

FRASIER

"Shrinkz 'N' the Hood"

Written By

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FIRST DRAFT

FRASIER

"SHRINKZ 'N' THE HOOD"TEASERA

FADE IN:

INT. RADIO STUDIO - DAY
(FRASIER, ROZ, BARNEY (V.O.), BARNEY)

FRASIER IS AT THE CONSOLE IN THE MIDDLE OF HIS BROADCAST.
ROZ IS AT HER POST IN THE BOOTH.

FRASIER

Roz, our next caller please.

ROZ

Dr. Crane, it's the same young
man who called yesterday and
wouldn't give us his name.

FRASIER

Perhaps he'll honor us today,
Roz.

FRASIER PRESSES THE PHONE BUTTON ON HIS CONSOLE.

FRASIER (CONT'D)

Hello, young man, and how are we
today?

BARNEY (V.O.)

Ain't no 'we', dog. I'm me, and
you you.

FRASIER

(FISHING) And whom might you
be, son...?

BARNEY (V.O.)

Why you hatin'?

FRASIER

I don't know what that means,
but I'm sure I'm not doing it
unintentionally. Now why don't
you tell me your name? It's
clearly a problem for you.

BARNEY (V.O.)

Yeah. So? Deal with it, G.
You down with O.P.P. (LAUGHS)

FRASIER

What is O.P.P.?

BARNEY (V.O.)

On this tip, it means Other
People's Problems.

FRASIER

And what is the problem with
your name?

BARNEY (V.O.)

It's whack.

FRASIER

Whack? Is that your first name
or your last name? (SOTTO) That
is dreadful.

BARNEY (V.O.)

Ah, man!

FRASIER

I'm sorry, Whack, I didn't
mean to....

BARNEY (V.O.)

(INTERRUPTING) Man, my name
ain't no whack. I mean, it's
whack, but... just forget it.

FRASIER

I'm sure it isn't that bad.
(COVERS THE MIC) It couldn't be
as bad as your manners, or your
grammar. (OPENS MIC) Please tell
me your name, son.

BARNEY (V.O.)

(RELUCTANT) All right. It's...

(BEAT) ...Barney.

FRASIER

(SMILING) Barney is a fine name.
There are lots of well-loved and
heroic individuals with whom you
share your name.

BARNEY (V.O.)

Yeah, I know, Barney Rubble,
Barney Fife, and Barney that toe-
down purple dinosaur. Nobody
cracks on them 'cause they be
famous, and think they all that.

FRASIER

Perhaps you're experiencing
Barney-envy.

BARNEY (V.O.)

What?

FRASIER

Perhaps you feel ashamed of your
name because you're not as
popular or celebrated as those
other Barney characters.

BARNEY (V.O.)

Man, you buggin'!

FRASIER

Just remember, (SINGS) I love
you. You love me. We're a
happy family... (THEN SERIOUS)
Barney, my point is that in time
you will come to like your name.
You're young. Lighten up. Use
a little humor.

BARNEY (V.O.)

Oh, yeah, well humor this, G!

SFX: DIAL TONE.

FRASIER REACTS A BEAT THEN DISCONNECTS THE CALL.

FRASIER

We'll be right back after this
commercial break. (OFF AIR)
Damn, he hung up again.

ROZ

Can't win 'em all... (TONGUE IN
CHEEK) ... homeboy.

ON FRASIER'S DISAPPOINTMENT, WE,

CUT TO:

END OF TEASER

ACT ONEB

A BLACK SCREEN. IN WHITE LETTERS: "YOUR BLEEDING HEART"

CROSS FADE TO:

INT. RADIO STUDIO - CONTINUOUS - DAY
(FRASIER, ROZ, OLDER CALLER (V.O.), BARNEY (V.O.))

FRASIER AND ROZ STILL IN THE COMMERCIAL BREAK.

FRASIER

Roz, you're being snide and
insensitive toward a young man
who appears quite insightful...

ROZ

(INTERJECTING) And quite hooked
on Ebonics.

FRASIER

That's so elitist.

ROZ

Now there's an example of the
elite calling the kettle upper
echelon.

FRASIER GIVES ROZ A TERSE LOOK THAT SILENCES HER.

FRASIER

Well, Roz, if the shoe mixes medifores. I just wish I could help the kid.

ROZ

Barney sounds like he can take care of himself.

FRASIER

He's obviously masking a lot of pain. He's crying out for help.

ROZ

Yeah, slamming the phone in your face screams "Help."

(THEN) We're back.

FRASIER SIGHS THEN PRESSES THE BUTTON ON HIS CONSOLE.

FRASIER

This is Dr. Frasier Crane.

ROZ

Mrs. McNamara on line two.

BEFORE FRASIER CAN SPEAK,

OLDER CALLER (V.O.)

Dr. Crane, you should be ashamed of the way you toyed with that nice young man's emotions. Ashamed I say!

FRASIER

But, ma'me, I....

DIAL TONE.

FRASIER

Hello? (COVERS THE MIC) I
tire of the theme.

ROZ

Well, he's back-k-k. Barney
is on line three.

FRASIER

(EAGER) Barney, I'm so glad
you called again.

BARNEY (V.O.)

(PROPER) I must thank the very
nice lady who spoke so highly on
my behalf.

FRASIER

Barney, is it you?

BARNEY (V.O.)

Yeah, dog. Whatzup?

FRASIER

Indeed, I should ask you that
question. Why did you hang up?

BARNEY (V.O.)

Don't playa-hate, G.

FRASIER

Gee, that doesn't sound good.

I didn't know I was doing
that. By the way, what is
'play or hay'?

BARNEY (V.O.)

Playa-hate. I guess old folks
say 'don't diss me' -- don't
disrespect me. Don't envy me.
Get it?

FRASIER

Barney, I meant no disrespect.
I apologize. I want to help.

BARNEY (V.O.)

Nothin' you can do for me, G.

FRASIER

Well, 'gee', I beg to differ.
I'm a trained professional.

BARNEY (V.O.)

Then hook me up. Get me a job.

FRASIER

Well, I...uh....don't know.

BARNEY (V.O.)

Yeah, I get it, the ole liberal
bleedin' heart shuffle. At
least a brotha knows where he
stands with the Conservative
Right. (PAUSE) We stand in
the welfare line. We stand
in the unemployment line.
And always at the back of
the line.

FRASIER

Barney, how old are you?

BARNEY (V.O.)

Old enough. I'm seventeen and
a half.

FRASIER

Are you still in school?

BARNEY (V.O.)

Yeah.

FRASIER

Well, have your secretary call
my secretary. I think we....

BARNEY (V.O.)

Get off that, man. I ain't got
no secretary.

FRASIER

(CORRECTING) You don't have a
secretary. I mean -- have the
secretary of school your call....

BARNEY (V.O.)

Man, you tryin' to play me like
Tiger plays The P.G.A. My
school ain't got time to do
nothin' for nobody. If you
don't wanna help, just say so.

FRASIER

Barney, listen. Today's
audience is my witness. I will
secure employment for you. At
the very least for the summer.

BARNEY (V.O.)

I flipped burgers last summer,
G. I'm lookin' to move up.

FRASIER

Okay. No fast food... no food
service. A real job.

BARNEY (V.O.)

(EXCITED) That's phatt, man.

FRASIER

Excuse me?

ROZ

(INTERJECTING) He's thanking
you, Dr. Crane. And thank you,
Barney. We'll be right back.

SHE HITS A BUTTON ON HER CONSOLE, AND THEY GO TO BREAK.
ROZ CROSSES TO FRASIER AT HIS CONSOLE.

ROZ

Frasier, are you crazy? How
are you going to find a job for
this kid? You don't know anything
about him.

FRASIER

How difficult can it be to find
employment for a bright and
interesting young man who is
clearly willing to work?

CUT TO:

C

A BLACK SCREEN. IN WHITE LETTERS: "IT'S A TOUGH JOB, BUT FRASIER'S GOTTA DO IT"

FRASIER (V.O.)

Why is it so difficult to find
employment for a bright and
interesting young man who is
clearly willing to work?

CROSS FADE TO:

INT. FRASIER'S LIVING ROOM - DAY
(FRASIER, NILES, DAPHNE, MARTIN)

FRUSTRATED, FRASIER PACES THE FLOOR AS NILES, MARTIN, EDDIE, AND DAPHNE SIT AND WATCH.

FRASIER

I've called three head hunters
and nothing!

NILES

Frasier, have you seen this
young man's C.V.?

DAPHNE

Oh, my goodness. That sounds
contagious.

FRASIER

C.V. is Curriculum Vitae...

MARTIN

Fancy words for resume.

DAPHNE

Back home a call from your
mother or father was enough for
any suitable employment. Of
course, the only jobs available
were in the local factories.
And I'd rather work me tail off
for the likes of you than sort
the innards of farm animals all
day. Though sometimes I think
I've made a dreadful mistake.

DAPHNE EXITS TO HER ROOM.

MARTIN

From what you say, Frasier,
this kid sounds like he's from
pretty tough stock.

FRASIER

So?

MARTIN

Remember the first time you and Niles wandered to the wrong side of the tracks during our vacation on Martha's Vineyard?

FRASIER

It was a terrifying experience.

MARTIN

Yeah. Your mother made me put on my uniform, stop the train, and escort you back safely.

NILES

(TREMBLES) Yes. It was absolutely horrible. That miniature town looked so real as we ran our little trains through it on the tracks.

FRASIER

I wonder, what ever happened to that train set?

MARTIN

Frasier, are you sure you want to take your little train set to the other side of the tracks? The last thing these kids need is drive-by therapy from you two.

FRASIER

Dad, I gave my word. I think a meaningful job could set Barney ...using your tireless train metaphor...on the right track.

NILES

(PROUDLY) Yes, look what intelligence and higher education have spawn in Frasier and me.

MARTIN

For what it's worth, when I was on the force, our Community Relations Department set up all kinds of programs for kids. Talk to somebody at the station.

FRASIER

Dad, that's it. I'll talk with Cheryl Raymond in Community Affairs. Maybe she can arrange a paid internship.

MARTIN

The station gets an employee, the kid gets a few bucks, and you and Niles X get to satisfy your guilt.

FRASIER

Come on, Niles, we've got to go see Cheryl Raymond.

NILES

What's this 'we' stuff, home-brother.

MARTIN

It's homeboy, Niles. Homeboy.

NILES

Well, if I must.

FRASIER

You must.

FRASIER LAYS A CHASTENING EYE ON NILES. THEN, ALA DENZEL WASHINGTON IN "MALCOLM X" -- FRASIER PUTS HIS HAND UP AND DRAMATICALLY POINTS HIS FINGER TOWARD THE DOOR.

18.

NILES TAKES HIS MARCHING ORDERS, AND EXITS. FRASIER EXITS BEHIND HIM.

CUT TO:

D

A BLACK SCREEN. IN WHITE LETTERS: "HEY, BROTHER, CAN YOU SPARE SOME TIME?"

CROSS FADE TO:

INT. KACL RADIO - CORRIDOR - DAY
(CHERYL RAYMOND, FRASIER)

FRASIER ENTERS THE CORRIDOR FROM THE STUDIO WITH HIS JACKET AND BRIEFCASE IN HAND. CHERYL RAYMOND APPROACHES. SHE IS AN ATTRACTIVE, SPIRITED AFRICAN- AMERICAN WOMAN IN A CONSERVERATIVE BUSINESS SUIT.

CHERYL RAYMOND

Terrific show, Dr. Crane.

FRASIER

Well thank you, Ms. Raymond.

It's a pleasure to see you
again.

CHERYL RAYMOND

I have good news. We've set up
a tour of the station for
Barney Jeffries and a few other
young people from his high school.

FRASIER

Wow, that was fast.

CHERYL RAYMOND

Well, I was excited by our conversation the other day. When a man like you offers to give something back to the community I have to move fast.

FRASIER

So, when does this take place?

CHERYL RAYMOND

Tomorrow. Meet them fifteen minutes before your show then spend an hour or so afterward... if that's alright with you.

FRASIER

(SURPRISED) Tomorrow? I think tomorrow is fine.

CHERYL RAYMOND

Great. Thank you, Dr. Crane.

SHE STRUTS AWAY, LEAVING FRASIER TO PONDER. AND WE,

FLIP TO:

E

A BLACK SCREEN. IN WHITE LETTERS: "WHATZUP, DOC?"

CROSS FADE TO:

INT. RADIO STUDIO - DAY
(NILES, FRASIER, CHERYL RAYMOND, BARNEY, LILITHA, TEEN)

FRASIER AND NILES ENTER ARGUING.

NILES

Why am I here? I thought the
object was to get your young
man a job...not take me away from
mine.

FRASIER

I need you as a filter. I
don't know what goes on in the minds
of young people these days.
You're my younger brother,
you're as close to adolescence
as anyone I know.

NILES

Am not.

FRASIER

Are to.

NILES

Am not!

JUST THEN, CHERYL RAYMOND ENTERS WITH SEVERAL HIGH SCHOOLERS. TWO AFRICAN-AMERICAN BOYS, ONE AFRICAN-AMERICAN GIRL, HISPANIC-AMERICAN BOY, AND ASIAN-AMERICAN GIRL. ALL HIP-HOP EXCEPT THE AFRICAN-AMERICAN GIRL.

CHERYL RAYMOND

Hello, Dr. Crane. Young people, I am pleased to introduce KACL Radio's foremost broadcaster, Doctor Frasier Crane.

FRASIER AND NILES SMILE, WAVE AND NOD.

FRASIER

Hello, everyone. This is my brother Dr. Niles Crane. He's also a psychologist.

FRASIER IS THEN CAPTIVATED BY THE AFRICAN-AMERICAN GIRL'S HAIR. SHE IS LILITHA, 18, ATTRACTIVE AND POISED, SHE IS PROPER AND HIGH-COLLAR CONSERVATIVE. HER INTRICATE BRAIDS ARE PULLED UP INTO A TIDY BUN.

FRASIER

(TO LILITHA) What a beautiful intriguing design. How do you do that with your hair?

LILITHA BLUSHES. BUT BEFORE SHE CAN RESPOND, A TALL, HANDSOME, BRAUNY AFRICAN-AMERICAN KID INTERVENES,

BARNEY

Yo, dog, get up off her.

NILES

(TRANSLATING) I think that
means relent, Frasier.

FRASIER RELENTS AS THE TWO AFRICAN-AMERICAN GUYS EYE HIM
AS THEY FORM A WALL SIDE BY SIDE.

FRASIER

Barney? You're Barney. I'd
know that voice anywhere.

FRASIER EXTENDS HIS HAND, BUT BARNEY, A TALL, WELL-BUILT
HANDSOME YOUNG MAN TAKES A TOUGH STAND. HE LOOKS FRASIER
UP AND DOWN. THEN THROWS HIS ARMS OPEN AND HUGS FRASIER.

BARNEY

(THRILLED) Whatzup, dog?!

FRASIER

Fine, Barney, I'm fine.

BARNEY

Check it out, this is my girl,
Lilitha. Ain't she all that,
G?

FRASIER LOOKS CURIOUSLY AT NILES,

NILES

(TRANSLATING) I think that
means she's special,
beautiful...and all of that
sorta thing.

FRASIER

Yes, lovely. Nice to meet
you... (UNSURE) Your name
again...?

LILITHA

Lilitha...like your ex-wife's
name...just add an "A." You
don't talk about her on the air
as much. That's a sign of
growth.

FRASIER LOOKS CLOSELY AT LILITHA, HER STERN POSTURE AND
MANNERISM. HE FINDS THE RESEMBLANCE IS UNCANNY.

FRASIER

I see.

LILITHA EXTENDS HER HAND TO FRASIER. SHE HOLDS IT A
LITTLE LONGER THAN USUAL, LOOKS HIM STRAIGHT IN THE EYE.

LILITHA

It's a pleasure to meet you. I
already feel like I know you.

BARNEY

She's been into your show since
day one. She's the reason I
started checking out your show.
See where you comin' from.
'Cause, me myself, I ain't up
on the brainiac tip, ya know.

MACHO, BARNEY GIVES THE OTHER TWO GUYS A POUND.

CHERYL RAYMOND

Well, you've met Barney and
Lilitha. This is Marcus,
Ramon and Joy. They're all
seniors interested in
broadcasting.

LILITHA

I've been accepted into
Princeton, in psychology.

FRASIER

Very impressive, Lilitha.

BARNEY

First we all gonna be hooked up
as interns, making bank, right?

CHERYL RAYMOND

Yes. The station has approved
five positions for paid interns.

TEENS

All right! Yo, yo, yo!

CHERYL RAYMOND

Okay, young people. Dr. Crane
is busy now. We'll talk with him
later, after his show.

LILITHA

(TO FRASIER) May we watch?

CHERYL RAYMOND

(INTERJECTS) No, we have other things to see here at the station. Come along now.

THE KIDS SIGH IN DISAPPOINTMENT AS THEY START TO EXIT.

BARNEY

Hey, maybe you brothas...get it? Brothas?

FRASIER IS STUMPED.

NILES

Got it. Brothers... double entendre. We are blood related brothers, and we're like soul brothas. That's very clever.

BARNEY

I like you.

BARNEY PUTS HIS ARM AROUND NILES' SHOULDER. NILES PUTS HIS ARM AROUND BARNEY.

NILES

I like you, as well... brotha.

BARNEY

So, you'll be judges in our Weekly Rap.

NILES

Is it some sort of recital?

LILITHA

People rap, sing, dance, read
poetry. It's a contest we have
every Friday.

NILES

Oh, yes. Frasier and I are
there. We be down!

NILES, BARNEY, LILITHA, AND THE OTHERS EXIT. OFF FRASIER'S
STUPEFIED EXPRESSION, WE:

FADE OUT:

END ACT ONE

ACT TWOF

FADE IN:

A BLACK SCREEN. IN WHITE LETTERS: "SHRINKZ 'N' THE HOOD"

CROSS FADE TO:

EXT. URBAN SEATTLE - STREETS - DAY - TO ESTABLISH

A MODEST, LATE MODEL COMPACT CAR MOVES ALONG THE CLEARLY URBAN, GRAFFITTI-LITTERED STREETS.

SFX: MUSIC UP: HARD, RAP SOUNDS

CUT TO:

INT. CAR - DAY
(FRASIER, CHERYL RAYMOND, NILES)

SFX: MUSIC UP: LOUDER, HARD, RAP SOUNDS CLOSE ON FRASIER - TENSE, UNCOMFORTABLE, HIS EVERY FIBER ANNOYED AS HE SEATS IN THE PASSENGER'S SEAT.

CHERYL RAYMOND IS AT THE WHEEL. NILES IS IN THE BACK -- DRESSED IN HIP-HOP ATTIRE. HE'S A STRANGE HOMEBOY.

FRASIER

Cheryl, could we please turn

The radio down a bit?

CHERYL RAYMOND

My radio is broken. The music
is coming from the car next to
us. And the windows are up.

FRASIER

Then could we please proceed
through this traffic light?

(BEAT) I'm only kidding.

NILES

Bro, you be bugging. These
sounds are the bomb.

FRASIER

I'm not speaking to you.
Either you've lost your mind or you're
some alien rapper who has taken
over my brother's body.

NILES

Yo, when in the hood, do as
the...the homies do. Niles is
in the house, G.

FRASIER

Niles needs to stay in the
house. When did you have the
time and the inclination to find
out what homies do in the hood?

CHERYL RAYMOND

I'm curious about that, too,
Niles. You're looking pretty
authentic, if you will.

NILES

Well, when I learned we'd
embark upon this journey, I consulted
a client of mine who has a hip-hop teen.
He hooked me right up. He schooled me.
Showed me how to get my gangsta on.

FRASIER

I think we'd all prefer you take
your gangsta off.

FRASIER SIGHS IN SHAME.

SFX: MUSIC UP LOUDER

AS NILES GROOVES TO THE SOUNDS AND CHERYL RAYMOND STEPS ON THE
GAS, WE:

CUT TO:

G

A BLACK SCREEN. IN WHITE LETTERS: "JUDGE THIS, HOMEBOY"

CROSS FADE TO:

EXT. URBAN HIGH SCHOOL - DAY - TO ESTABLISH

TYPICAL, LARGE URBAN HIGH SCHOOL CAMPUS AND GROUNDS.

INT. URBAN HIGH SCHOOL - GYMNASIUM - DAY
(FRASIER, CHERYL RAYMOND, NILES, LILITHA, BARNEY)

STUDENTS MINGLE IN THE ROWS OF BLEACHERS ASSEMBLED IN FRONT OF A SMALL STAGE WITH A MICROPHONE AND SPEAKERS.

FRASIER, NILES, AND CHERYL RAYMOND ARE GATHERED AT A LONG TABLE TO THE SIDE OF THE STAGE.

FRASIER

This is a very nice gymnasium.

It looks new.

CHERYL RAYMOND

Newly remodeled. If there's one thing the city will spend money on in this community, it's a gym. They want to keep our youth playing basketball.

NILES

How racist is that! Brown children be getting their talent on in lots of arenas other than the pill.

CHERYL RAYMOND

(TO NILES) Dr. Crane, I suggest you fade on the homeboy hype.

NILES

Why?

FRASIER

(FED UP) Because you're getting on my nerves! And if you don't 'fade the hype' we're going to make you walk back home. See how long you last on these streets after dark, white boy!

NILES CHILLS. BARNEY AND LILITHA APPROACH.

LILITHA

Good afternoon, Dr. Crane.

FRASIER

Hello, Lilitha. Hello, Barney.

BARNEY

Hey, Doc. (THEN, OFF NILES' OUTFIT) Ah, man, check out, Dr. Crane's brother. He be gettin' his hip-hop on.

NILES

(FLATTERED) Yes. I had a couple days so my crew hooked me up with a little something-something. You likes.

BARNEY

(LAUGHS) I likes, Niles Doogy Dogg. You be phatt, and all that.

AT FIRST IT DOESN'T REGISTER FOR NILES, THEN HE GETS IT,

NILES

Oh, yes. Phatt...(SPELLING) p-h-a-t-t... not fat...(SPELLING) f-a-t. Thanks, Barney.

BARNEY

Ain't no thang, G.

BARNEY PUTS HIS FIST OUT TO GIVE NILES A POUND. UNSURE WHAT TO DO, NILES PUTS HIS FIST OUT. BARNEY GIVES HIM A "POUND." NILES LIKES IT.

NILES

Wow, that was exhilarating. My client's child showed me that but I forgot it. What's it called?

BARNEY

I just gave you a pound.

NILES

(EXCITED) Pound! That's it.

(ASIDE TO FRASIER) See, Frasier, Ebonics is like another language. I can speak well enough, but I don't comprehend as quickly when it's spoken to me.

FRASIER

(IMPATIENT) Niles, that's far more information than I need to know. Now that our lives have been duly enriched, may we please get on with the contest?

CHERYL RAYMOND

Of course.

LILITHA

I'm here to assist the judges.

SHE SMILES AT FRASIER. BARNEY NOTICES.

BARNEY

I'll be in the wings gettin'
ready to get my groove on.

NILES

Oh, you're one of the contestants,
Barney?

BARNEY NODS THEN WALKS TOWARD THE STAGE.

NILES

Rap on, Barney. Rap on.

FRASIER, CHERYL RAYMOND, AND NILES TAKE THEIR SEATS. AS LILITHA
PULLS UP A CHAIR NEXT TO FRASIER, WE:

FLIP TO:

H

INT. URBAN HIGH SCHOOL - GYMNASIUM - LATER -
 (FRASIER, NILES, CHERYL RAYMOND, LILITHA, STUDENTS)

MONTAGE: SEVERAL STUDENTS SING, RAP, READ POETRY, AND DANCE AS
 FRASIER, NILES, AND CHERYL RAYMOND WATCH AND TAKE NOTES.

THE STUDENTS IN THE BLEACHERS CHEER AND GROOVE WITH THE
 PERFORMERS.

DISSOLVE TO:

INT. URBAN HIGH SCHOOL - GYMNASIUM - LATER - DAY
 (ANNOUNCER, LILITHA, FRASIER, BARNEY, NILES, CHERYL
 RAYMOND)

THE CONTEST CONTINUES. EVERYONE IS IN THEIR SAME
 POSITIONS. A PERFORMING STUDENT HAS JUST FINISHED. THE JUDGES
 AND STUDENTS APPLAUD.

ANNOUNCER (O.S.)

Let's hear it again for Marcus

Hamilton.

THE STUDENTS APPLAUD.

FRASIER, NILES, AND CHERYL RAYMOND COMPLETE THEIR JUDGES' FORMS.
 LILITHA LEANS OVER CLOSE TO FRASIER.

LILITHA

Oh, Dr. Crane, Markus spells

his name with a "k", not the

traditional "c." Let me change

it for you.

SHE REACHES OVER HIM TO PICK UP THE PAPER. FRASIER IS UNCOMFORTABLE. HE LEANS BACK AND PRETENDS IT'S NOTHING.

FRASIER

Oh, I see, Barney is on next.

LILITHA

So?

FRASIER

You've probably seen him perform a lot. How long have you been an item?

LILITHA

A few months. It's nothing serious.

FRASIER

High school sweethearts can seem quite serious. I bet it's nice to have such a talented boyfriend.

LILITHA

(SWEETLY) Emphasizes on 'boy'. Barney is very young mentally.

FRASIER

He's seventeen. How old are you?

LILITHA

(FLIRTING) Eighteen next week.

(DIRECT) Yes, I'm legal.

UNEASY, FRASIER IS SPEECHLESS.

ANNOUNCER (O.S.)

And now, last but not least,
welcome to the stage Big B
Barney B!

BARNEY COMES ON STAGE. HE PERFORMS A MEAN YET CLEAN RAP.
THE AUDIENCE OF STUDENTS GO WILD AS HE BEGINS TO PERFORM.

BARNEY

Somebody scream!

THE STUDENTS SCREAM! NILES STANDS AND SCREAMS.

NILES

Big B Barney B... be in the
house!

FRASIER PULLS NILES BACK INTO HIS SEAT. AS BARNEY
CAPTIVATES THE CROWD WITH HIS PERFORMANCE,

LILITHA

So, Dr. Crane, I know you have
a little boy. Do you want
anymore children?

FRASIER

(NERVOUS) No. Well...I, uh
haven't given it much thought.

HE TRIES TO TURN HIS ATTENTION TO BARNEY AS HE CONTINUES TO
PERFORM ON STAGE, BUT,

LILITHA

A highly intelligent man like
you should leave lots and lots
of offspring behind to nourish
the minds of the world for
centuries to come.

FRASIER

Nope. Haven't thought about
it.

LILITHA

You should. I'd be willing to
have your children.

BARNEY

Somebody scream!

FRASIER JUMPS TO HIS FEET, AND SCREAMS!

FRASIER

(SCREAMING) Ah-h-h-h-h-h!

BARNEY GIVES FRASIER A LOOK AS HE WRAPS UP HIS SONG.

NILES STANDS NEXT TO FRASIER.

NILES

See, bro, I knew you'd get into
this. The groove is contagious!

BARNEY FINISHES HIS SONG. EVERYONE, INCLUDING CHERYL RAYMOND AND
LILITHA ARE NOW ON THEIR FEET, APPLAUDING BARNEY. AS HE TAKES
HIS BOWS,

ANNOUNCER (O.S.)

Big B Barney B! Yeah!

THE APPLAUSE GOES ON FOR SEVERAL MOMENTS MORE AS BARNEY, FRASIER AND LILITHA EXCHANGE LOOKS.

THE OTHER CONTESTANTS JOIN BARNEY ONSTAGE.

ANNOUNCER (O.S.)

And now for the judges'
decision on this week's competition...
Dr. Frasier Crane please come
to the stage to announce the
winner!

FRASIER MAKES HIS WAY ONSTAGE.

FRASIER

The winner of today's
competition be...I mean, is...
Big B Barney B!

THE PLACE GOES CRAZY!

BARNEY MAKES HIS WAY THROUGH THE OTHER CONTESTANTS TO FIND FRASIER. FRASIER EXTENDS HIS HAND TO BARNEY,

FRASIER

(SINCERELY) Congratulations!

BARNEY LOOKS AT FRASIER, AT LILITHA, BACK TO FRASIER.

BARNEY

(MAD) This is jacked. You were too busy mackin' on my girl to see me or anybody else perform. I'm going to get my nines and we gonna set it off.

BARNEY STORMS OFF THE STAGE AND EXITS. WORRIED, FRASIER HURRIES BACK TO NILES AND CHERYL RAYMOND.

FRASIER

Translate, Niles. What does he mean? What are his 'nines'?

NILES

His shoe size? How should I know? I'm not a real o.g., I'm just perpetrating for a day.

FRASIER

Whatever it is it didn't sound good. Let's go.

FRASIER TURNS. LILITHA STEPS UP TO HIM. SHE SPEAKS FREELY IN FRONT OF NILES AND CHERYL RAYMOND.

LILITHA

You didn't answer my question.

FRASIER

How could you do this -- especially in front of Barney?

LILITHA

Barney's cute and very sweet,
but in case you haven't
noticed, he's no rocket scientist.

FRASIER

Lilitha, you're a bright young
lady, but when I think of
community affairs I don't think
of having one.

NILES AND CHERYL RAYMOND LOOK ON WITH INTEREST.

LILITHA

(INSULTED) Psyche. As if. I'm
talking strictly artificial.

FRASIER

What?!

LILITHA

I'm thinking about freezing my
eggs. Then after my career is
established, if I haven't
married Mr. Right, I'll melt
down your vial, and....

FRASIER

(INTERRUPTING) Ouch! Don't
talk like that.

NILES

What an interesting and
insightful hypothesis. You
must get straight A's in science.

FLATTERED, LILITHA BLUSHES AND NODS 'YES'.

CHERYL RAYMOND

Lilitha, that's the most
bizarre thing I've ever heard of.

LILITHA

It's a back-up plan. No skin
off his nose.

FRASIER

(CRINGING) Stop with the
references.

LILITHA

If I need your "deposit", it'll
be twenty or twenty-five years
from now. You'll be long dead
by then.

FRASIER

I have no response.

FRASIER RUSHES TO THE EXIT WITH CHERYL RAYMOND AND NILES
IN HIS WAKE.

BEFORE THEY REACH THE DOOR, THEY ARE INTERCEPTED BY -- BARNEY.
HE HAS HIS HANDS BEHIND HIS BACK.

BARNEY

Hold up, doc. I got my nines.
We're gonna find out whatzup.

NILES

Run! He's strapped!

FRASIER

Please don't shoot me.

BARNEY BRINGS HIS HANDS AROUND. EVERYONE GASPS IN FEAR. UNTIL,
THEY SEE -- TWO NEWSPAPERS IN BARNEY'S HANDS.

BARNEY

Shoot you? These are the New
York Times nine hardest
crossword puzzles. Whomever
finishes one first, wins.

FRASIER

Wins what?

BARNEY

(GALANT) The honor and respect
of my fair lady.

LILITHA

(IMPRESSED) Barney, you sound
so intellectual. I've never seen
this side of you.

BARNEY

Hey, a man has to be
circumspect as to when and how he
reveals his true nature. To everything
there is a season.

LILITHA

The Bible.

BARNEY

(COCKY) And Shakespeare.

LILITHA

Oh, Barney.

LILITHA HUGS BARNEY. THEY KISS. EVERYONE MOANS.

NILES

Looks like somebody's gonna be
gettin' they freak on.

FRASIER PULLS NILES AWAY. AS THEY EXIT WITH CHERYL
RAYMOND IN TOW, WE:

CUT TO:

I

INT. FRASIER'S LIVING ROOM - NIGHT
(DAPHNE, FRASIER, NILES, MARTIN)

MARTIN AND DAPHNE ARE RELAXING WATCHING
TELEVISION. FRASIER AND NILES ENTER. EXHAUSTED,
FRASIER FLOPS ONTO THE SOFA. NILES IS ENERGIZED.

DAPHNE

(TO NILES) Dr. Crane, my Lord,
what in the world are you
wearing?

FRASIER

(INTERJECTING) That isn't Niles
Crane, Daphne. He is now known
in the hood as the notorious
Niles Doggy Dog.

NILES

Yeah, I'm down with the crew.

MARTIN

Well, you made it back in one
piece. No muggings, no car-
jacking, no assault and
battery.

FRASIER

No.

MARTIN

Damn.

HE TAKES MONEY FROM HIS POCKET AND GIVES IT TO DAPHNE.

DAPHNE

(SMUG) Lay down the mean green.

MARTIN

Next time I'm going to increase
the timeline.

DAPHNE

So, you really connected with
the kids, did ya?

NILES

(HIP HOP) I was flowin'.

(NOW, HIMSELF/EXCITED) I was
smashing!

MARTIN

Guess you made the same
impression, huh, Frasier?

FRASIER

Well, aside from an eighteen-year-old African-American version of Lilith demanding that I sire her futuristic child... a splendid time was had by all.

MARTIN

Do you feel like you gave something back?

FRASIER

(TONGUE IN CHEEK) Not what I was asked to give.

DAPHNE

Experiencing other lifestyles is good for the soul. It can leave an everlasting impact.

FRASIER

I suppose.

NILES

I, for one, will never be the same. However, Frasier, it seems you weren't affected.

FRASIER

(CASUAL) Nope.

FRASIER GETS UP AND STARTS FOR THE KITCHEN.

FRASIER

Now if you'll excuse me, I'm
famished. I gotta be gettin'
my grub on.

HE EXITS INTO THE KITCHEN. NILES, MARTIN, DAPHNE AND EDDIE LOOK
AT EACH OTHER, THEN GIVE A CURIOUS DOUBLE TAKE AFTER FRASIER.
AND WE,

FADE OUT:

END ACT TWO

THE END