly it all started pouring out. I told her how I felt. I knew the second it was out of my mouth it was a mistake. She let me down easy, but we still had to go on seeing each other all the time and it was very uncomfortable. Sure wasn't any fun going to the morgue after that.

DAPHNE RETURNS WITH CUPS OF COFFEE.

DAPHNE

The smell of freshly ground coffee always takes me back to Grammy Moon's kitchen -- the hours we spent trying to sober that old woman up. What time are we going to start your lesson tonight, Dr. Crane?

MARTIN LOOKS AT NILES.

NILES

Actually, we don't have to worry about that anymore. I just got a call from Marjorie -- something came up so I won't be going to the ball.

DAPHNE

Oh, I am sorry.

NILES

Quite all right. Thank you for all your help.

DAPHNE

It seems such a shame to waste all that hard work. I hope you don't think I'm being too forward, but what would you think of our going to the dance together?

MARTIN

He's already taken up enough of your time. He couldn't ask you to do that.

DAPHNE

But it would be as much for me as it would for him. I'd love an elegant evening out. What do you say, Dr. Crane?

MARTIN

Tell her what you say, Dr. Crane.

NILES

Pick you up at seven?

AS MARTIN ROLLS HIS EYES, WE:

FADE OUT.

H

FADE IN:

INT. FRASIER'S LIVING ROOM - EVENING - NIGHT/3
(Frasier, Martin, Daphne, Niles, Eddie)

MARTIN IS IN HIS CHAIR, READING THE NEWSPAPER. EDDIE COMES UP *
TO HIM WITH A LITTLE TOY PIG IN HIS MOUTH. HE PUTS HIS CHIN
ON MARTIN'S LEG. MARTIN TAKES THE PIG. THERE'S A TOY BANANA
ON THE COFFEE TABLE.

MARTIN *

No, Eddie. That's not your banana,
that's Mr. Pig. Listen to the
difference: pig, (GESTURING TO
BANANA) banana, pig, (GESTURING TO
BANANA) banana. (THEN RUBBING
EDDIE'S HEAD) I still love ya, ya
little pinhead. Go sit down.

EDDIE SITS IN A CHAIR. FRASIER ENTERS.

MARTIN (CONT'D) *

Oh, Frasier, things have been nuts
around here. Listen --

FRASIER *

Dad, stop. I have just had the most
perfect six days with my son and I am
still on vacation until ten a.m.
tomorrow.

MARTIN *

But, it's about --

FRASIER

(A LA JIMMY BURROWS) Bup, bup, bup,
bup, bup... I don't want to hear
about how hard Daphne pushed you to
exercise, or the boring foreign film
Niles made you sit through, or the
progress of Eddie's on-again, off-
again romance with the ottoman.

MARTIN

But you don't understand.

FRASIER

Dad, please, for all intents and
purposes, I am not here.

SFX: DOORBELL

DAPHNE ENTERS FROM THE HALLWAY. SHE IS DRESSED IN A BEAUTIFUL
GOWN AND LOOKS ABSOLUTELY STUNNING. SHE CROSSES TO THE DOOR.

DAPHNE

*

That's my date. I'm so excited.
This is my first ball. I hope he
likes my dress.

FRASIER

*

Daphne?

DAPHNE

*

Oh, hello, Dr. Crane. Welcome back.

SHE OPENS THE DOOR TO NILES.

DAPHNE (CONT'D)

Hello.

NILES ENTERS. HE IS WEARING A TUX AND IS HOLDING A PERFECT
SINGLE ROSE. HE'S TAKEN BY HOW BEAUTIFUL SHE LOOKS.

NILES

*

Wow.

HE HANDS THE FLOWER TO DAPHNE.

DAPHNE

*

Oh, you.

FRASIER

*

Niles?

NILES

*

Oh, Frasier. Welcome back. (TO
DAPHNE) Well, if you're ready our
carriage awaits.

THEY HEAD OUT.

MARTIN

(WARNING) You get her home at a decent hour. I'm gonna be waiting up.

DAPHNE

Oh, Mr. Crane. (SHE LAUGHS)

THEY EXIT.

FRASIER

What the hell was that?

MARTIN CROSSES TO THE KITCHEN.

MARTIN

Eddie, did you hear someone? It couldn't be Frasier, he's still on vacation.

FRASIER

Was that a date? Dad?

MARTIN EXITS INTO THE KITCHEN. CLEARLY, HE'S NOT GOING TO ANSWER HIM. FRASIER CROSSES TO THE FRONT DOOR, OPENS IT, THEN SLAMS IT.

FRASIER (CONT'D)

Hi, everyone, I'm home.

FRASIER FOLLOWS MARTIN INTO THE KITCHEN, AND WE:

FADE OUT.

I

FADE IN:

INT. COUNTRY CLUB BALLROOM - NIGHT - NIGHT/3
 (Niles, Daphne, Lacey & Andrew Lloyd, Conductor)

IT IS A BEAUTIFUL ROOM, RICHLY APPOINTED. THROUGH THE WINDOWS WE SEE THE STARRY NIGHT SKY, PERHAPS A MOON. A CRYSTAL CHANDELIER HANGS ABOVE THE DANCE FLOOR. TABLES SET WITH CHINA, CRYSTAL, CANDLES, AND BEAUTIFUL FLORAL CENTERPIECES SURROUND THE DANCE FLOOR. THERE IS AN ORCHESTRA AND A BAR. WAITERS SERVE THE GUESTS. SOPHISTICATED COUPLES IN FORMAL ATTIRE DANCE AND MINGLE. THE ATMOSPHERE REEKS OF OLD MONEY. SINCE IT'S THE "SNOW BALL" IT'S ELEGANTLY DECORATED WITH A WINTER THEME.

NILES ENTERS WITH DAPHNE ON HIS ARM. SHE IS IMPRESSED BY THE SURROUNDINGS.

DAPHNE *

(RE: ROOM) Oh, Dr. Crane. It's so
 beautiful.

NILES *

(BEAT) Just for tonight could you
 call me Niles?

DAPHNE

When I was in school I knew a boy
named Niles and I called him Niley.

NILES

Just for tonight could you call me Niles?

SHE SMILES. THEY CROSS THROUGH THE ROOM. AS THEY GO:

NILES (CONT'D)

You're a vision. Everyone's looking
at you.

DAPHNE

You look awfully handsome yourself...
Niles.

NILES LAUGHS GIDDILY.

NILES

Would you like some champagne?

DAPHNE

That would be lovely.

NILES

Back in a moment.

NILES WALKS A FEW STEPS AWAY TO THE BAR.

NILES (CONT'D)

(TO BARTENDER) Two champagnes, tout
de suite.

LACEY AND ANDREW LLOYD APPROACH.

LACEY

(DRIPPING WITH PITY) Niles dear...

NILES

Lacey.

LACEY

(SHE AIR-KISSES HIM ON BOTH CHEEKS)

How are you?

NILES

Fine. Thank you.

LACEY

Andrew, say hello to Niles.

ANDREW

Haven't seen you for ages. We feel terrible about you and Maris.

LACEY

Oh, yes. We were just devastated. Positively everyone's talking about it.

NILES

Oh. How is positively everyone?

LACEY

Devastated.

DAPHNE APPROACHES FROM BEHIND NILES, TO OVERHEAR. NILES IS NOT AWARE SHE'S THERE.

LACEY (CONT'D)

We were just saying that to Maris when we ran into her and Barclay Paxton at the Breeder's Cup.

ANDREW

No, she was with Carlo Binaldi at the Breeder's Cup. (TO NILES) Lacey would forget her head if it wasn't tethered down with that pretty platinum choker.

AS ANDREW AND LACEY WALK OFF:

LACEY

Anyway, Niles, if there's anything we can do to cheer you up just let us know.

NILES

(SOTTO) How about a murder-suicide pact?

NILES TURNS TO SEE DAPHNE. HE HANDS HER A GLASS OF CHAMPAGNE.

DAPHNE

Well, they weren't very nice.

NILES

Everyone in our set seems to have this idea that while Maris is living the high-life, I'm sitting home crushed and lonely.

DAPHNE

Oh, never mind those gossipy twits. Tonight, you're all mine. Now, take me in your arms, Niles, and let the music carry us away.

DAPHNE PUTS OUT HER ARMS. NILES MOVES TO HER. THEY START THE FIRST STEP OF A DANCE WHEN THE MUSIC STOPS.

CONDUCTOR

Thank you. We'll be back in ten
minutes.

NILES REACTS, AND WE:

DISSOLVE TO:

*

K

INT. COUNTRY CLUB BALLROOM - AN HOUR LATER - NIGHT/3
(Niles, Daphne, Lacey & Andrew Lloyd, Claire Barnes)

NILES AND DAPHNE DANCE A WALTZ. HE IS MORE COMFORTABLE NOW, SMILING AND NODDING TO HIS SOCIAL ACQUAINTANCES AS THEY DANCE BY. THEY FINISH DANCING WITH A LITTLE FLOURISH. DAPHNE LAUGHS.

DAPHNE

(HEADING TOWARD TABLE) Oh, I can't
remember when I've had a better time.
I'm on cloud nine.

NILES

I'd have to look down to see cloud
nine.

THEY MOVE TOWARD A TABLE.

NILES (CONT'D)

Daphne, I've just got to say again,
that is the most exquisite gown.

DAPHNE

Thank you. It was way out of my price range, but did you ever see something and say, "I just have to have it"?

NILES

(HEAD SWIMMING) Where's my chair?

THE LIGHTS DIM. THE DANCE FLOOR IS ENGULFED IN COLORED LIGHT. A MIRRORED BALL DESCENDS FROM THE CEILING, SENDING SPOTS OF LIGHT AROUND THE ROOM. THE ORCHESTRA BEGINS TO PLAY A TANGO.

DAPHNE

Ah, a tango.

SHE STANDS, TAKES HIS HAND AND LEADS HIM TOWARD THE DANCE FLOOR.

NILES

But, you never taught me to tango.

DAPHNE

You'll love it. It's perfect for you. This is a passionate, hot blooded dance that rose up from the slums of Buenos Aires.

NILES

The parallels between me and an unemployed gaucho aside, maybe we should sit this one out.

HE HEADS OFF, BUT SHE GRABS HIS HAND AND PULLS HIM BACK VERY CLOSE TO HER.

DAPHNE

Nonsense! There's only one rule in the tango. Our bodies must be in continuous contact with not a sliver of daylight between them.

NILES

I'll do my best.

THEY BEGIN TO DANCE.

DAPHNE

Loosen up. Don't be afraid. Daphne won't let anything happen to you.

NILES

I don't think...

DAPHNE

Don't think. Just feel. You're an Argentine slum-dweller. You have no house, no car, you don't know where your next meal is coming from, but none of that matters because tonight you have the tango.

NILES

Oh Mama, I've got it all!

NILES REALLY STARTS TO GET INTO IT.

DAPHNE

That's it. You're dazzling, you're brilliant. But I feel you're holding back.

NILES

I am.

DAPHNE

This is no time for inhibitions.

NILES

I know.

DAPHNE

Let it out, Niles. Let everything
out.

NILES

Oh Daphne, I adore you.

AT JUST THAT MOMENT IN THE DANCE, THEY SWITCH DIRECTIONS AND
DAPHNE TURNS HER FACE AWAY. WE SEE NILES IS STRICKEN WITH
HORROR. HE JUST DID WHAT MARTIN WARNED HIM OF. THEN, TO HIS
AMAZEMENT:

DAPHNE

I adore you too.

NILES

What?

DAPHNE

(A LITTLE LOUDER) I adore you too.

NILES

Oh, how I've longed to hear those
words.

DAPHNE

How I've longed to say them.

NILES

You're beautiful. You're a goddess.

DAPHNE

I don't ever want this moment to end.

NILES

Then let's not let it.

NILES, INSPIRED, TANGOS LIKE A MAN POSSESSED. THERE IS, IN FACT, NOT A SLIVER OF DAYLIGHT BETWEEN THEM. OTHER COUPLES, INCLUDING LACEY AND ANDREW, GIVE UP THE DANCE FLOOR TO WATCH THEM. THE MUSIC REACHES A CRESCENDO. NILES DIPS DAPHNE, HIS FACE CLOSE TO HERS. THE MUSIC ENDS. THE CROWD APPLAUDS.

NILES (CONT'D)

This is the most glorious night of my
life.

DAPHNE

Mine too.

NILES LOOKS INTO DAPHNE'S EYES, AND KISSES HER. SHE KISSES BACK. THE LIGHTS COME UP. NILES PULLS DAPHNE UP AS THEY MOVE OFF THE DANCE FLOOR, TOWARD THEIR TABLE. NILES IS WALKING ON AIR.

NILES

I'm a new man. Do you have any idea
what I'm feeling?

DAPHNE

Of course I do. (SHE INDICATES THE
LLOYDS) Your friends look positively
dumb struck. From now on there'll be
no more of that "Oh, poor Niles"
attitude.

NILES

Far from it.

DAPHNE

I knew you were a good dancer, but I had no idea you were such a good actor.

NILES

Actor?

DAPHNE

"I adore you, Daphne. You're a goddess, Daphne." We fooled everyone, didn't we?

NILES

Oh. Yes, we did, didn't we?

DAPHNE

I'm surprised it was so easy.

NILES

Well, given the right circumstances anyone can be fooled.

DAPHNE

So, what do you say, another dance?

NILES

No, thanks. It's getting late and I've done enough dancing for one night.

DAPHNE

All right. I'll just go powder my nose and we'll be off.

SHE EXITS. NILES WATCHES HER GO. AN ATTRACTIVE WOMAN IN HER LATE THIRTIES TAPS HIM ON THE SHOULDER. HE TURNS TO SEE CLAIRE BARNES.

CLAIRE

Niles, Claire Barnes. I was an associate in your attorney's office.

NILES

Of course. Claire. It's good to see you again.

CLAIRE

(HANDING HIM HER CARD) I heard about you and Maris and I just wanted to give you my card and let you know that you can call me any time.

NILES

Thank you, but I'm happy with my attorney.

CLAIRE

I meant to go dancing.

NILES

Oh. Thank you.

CLAIRE SMILES AT HIM AND EXITS. NILES STARES AT THE CARD AS DAPHNE APPROACHES.

DAPHNE

Well, Dr. Crane, are you ready?

NILES

(LOOKING ACROSS THE ROOM AT CLAIRE)

No... I don't think I am. (HE LEAVES HER CARD ON A NEARBY TABLE)

DAPHNE

I beg your pardon?

NILES

I meant, yes of course. Shall we?

DAPHNE GIVES HIM A CONFUSED LOOK, TAKES HIS ARM AND THEY START OUT.

DAPHNE

We had a time tonight, didn't we?

NILES

Yes, we certainly did.

DAPHNE

And to think you almost didn't come.

It's such a shame when people let

fear stop them from trying new

things.

NILES

Excuse me.

NILES BREAKS AWAY FROM DAPHNE, RUNS BACK TO THE TABLE AND GRABS THE CARD. HE RUNS BACK TO DAPHNE.

NILES (CONT'D)

I'm ready now.

SHE TAKES HIS ARM AND THEY EXIT. AND WE:

FADE OUT.

END OF ACT TWO