

[11.14] Freudian Sleep

Freudian Sleep

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Ronee Lawrence Episodes

[\[11.04\]](#) The Babysitter

[\[11.05\]](#) The Placeholder

[\[11.06\]](#) I'm Listening

AWARDS & NOMINATIONS

Won

EMMY

- **Outstanding Art Direction for a Multi-Camera Series:**
Roy Christopher, Amy Skjonsby-Winslow, Ron Olsen
-

Transcript {Kelly Dean Hansen}

Skyline:The crescent moon rises over the city.

ACT I

Scene One - KACL

Frasier is standing by.

Frasier: We still have a few minutes left, and all our lines are open.

Uh, shall I attempt another joke?

Roz: [*quietly*] No.

Frasier still looks at her questioningly.

Roz: [*louder*] No!

Frasier: All right, then. Come on, callers, don't be shy. There's still time to talk with the good doctor. Five open lines.

Roz looks up at the time.

Frasier: [*beginning an act*] Who's this, then, Roz? On line one, uh, whom do we have? I understand we have... Susan, who recently moved here from... Texas.

He gestures to Roz to play along, and she shakes her head wearily, pleading no. She does not want to do this.

Frasier: Go ahead, Susan, I'm listening.

Roz: [*giving in, putting on a Texas accent*] Hi, Dr. Crane.

[*N.B. Peri Gilpin is originally from Waco, Texas.*]

Roz: I'm new in town, from Texas, and uh, I just left my husband.

Frasier: I see, and why did you do that?

Roz: Well, uh... [*suddenly resuming her normal speech*] Oh, I know, he was abusive!

Frasier: [*glaring at her*] That couldn't have been easy for you.

Roz: [*resuming Texas accent*] Well, my girlfriend helped me.

We just got in our convertible and drove through the desert, and we stopped at this honky-tonk. I started dancing with this cowboy--long story short, he roughed me up, and my friend killed him--but then... we met the cutest cowboy, but he stole all our money, so we robbed a gas station and blew up a tanker truck...

Frasier: Yes, I'm afraid we're out of time. I will finish with you off the air, Susan. Meanwhile, this is Dr. Frasier Crane, saying Good Day, Seattle, and Good Mental Health.

He signs off. Roz enters from her booth.

Frasier: Well, thank you, Thelma. Or is it Louise?

Roz: Don't snap at me because you didn't get any phone calls today. I told you not to put me on the spot again.

Frasier: I'm sorry, Roz, but I was desperate. You know, I really think you were closer with that character yesterday--the young teen who moved into the town that had banned dancing. Now that, that had the tang of reality.

Roz: That was *Footloose*, you idiot.

FADE OUT

Scene Two - Frasier's apartment

Martin opens the door to Ronee.

Martin: Hey, I thought you were working tonight.

Ronee: I got the night off, and I am kidnapping you for the weekend.

Martin: Oh, where we going?

Ronee: My boss gave me his house in the mountains. It's very romantic. There's this little family of deer that comes right up to the window, so you might want to bring your...

Martin: My camera? I will.

Ronee: I was going to say gun, but suit yourself. Oh, you are going to love it. There's this amazing view of the lake. You can see every star in the sky.

Martin: Wow! Is there a VCR there? Because I just bought a couple of great old Ginger Rogers and Fred Astaire movies.

He gets them. They have Blockbuster logos.

Ronee: Well, why didn't you just rent them?

Martin: I did, last August.

Ronee: Oh. Let's get moving. I don't want to get stuck in traffic.

Martin: Sounds good, I'll go pack some food. That was really nice of your boss to give you the cabin. What made him do it?

Ronee: I put out.

Martin: That's my girl!

She goes to the powder room. Frasier enters.

Frasier: I hate people.

Martin: What's the matter with you?

Frasier: In a perfect ending to a perfect day, the driver next to me swerved to avoid hitting a squirrel, running me into a pothole and drenching me in coffee. I hate squirrels, too.

He hangs his coat.

Martin: Well, maybe it was for the best. The coffee might have made you irritable.

Frasier grins at him sarcastically, then goes to the bar.

Frasier: My show today was a fiasco. For the second day in a row, we had virtually no callers. It's getting harder and harder to blame it on Roz.

Martin: Well, maybe you fixed everybody.

Frasier: Oh wait, there was one caller. My date for Saturday night called to cancel because I am not her type. Oh, and guess what? Her honesty was not refreshing.

Frasier picks up a bottle. It is empty.

Frasier: Dear God, we're out of sherry. Insult... [*placing the bottle down*] made injury.

He goes to the kitchen. Martin follows.

Martin: Well, here's something that will cheer you up. Ronee's boss gave her his cabin for the weekend, so we're heading up there tonight.

Frasier: Oh. Well, being home alone for the weekend might be just the thing for someone in my state of mind. Me... and my shadow of a life.

Frasier's back is to Martin. Eddie begs and paws at Martin, who addresses him.

Martin: [*to Eddie*] Hey! We're not leaving you at home. You're coming with us. It wouldn't be any fun without you.

Frasier: [*turning around holding a glass*] Oh really, Dad? I was so hoping that you would say that. The last thing I wanted to do was spend the weekend here wallowing in self-pity. Leave it to you to see right through me, and toss me a lifeline.

They return to the living room, where Ronee is on the couch.

Martin: [*not sure how to react*] Well, uh, now are you sure, Frasier? 'Cause, you know, uh, come to think of it, there are lots of squirrels up there.

The doorbell rings.

Frasier: Well, I-I don't mind them in their own milieu. Oh, gosh, I'm so looking forward to taking in some mountain air with the two of you, and isn't this fortuitous? I've just had my Tyrolean hat re-feathered.

Ronee: [*to Martin*] Can I talk to you?

Martin nods sheepishly. They go to the kitchen. Frasier opens the door to Niles.

Frasier: Niles.

Niles: Oh, Frasier, I have had... the worst day imaginable. I need a sherry.

Frasier: Brace yourself.

Niles: [*noticing the empty bottle*] You always think it's going to happen to someone else.

Frasier: I've opened some wine, Niles. Help yourself.

Niles: Oh, thanks. Two of my patients cancelled, and Daphne and I spent the afternoon arguing over which diaper pail we would buy for the nursery. Then, driving home, I successfully avoided hitting a squirrel, only to be nearly run off the road by some horn-happy maniac.

Frasier: That was me, you simp, you nearly killed me.

Niles: You nearly killed me! And what was that crude multi-part gesture you unleashed on me?

Frasier: I had hot coffee all over my hand.

He waves, demonstrating.

Frasier: You know what, I do not wish to delve into this. I am trying to put my own miserable day behind me. To that end, Ronee and Dad are going to the mountains this weekend, and I've decided to tag along.

Niles: Ah. So it'll be just two wheels and you.

Frasier: What are you saying?

Niles: Well, just that if Ronee and Dad are going away for the weekend, it might have been more considerate not to horn in.

Frasier: I'm not horning in, they invited me.

Niles: Ah. I would never dream of accepting such an obvious pity invite.

Frasier: Well, you don't have to dream because they didn't invite you.

CUT TO: Martin and Ronee in the kitchen.

Martin: It happened so fast, then he got all excited and I didn't know what to say.

Ronee: Well, how about "I was talking to the dog?"

Frasier: Well, you know, the poor guy's going through a bad patch right now. He could use a little company. We don't have to spend any time with him.

Ronee: Marty, you know I love Frasier, but this was supposed to be our weekend, you know, you and me alone.

Martin: I know.

Ronee: But hey, why stop at Frasier? Why not invite Niles and Daphne and make it a party?

Niles has walked in, Ronee's back to him, just in time to hear this.

Niles: We'd love to! Thank you, Ronee! Thanks, Dad! [*exiting, with a taunting tone*] Frasier...

Ronee sighs and turns to Martin.

FADE TO:

MY BROTHER'S REAPER

Scene Three - The kitchen of a mountain cabin.

Daphne is at the counter. Martin and Ronee are preparing to go out. Frasier enters.

Frasier: Morning.

Daphne: You're finally up. How'd you sleep?

Frasier: Perfectly. I was borne off to dreamland by the cooing of a morning dove.

Ronee: Oh, I heard that too. I think the weasels are in heat.

Martin: Ronee and I are taking a walk down to the lake. Anybody interested?

Frasier: Oh, no thanks, Pa. I'm fixin' to have me some vittles.

Ronee: Is he going to talk hillbilly all weekend?

Martin: Ah, you should have heard him the weekend of the Renaissance Faire.

Frasier: See you guys later.

Martin: All right.

Ronee: Okay, bye.

Martin and Ronee exit, leaving Frasier and Daphne alone. From this point on, it is clear that the scene is a dream sequence. Note that Daphne is wearing a lounge outfit, and is very pregnant.

Frasier: Ah, Daph. You know who would have really enjoyed this trip? [wistfully] Niles.

Daphne: You're right. But let's not dwell on that. We'll make our own fun.

She tenderly touches his shoulder.

Frasier: Right. Something smells good. Whatcha cookin'?

Daphne: Sausage patties.

Frasier: Oh. Hope they're hot and spicy. That's the way I like it.

Daphne: I know you do.

They laugh in a playful, teasing manner.

Daphne: You're so different from your brother.

Frasier: Really? How so?

Daphne: Well, for one thing... you're alive.

They both laugh heartily.

Frasier: You know, I can't believe there are still people who blame me for Niles's death.

Daphne: Oh, people will talk about anything. So you sliced him to ribbons with your wheat thresher. It was your first time farming, for God's sakes.

Frasier nods his agreement.

Daphne: What did I do with the salt? Hmmm...

She turns the largest canister. Next to matching ones labeled "Flour, Sugar," etc., it clearly reads "Niles."

Daphne: Maybe I left it in the dining room.

She moves across the room to another cupboard and turns the smallest of another set of canisters. It is labeled "Eddie." She exits the kitchen.

Daphne: [calling from behind the door] Oh, I forgot to mention...

Frasier: What's that, dear?

A very non-pregnant Daphne now enters in a sexy red nightie, holding a swaddled bundle.

Daphne: I just had your baby.

Frasier: [*rising*] I have never seen anything more beautiful in my entire life.

He tenderly takes the "baby" from Daphne, unceremoniously throws it on the counter, and takes her in a passionate kiss and embrace.

SMASH CUT TO: a horrified Frasier waking up from his dream. He gasps and contorts his face in puzzlement over the frightening dream.

CUT TO:

Scene Four - The same kitchen

Cut from the preceding. The following scene is clearly back in "reality." It is late at night, and Niles is seated at the table reading. Frasier enters.

Niles: Frasier? I thought you went to bed.

Frasier: I-I had a rather bizarre dream.

Niles: Really? What about?

Frasier: Oh...

Long pause.

Frasier: Well, I'm not sure you'd really want to hear about this one, Niles.

Niles: Well, clearly it troubled you. It might help you to discuss it. You know how I enjoy interpreting dreams.

Frasier: Mmm... Well, all right, uh... [*clears throat*] it took place in this very kitchen, and... I was married to Daphne and we were expecting a baby, and, uh... you were dead, and I killed you.

He has now seated himself.

Niles: Well, I can see how that might disturb you.

Frasier: Indeed. [*He sips his coffee.*]

Niles: A man of your intellect having such an obvious dream.

Frasier: I beg your pardon?

Niles: Oh, come on. You're lonely, and you envy what I have. I was just hoping for something more complex, you know, a stairway leading nowhere or Mom giving you a physical.

Frasier: Well, there were many other perplexing details that I left out. For instance, uh, well there was um... a wheat thresher and... some sausage patties. And Eddie was dead, too.

Niles: Ah, well, there's a real head-scratcher.

Niles mockingly waves his hand next to his ear.

Frasier: Well, thank you for your exhaustive analysis, Dr. Crane. Perhaps you should relocate your offices to a drive-thru so your patients could speak into a clown's nose.

Niles: All right, I'm going to bed now. I was hoping this book would make me drowsy, but it looks like your dream has done the trick instead.

He exits out the door Daphne used in the dream.

Frasier: [*calling out to him petulantly*] You died tragically, and no one missed you!

Frasier sips his coffee.

FADE TO:

Scene Five - KACL

Frasier enters Roz's booth.

Frasier: Oh, hi, Roz.

Roz: Finally, your show's about to start.

Frasier: I'm sorry. We just got back from the mountains this morning.

Roz: Well, you're about to get all the vacation you can handle.

Kenny says if you don't get a call today, you're off the air.

Frasier: What?! Well, we're bound to get a call.

Roz: Why? We haven't had a call in six months.

It is revealed that Roz's control panel is covered in cobwebs, indicating that this is another dream.

Frasier: Oh, dear.

Roz: You're on!

Frasier: What?

He pushes a button on the cobweb-covered panel.

Frasier: Hello, Seattle, this is Dr. Frasier Crane. Who's our first caller, Roz?

Roz: We have no one from nowhere.

Frasier: Very amusing, Roz.

A phone rings.

Frasier: What's that sound?

Roz: It's a phone! Go get it! Hurry!

Frasier: Oh!

He rushes out of the booth. The studio desk is covered with phones, red and black. Frasier picks up a red one.

Frasier: Hello! Hello, Seattle, I'm listening!

Roz: Not that one, the black one!

He tries one of the black ones.

Frasier: Hello! Seattle, I'm listening. *[It's not the right one.]*

Roz: *[pointing]* Right there!

Frasier: *[trying again]* Hello! Hello, Seattle...

Roz: Hurry! They're going to hang up.

The multiple rings continue, raising to a pitch. Frasier keeps trying different phones.

Frasier: Hello... Hello... Hello...

Through the cobwebs, we see Roz decked out in a Thelma and Louise-style headscarf and sunglasses. She is behind a steering wheel mounted on the control panel.

Roz: *[Texas accent]* If you don't find that phone, I'm driving this booth off a cliff.

Frasier: *[desperately trying to find the right one]* Hello.... Hello....
Oh, God, I'm trying to listen... *[He sobs.]*

SMASH CUT TO: He suddenly wakes up in his bed at the cabin.

Frasier: Oh! Damn it!

FADE OUT

END OF ACT I

ACT II

SWEENEY TOT

Scene Six - A surreal-looking nursery, with very bright colors and loud decor. Throughout the scene, Daphne's voice is heard as through a loudspeaker/PA system. We do not see her in the course of the dream. Niles is sitting in a bright red chair near a bright green table, trying to take care of a baby.

Daphne: [v.o., fade in] Niles, how's the baby? Have you fed the baby yet?

Niles dutifully grabs a bottle and starts to feed.

Daphne: Make sure you warm the bottle first, but not too hot. Should I come up?

The bottle has become an ignited stick of dynamite in Niles's hand. He quickly tosses it back, and we hear an explosion. Niles jerks the baby up and back.

Daphne: What was that? Is everything all right up there? I'm coming to check.

Niles sets the baby down and takes the bottle to a warmer.

Daphne: [over Niles's actions] Don't forget to burp him. If you don't burp him, he'll cry. I'd better do it myself. Here I come. Is the baby okay? What's going on? I'm on my way.

Niles leans on a florescent green crib. A buzzing sound is heard. We see that Niles has set the baby on a conveyor belt and the bundle is heading toward a saw-blade, head first. He quickly saves and cuddles it.

Daphne: He's going to need a new nappy, too. But don't forget your other responsibilities, Niles. There's lots of other responsibilities.

Niles sets the baby down again. He goes to an oven and puts the finishing pinches on an unusually large pie, which he places in the oven over Daphne's following speech.

Daphne: You have to prioritize, and the baby comes first. Is he all right? I'm coming up there.

He closes the oven door and goes back to the crib. He pulls something out of the crib, but it is a bag of apples.

Daphne: Make sure you support his head when you hold him. Are you doing it right? I'm coming to check. Are you ignoring me? Why don't I hear anything? Do I have to do everything around here?

Realizing, Niles rushes to the oven. After the smoke clears, he removes the pie, digs into it, and pulls out the baby.

Daphne: Do I smell something burning?

Niles sniffs the baby.

Daphne: I'm on my way.

Niles sees that the bottle warmer is smoking and begins to run to it. As he does, he trips, and the baby flies into the air. When it lands, we see porcelain shatter across the floor.

Daphne: What was that? I'd better not find a mess. I have enough work taking care of the baby. I can't clean up after you, too.

Niles frantically begins picking up the pieces of the "baby." He sees the doorknob with child guard begin to turn. The camera focuses on his face, a picture of sheer horror.

Daphne: Is everything all right in there?

SMASH CUT TO:

The scene cuts back to the cabin. Niles, in bed next to Daphne, awakens from his nightmare.

Niles: [sitting up, gasping] I can't do it.

Daphne: It's just as well, I'm too tired anyway.

FADE TO:

Scene Seven - The cabin kitchen

Frasier is seated, playing a chess set (the one he won from Wayne Shafter in [11.12] "Frasier-Lite"?) Daphne enters from the door she did when presenting Frasier with his child in his dream. She is dressed in the same lounge outfit as in that dream. She looks pregnant.

Frasier: Oh, you couldn't sleep either?

Daphne: Just thought I'd fix meself a little snack.

She explores the cupboards.

Frasier: Well, you're entitled, eating for two.

Daphne: I had the baby five months ago.

Frasier: Oh. Yes, that's right, I had Roz send you some flowers.

Daphne now looks slightly larger than before as she turns around. Clearly, this is Daphne's dream.

Daphne: I just have a few extra pregnancy pounds I haven't been able to lose yet. I work out every day. It's really starting to show.

She is now noticeably larger in the lower half of her body. She lifts dumbbells with both arms.

Frasier: Oh yes. Well done. I'll have Roz send you some flowers.

Niles enters from outside in his bathrobe, accompanied by a busty blonde in a blue bikini. She is wearing a toolbelt and carrying a plunger.

Niles: Excuse us. The plumber has to fix the leaky faucet in our bedroom.

Daphne: Oh, sure. Go right on up.

Niles leads the "plumber" by the hand through the now familiar door out of the kitchen.

Daphne: Isn't he a clever one, finding a plumber at this hour? Isn't he a clever one, finding a plumber at this hour.

Daphne has expanded again. She is unnaturally large, exceeding even her peak in the first part of Season Eight (a subtle reminder of that storyline?)

Frasier: Yes, indeed. How fat of you to notice.

A knock at the front door. Daphne answers to a gorgeous brunette in a tan bikini. She also wears a toolbelt.

Daphne: Hello.

Woman: I'm here about the cable problem?

Daphne: Oh, I don't know anything about that.

Niles: [*rushing back in*] I'll handle this, Darling. [*suggestively*] Cable's out in the bedroom.

Woman: [*sultry tone*] Well, let's see what you've got going on in there.

Niles takes her hand and beamingly leads her back.

Daphne: Bless him. He's on top of everything around here.

Frasier: [*contemplating his chess set*] You know, I really miss playing with Niles. He's so busy sleeping with other women.

Daphne: What did you say?

Niles: [*re-entering*] Have you seen Dad?

Daphne has expanded yet again. She is truly huge, and her face now also shows it.

Daphne: Do you still think I'm beautiful?

Another busty blonde enters from another door. She wears a flannel bikini top and tight khaki shorts, and carries Martin's cane.

Niles: Dad! There you are. I need to show you something in the bedroom.

He takes her hand and leads her back where he took the other two. Daphne runs after him in her hot-air-balloon-like state.

Daphne: Niles, wait!

She tries to go through the door after them, but she cannot fit through and bounces back. She calls after Niles.

Daphne: Please tell me you think I'm beautiful! Niles, answer me!

Her face is now so fat that it distorts her speech. She begins to sob.

SMASH CUT TO: Suddenly she awakens next to Niles.

Daphne: Niles!

Niles: Are you all right?

Daphne: How could you?!

She hits him with a pillow.

Niles: I'm sorry?

Daphne: You'd better be!

Niles cowers. Daphne turns around and goes back to sleep.

FADE TO:

IT'S ENOUGH TO WAKE THE DAD

Scene Eight - The cabin kitchen

Back in reality. Daphne enters from the familiar door, in the same lounge outfit. Frasier is playing chess.

Daphne: [*grumpily*] Hello.

Frasier: Hi, Daph.

Daphne: What are you doing here?

Frasier: Had a nightmare. Couldn't get back to sleep.

Daphne: [*sitting*] That's strange. Niles had a nightmare, too. And I just dreamt...

Frasier: [*interrupting*] Niles had a nightmare?

Daphne: Mm-hmm.

Frasier: What about?

Daphne: He dropped the baby and it shattered.

Frasier: [*chuckling*] That's perfect. Wait a minute. How did he drop it? Was it from a height? In a crowd? Was there water involved?

Daphne: No, it was in the nursery.

Frasier: [*satisfied*] Yes!

Niles enters.

Frasier: Oh, hi, Niles! I understand you had a bad dream. [*He chuckles.*]

Niles: Yes, it was utterly inscrutable. There was a table saw and apple pies, and...

Frasier: Spare me, Niles, you broke the baby. Now who has the obvious dreams?

Niles: It was still more interesting than yours. [*to Daphne*] Frasier dreamed he killed me and married you.

Daphne: At least he wasn't cheating on me with the service people because I was fat!

Niles: Will you please stop blaming me for something I did in your dreams?

Daphne: So you admit it?

Niles: Daphne, Daphne, I will always find you attractive. Your dream shouldn't worry you at all, unlike mine. I could very well turn out to be a bad father.

Frasier: At least you two can face your fears together. Whom do I have to hug away my nighttime terrors, hmm?

Daphne: Oh, boo-hoo, send yourself some flowers.

Frasier: I beg your pardon? That's a rather flippant comeback, when I express myself...

Niles: [*talking over him*] Don't you take that tone with my wife!

Daphne: He finally notices I'm in the room.

They all begin to argue over each other. Martin enters in his bathrobe.

Martin: What the hell is going on here?

Frasier: Well, Dad, it's this infernal mountain air. It's giving us all nightmares.

Martin: All of you?

Frasier: Well, Daphne dreamed that she was terminally fat, Niles that he was going to be a bad parent, and... well, at least mine arose from a real problem, the fact that I will always be alone.

They start to talk over him.

Martin: Oh, geez, we come up here to relax, and you're arguing about your dreams?

Niles: Well, dreams that reveal genuine anxieties, which...

Martin: Blah, blah, blah. *[to Daphne]* You're going to lose your looks? Happens to everyone. *[to Frasier]* You're afraid you're going to end up alone? You'll still have your family. *[to Niles]* You're afraid you're going to be a bad father? Join the club. Now just clam it up and go to bed.

He exits.

Niles: You know, I'm starting to regret inviting him up here.

FADE TO:

Scene Nine - The cabin living room

Martin is getting a drink. The other three enter from the kitchen. It should be noted that unlike the previous scene, Martin's dressing gown is cinched up to well above his collar, obscuring his neck.

Frasier: Dad, we're sorry.

Niles: You were right.

Daphne: Maybe we let our problems get to us a bit too much.

Martin: Well, hell yes, if they're the worst of your problems, you're lucky. I've got a bullet in my hip, a girlfriend who's too good for me and might realize it any day, a dog who's pushing eighty in human years, and I'm not far behind him. But you don't hear me making a fuss, do you? Know why? 'Cause I focus on what's good about my life. You know what you people should do? Let's tell them, Ronee.

Suddenly, Ronee appears behind a piano, wearing a robe. We have now entered Martin's dream. As she begins to play, he begins to sing, shedding his robe and tossing it to Frasier, Niles, and Daphne.

Underneath he is now wearing a tuxedo with tails. As he starts his song, he tosses his cane like Astaire would toss his umbrella, and then catches a snappy walking stick that is tossed back to him. It becomes a full-fledged dance number.

Martin: *[singing]* Grab your coat and get your hat
Leave your worries on the doorstep
Life can be so sweet
On the sunny side of the street

The scene darkens, and the piano accompaniment fades into a full orchestration for the transition to the next verse. Feathers pass in front of Martin's face, and they are revealed to be the hats of a group of Rockette-like dancers who accompany the rest of the number.

Martin and the dancers step upon a Vegas-like stage with full lighting as the second verse begins.

Martin: *[singing]* Can't you hear that pitter-pat?
And that happy tune is your step

*Life can be complete
On the sunny side of the street*

Ronee now joins him onstage wearing a ball gown. She dances with him and they sing the rest of the song together.

Martin/Ronee: *I used to walk in the shade
With my blues on parade
But I'm not afraid
And this rover, crossed over*

They now harmonize.

Martin/Ronee: *If I never have a cent
I'll be rich as Rockefeller
Gold dust at my feet
On the sunny side of the street!*

The number ends. Martin and Ronee bow and wave.

DISSOLVE TO: the scene fades to the two of them cuddling in bed together, completely content. In his sleep, he pulls her closer, she gives a "mmm" and snuggles up to him.

[N.B. "On the Sunny Side of the Street" is a jazz standard by Fields/McHugh.]

FADE OUT.

END OF ACT II

Credits:

The family is seated at the table in the kitchen of the cabin. Eddie is accepting scraps from Martin and Frasier. He comes around the table, and Ronee brings him a full turkey on a platter, which she places in front of him on the floor. He begins to devour it. The scene fades to the same one that ended Act II, revealing Eddie at Martin's and Ronee's feet, asleep. Even he gets his turn to have a dream.

Guest Appearances

Special Guest Star

WENDIE MALICK as Ronee

Co-starring

CHRISTINA CINDRICH as Cable Woman

SUZANNE STOKES as Fantasy Plumber

AUDRA LYNN as Fantasy Martin

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