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Blue Velvet

By David Lynch

FADE IN:

FOLDS OF BLUE VELVET UNDULATE EVER SO SLOWLY.

WITH TITLES:

DISSOLVE TO:

1. EXT. BEAUMONTS' FRONT LAWN - DAY

Blue skies. PAN SLOWLY DOWN to clean white picket fence, with beautiful red roses in front of it. Birds CHIRP in the distance. A faint sprinkler SOUND is heard. Very sweet MUSIC is playing.

DISSOLVE TO:

2. EXT. TREE - DAY

A songbird SINGS in the tree.

DISSOLVE TO:

3. EXT. CROSSWALK - SHADY STREET - DAY

A very clean uniformed, smiling POLICEMAN with arms outstretched allows clean happy SCHOOL CHILDREN to cross the street safely.

DISSOLVE TO:

4. EXT. SHADY STREET - DAY

A bright red gorgeous fire engine is moving very slowly down the street. We MOVE IN to see the happy face of a FIREMAN.

DISSOLVE TO:

5. EXT. FLOWER GARDEN - DAY

Yellow tulips sway in a warm afternoon breeze.

DISSOLVE TO:

6. EXT. BEAUMONTS' FRONT LAWN - DAY

The same white picket fence with roses in front of it.

PANNING SLOWLY now away from the roses down to the rich green lawn and over to the sprinkler which goes around and around shooting water droplets sparkling in the light.

This is slightly SLOW MOTION and DREAMY.

DISSOLVE TO:

7. EXT. BEAUMONTS' FRONT LAWN - DAY

CLOSER ON WATER DROPLETS. The water droplets are somewhat abstracted as they dance in the light.

PAN DOWN now to the green grass, traveling along the grass.

The MUSIC becomes fainter as we MOVE SUDDENLY under the grass, now as

if in a dark forest.

SLOWLY MOVING THROUGH.

The grass is like great timbers.

It is GETTING DARKER and ominous SOUNDS come up as we discover black insects crawling and scratching in the darkness.

FADE TO:

8. EXT. BEAUMONT'S FRONT LAWN - DAY

MR. BEAUMONT is watering flowers and grass with the hose.

He is dressed in khaki trousers, canvas shoes, old white shirt, straw hat and dark glasses.

CLOSE - MR. BEAUMONT

watches his watering, then looks up.

The sky and the neighborhood are reflected in his dark glasses. He moves his false teeth around a little in his mouth, jutting out his chin in the process. He's thinking about who knows what.

He looks back down at his lawn.

CLOSEUP - WATER ON GRASS

The water hits the grass and mats it down.

WIDER - MR. BEAUMONT

moves the hose over a bush and gets a kink in it.

Water stops coming out of the nozzle and there is a LOUD HISSING NOISE of water under pressure.

CLOSEUP - KINK IN HOSE

Loud HISSING NOISE.

Mr. Beaumont goes around the bush and is undoing the kink when he is suddenly hit with a tremendous seizure.

CLOSEUP - MR. BEAUMONT

He's doubling over and falls to the ground. He continues to grasp onto the hose.

Water shoots crazily onto the driveway and his car.

Mr. Beaumont seems to be in tremendous pain.

CUT TO:

9. INT. BEAUMONTS' LIVING ROOM - DAY

Mrs. Beaumont is curled up on the couch, smoking a cigarette and watching T.V. It's a daytime soap.

CLOSEUP - MRS. BEAUMONT

Takes a big drag of her cigarette and luxuriously french inhales a huge quantity of blue smoke. She's enjoying her show.

CUT TO:

10. EXT. BEAUMONTS' FRONT LAWN - DAY

CLOSEUP - MR. BEAUMONT

His teeth are crooked in his mouth now as he tries to scream.

No sound is coming out.

WATER SOUND is loud.

WIDER - MR. BEAUMONT

Water is still spraying out over the driveway and onto the car and into the yard beyond.

A small boy, GREGG, appears wearing only white underpants and a white t-shirt. He holds a large red popsicle.

Gregg waddles around looking at the crazy water show. He holds his hand out to get it wet in the spray. This makes him screw up his face in a laugh.

He waddles over and looks at Mr. Beaumont on the ground.

Mr. Beaumont seems to be worse now, unconscious, but still gripping the hose tightly. His clothes are sopping wet.

11. EXT. GREGG'S HOUSE - DAY

Screen window of Gregg's house. Gregg's mother calls out but remains looking at a bowl she is holding in her hands.

GREGG'S MOTHER

(calling out)

Gregg. Billy's waiting for his teddy.

She then turns to look out.

GREGG'S MOTHER

(continuing)

GREGG! Billy's waiting for his teddy, honey.

CUT TO:

12. EXT. BEAUMONTS' FRONT LAWN - DAY

GREGG'S MOTHER P.O.V. THROUGH SCREEN WINDOW

IN THE DISTANCE, she sees Gregg's back, a bush, some legs with wet khaki trousers and water squirting up in the air.

GREGG'S MOTHER (V.O.)

TOM!!!

CUT TO:

13. EXT. COLLEGE CAMPUS BUILDING - NIGHT

TRAVELING along sidewalk, bushes, to lighted windows of an auditorium. MUSIC is heard.

14. INT. COLLEGE AUDITORIUM - NIGHT

A dance is going on. Sixties MUSIC plays, performed by a live band on stage. College kids dance.

A COLLEGE BOY enters the auditorium, urgently looking for someone. He quickly approaches a GIRL.

COLLEGE BOY:

Louise? Where's Jeffrey? His mother's on the phone - it's an emergency.

LOUISE:

He disappeared to the men's room a little while ago. I'm getting very tired of waiting - let's go find him.

15. INT. JANITOR'S QUARTERS - COLLEGE - NIGHT

We MOVE INTO the face of JEFFREY. He is hiding behind a furnace. He is fascinated by a sight beyond in the darkness of this basement room. He sees a male student trying to rape his girlfriend. She is crying and telling him to stop but the boy keeps forcing her down toward the ground. forcing her clothes off her. Jeffrey at this point hears his name being called. Each time he hears his name the caller is closer. The boy is now hurting the girl. Before Jeffrey leaves the furnace room he yells out:

JEFFREY:

Hey, shit head. Leave her alone. Don't force girls!

The couple looks up but cannot see Jeffrey. The boy is scared and releases the girl who promptly pulls farther away, crying.

Jeffrey leaves the furnace room.

16. INT. HALLWAY - COLLEGE - NIGHT

Louise and the college student see him and move quickly toward him.

COLLEGE BOY

Jeffrey, your mother's on the phone. It's an emergency.

LOUISE:

Thanks for keeping me waiting so long. As Jeffrey moves quickly toward the telephone.

JEFFREY:

I'm sorry, Louise.

17. INT. PHONE/HALLWAY - COLLEGE - NIGHT

The phone dangles on its cord in the foreground as Jeffrey moves toward it in the background. Louise slowly follows Jeffrey, but stays in back of him. Jeffrey picks up the phone.

JEFFREY:

Hello. Mom? What's wrong with Dad?. What's happening?. Come home? Sure I will.

18. INT. BEAUMONT'S BEDROOM - NIGHT

Mrs. Beaumont sits talking on the phone in a dark quiet bedroom.

MRS. BEAUMONT

I mean, for good, Jeffrey.

CUT TO:

19. INT. PHONE/HALLWAY - COLLEGE - NIGHT
CLOSEUP - JEFFREY

JEFFREY:

For good?. I can't. Mom. Not right in
the middle of the term.

CUT TO:

20. INT. BEAUMONT'S BEDROOM - NIGHT
MRS. BEAUMONT

(now looks very tired and
poor health)

Jeffrey. honey. Your father's condition
is serious. It's going to cost so much.
We just won't have the money to keep you
in school. I'm telling you this now, so
that you can get your things together and
check out of school, honey, or whatever you
have to do. it'll save you another trip back.
You're going to have to work at the store.

CUT TO:

21. INT. PHONE/HALLWAY - COLLEGE - NIGHT
CLOSEUP - JEFFREY

JEFFREY:

(crying)

Mom.

Louise looks at Jeffrey crying, then turns away. Jeffrey hangs up the
phone.

CUT TO:

22. INT. BEAUMONT'S BEDROOM - NIGHT

Mrs. Beaumont hangs up her phone. just next to the phone traveling into
a shadow is a winged termite.

FADE TO:

23. INT. GIRLS DORM LOBBY - COLLEGE - NIGHT

Jeffrey is waiting in a girls dorm lobby for Louise.

Girls are milling around. Louise gets off an elevator with some other

girls. She forces a smile at Jeffrey as she comes toward him.

JEFFREY:

Can't you come to the damn airport?

LOUISE:

Jeffrey. I can't. I really can't. I have to go to that class tonight. I can't get out of it. I really can't. I love you, Jeffrey. I'll miss you.

JEFFREY:

Alright. I'll call you in a couple of days, you know. I'll let you know how things are.

LOUISE:

Okay. I'll be here. You better git-going. I gotta go too sweetie. I hope your father's okay. I love you. I'm sorry, Jeffrey.

JEFFREY:

I love you too, Louise. Damn it. I'll see you. They kiss.

CUT TO:

24. EXT. LANDING STRIP
A PLANE TAKES OFF

DISSOLVE TO:

25. EXT. ANOTHER LANDING STRIP

A PLANE LANDS:

26. EXT. AIRPORT - NIGHT

Jeffrey comes walking out of the airport, where his Mother and AUNT BARBARA, who is a very absent-minded little woman with very thick glasses, are waiting for him.

They are parked illegally and another car is honking at them. Their trunk is open in anticipation of Jeffrey's things. They are waving and yelling at Jeffrey to get his attention. He finally joins them and kisses his Mother, then his Aunt.

JEFFREY:

Hi Mom. Hi Aunt Barbara.
They AD LIB hellos.

MRS. BEAUMONT

(a bit concerned)

Where's all your things, Jeffrey?

JEFFREY:

This is it.

Mrs. Beaumont looks at Jeffrey.

JEFFREY:

I sent a trunk home yesterday. This is all I have.

AUNT BARBARA

You look good, Jeffrey. Did you have a nice flight?

JEFFREY:

Yeah. How's Dad?

MRS. BEAUMONT

He's alright. We'll tell you on the way home.

27. INT. BEAUMONT'S CAR - NIGHT

They get in the car. Aunt Barbara is driving. She is not a good driver and makes Jeffrey nervous. He watches her every move from the back seat. They drive on surface streets. Many gas stations, traffic lights, bars.

MRS. BEAUMONT

He had a cerebral hemorrhage and they think there's some sort of clot, or tumor, or something in there. They're doing all sorts of tests. On the surface, he looks pretty good, but there are problems. They think he may have to stay in two weeks now, at least. You can go see him though tomorrow, Jeffrey.

AUNT BARBARA

They tore down the A & P, Jeffrey. Did you see that?

JEFFREY:

Aunt Barbara that was 5 years ago.

CUT TO:

28. EXT. BEAUMONTS' HOME - NIGHT

The car pulls into the Beaumonts' driveway. The neighborhood is quiet and dark.

CUT TO:

29. INT. BEAUMONTS' LIVING ROOM - NIGHT

Jeffrey, Aunt Barbara, and Mrs. Beaumont enter the living room. Mrs. Beaumont turns on a table lamp. A cold circle of light hits the light blue rug.

AUNT BARBARA

Home again, home again, jiggydy jog.
They look at Jeffrey. He looks at them.

CUT TO:

30. INT. JEFFREY'S BEDROOM - NIGHT

Jeffrey enters his small attic-type bedroom, turns on the overhead light, and sets his suitcase down. He goes to his desk and leans across it to look outside.

JEFFREY'S P.O.V. - EXT. STREET

The street is dark, except for a pool of light from a street light.

CLOSEUP - JEFFREY

A breeze of cold powerful string MUSIC blows as we watch Jeffrey stare into space.

31. INT. BEAUMONTS' KITCHEN/HALLWAY - DAY

Mrs. Beaumont is calling upstairs to Jeffrey.

MRS. BEAUMONT

Jeffrey, breakfast is ready.

JEFFREY (V.O.)

(calling)

Be right down.

Mrs. Beaumont joins Aunt Barbara at the breakfast table in the kitchen.

AUNT BARBARA

This is marvelous jam. Are you going this morning?

MRS. BEAUMONT

I think Jeffrey would like to see his father alone.

Jeffrey comes down the stairs. Everyone says their "good mornings," and Jeffrey sits down to breakfast.

JEFFREY:

What time are visiting hours?

MRS. BEAUMONT

I've made arrangements with Dr. Gynde for

10:

over; I need the car this morning.

JEFFREY:

Well. Okay.

MRS. BEAUMONT

Jeffrey, when you see your father.

JEFFREY:

Yeah?

MRS. BEAUMONT

He doesn't know you're out of school. He thinks it's a vacation for you.

JEFFREY:

What?

MRS. BEAUMONT

It would be too much for him. So please let him think as he does, that you're home just to see him.

JEFFREY:

Thanks a lot, Mom.

MRS. BEAUMONT

.Jeffrey!. Nobody wanted you to leave school and go to work in the store. maybe going back to school will be an option one day. I hope so.

AUNT BARBARA

I think it's important not to get depressed. Depression is a terrible thing. They say it can bring on illness.

JEFFREY:

(angry)

Aunt Barbara. I'll try not to get depressed.

CUT TO:

33. INT. HALLWAY - HOSPITAL - DAY

Jeffrey follows a nurse to a hospital room.

NURSE CINDY

Please wait outside while Dr. Gynde prepares him to see you.

JEFFREY:

Prepares him?

She peers into the room. Jeffrey does too.

34. INT. HOSPITAL ROOM - DAY

All he can see are curtains surrounding a bed and stacks of medical machinery. Doctor Gynde comes out from behind the curtains and walks to Jeffrey.

DR. GYNDE

Hello Jeffrey.

JEFFREY:

Hello, Doctor Gynde. How is he?

DR. GYNDE

He's fighting hard. Jeffrey. it's very important that your father doesn't try to move. he's been immobilized. It would be very painful for him. sit close. you do the talking and moving. He knows you're here. He became very emotional. I don't think he likes the idea of you seeing him like this.

Nurse Cindy goes to the bed. She begins to pull the curtains back revealing Mr. Beaumont.

NURSE CINDY:

(smiling a big smile)

Mr. Beaumont! Your son is here to visit you.

Then we see Mr. Beaumont. He has numerous tubes and needles going into different parts of him. A stainless steel device holds his head perfectly still. Nurse Cindy picks up a tray and leaves.

JEFFREY:

(shocked but concealing it)

Hi Dad.

MR. BEAUMONT

(speaking as plainly as possible,
but sounds like mumbling)

Hey Jeff.

Jeffrey goes to him and puts out his hand to shake his father's hand but remembers his father cannot move. Jeffrey pats him on the shoulder.

JEFFREY:

Looks like they've got you strapped in pretty good.

MR. BEAUMONT

(lips moving but hardly any sound)

uh uh.

JEFFREY:

Are you feeling okay?

MR. BEAUMONT

(more mumbling)

uh uh.

Tears well up in Mr. Beaumont's eyes. Before Jeffrey can stop him he reaches for Jeffrey's hand, then struggling against tremendous pain he manages to form words.

MR. BEAUMONT

(more plainly but under strain)

Good to see you, son.

JEFFREY:

(holding back tears)

It's good to see you, Dad.

Jeffrey squeezes his father's hand.

35. EXT. VACANT FIELD - DAY

Jeffrey is walking down a dirt road on his way home. He kicks up little clouds of dust as he walks. He has some time to think about things. He sees a green bottle in the distance. He gathers up a few more rocks and pitches them one by one at the bottle. He misses.

He looks for a few more good rocks to throw and while looking through some tall grass and weeds, he sees something strange.

He looks closer. It is a HUMAN EAR, covered with crawling ants.

Jeffrey immediately stands up and looks around. All he sees are houses - some laundry drying - a very peaceful scene. No one seems to be around - No one seems to be watching him.

He looks again at the ear.

We are so close we can hear ants racing frantically around the ear into it. There is dried blood on part of it.

Jeffrey finds a brown paper bag and using a twig, he pushes the ear onto it. Again, he stands up and looks around.

IN THE DISTANCE, a MAN goes into the back door of a house. Nothing more. Jeffrey hurries off, carrying the bag with the ear in it.

CUT TO:

36. EXT. POLICE DEPARTMENT - DAY

Jeffrey goes up the front steps...

37. INT. POLICE DEPARTMENT - DAY

... and to the Reception Desk. A POLICE OFFICER is standing behind the counter.

JEFFREY:

Hello. could you tell me if Detective

Williams is still working here?

POLICE OFFICER

He's up in Room 221. Right up the stairs.

CUT TO:

38. INT. ROOM 221 - POLICE STATION - DAY

Jeffrey enters Room 221 and sees the desk marked, "DETECTIVE J.D. WILLIAMS," however, the desk is empty. TWO MEN are talking at the end of the room; one of them comes toward Jeffrey.

JEFFREY:

Are you Detective Williams?

DETECTIVE WILLIAMS

Yes.

JEFFREY:

My name is Jeffrey Beaumont - I live near you. I believe you know my father, Tom Beaumont - Beaumont's Hardware Store?

DETECTIVE WILLIAMS

Sure I do. I understand he's in the hospital. How is he?

JEFFREY:

He's alright, I guess. I hope. They're doing tests, that's why I'm home from school. I was over at the hospital this morning and I was going home and in the field behind our neighborhood. there behind Vista, I found an ear.

DETECTIVE WILLIAMS

(matter of factly)

You did? A human ear?

JEFFREY:

Yeah. I've got it here in this bag. I thought I should bring it to you.

DETECTIVE WILLIAMS

Yep, that's right. Let's take a look at it.

Jeffrey opens the bag and lets Detective Williams look inside.

DETECTIVE WILLIAMS

(continuing)

That sure looks like a human ear, doesn't it?. Let's run it down to the Coroner's

Office and see what they make of it. Then,
I want you to show me exactly where you
found it.

CUT TO:

39. INT. CORONER'S OFFICE - DAY

Jeffrey, Detective Williams, and an OLD CORONER'S OFFICER are looking at
the ear, which is sitting in a medical dish on a table.

CORONER'S OFFICER

The tests will take awhile. Meanwhile,
we'll check the morgue records. I don't
recall anything coming in minus an ear.
The Coroner's Officer turns to Jeffrey.

CORONER'S OFFICER

(continuing)

Now if you'd found a jaw or let's say, a
heart, or even an arm, we would assume
that there was a corpse, however, a finger
or an ear. the person may very well be
alive somewhere.

JEFFREY:

What can you tell about the person from the
ear?

CORONER'S OFFICER

Well. when the tests are done, quite a lot
. Sex, blood type, whether or not the ear
came off a dead person. Right now, I know
what you know. It's a real human ear. The
human was, or is, Caucasian.

. also. It looks like the ear was cut off
with scissors.

40. EXT. VACANT FIELD - DAY

Jeffrey is out with Detective Williams and a CREW OF OFFICERS who have
roped off the area and are doing a grid search.

A POLICE PHOTOGRAPHER is also there taking flash pictures all around the
field, especially where Jeffrey has told them he found the ear.

Detective Williams takes Jeffrey aside.

DETECTIVE WILLIAMS

By the way, Jeffrey, this story isn't going
to the press and I'm going to ask you to
consider all you've heard strictly
confidential. Do not discuss this business
with anyone, but me, or other police

personnel. Got it?

JEFFREY:

Got it. Thanks for letting me in on as much as you did.

DETECTIVE WILLIAMS

Come on. I'll drive you home. It's on my way.

CUT TO:

41. INT. BEAUMONTS' KITCHEN - NIGHT

Mrs. Beaumont and Aunt Barbara are doing the dishes. The news is on a small portable television. There is a broadcast on the mounting crime wave.

INSERT T.V. SCREEN

A series of murders are being discussed and a police drawing mug shot is shown on the screen of the suspect who is at large.

CUT TO:

42. INT. JEFFREY'S BEDROOM - NIGHT

Jeffrey is sitting at his desk daydreaming. He suddenly picks up the phone, hesitates, then dials.

JEFFREY:

Hello?. LOUISE WERTHAM please. Louise?
. is she there?. Louise?

(very happy)

Yeah! How are you? He's okay. in the hospital for tests.

(very serious)

I miss you so much.

(smiling now)

What have you been up to?. Louise, I don't know. I've got to see how my father is . It costs a fortune in that hospital. When did he ask you to that?. Look. I can't stop you. Go ahead. Just go ahead . I may never be back, go. ahead. Look Louise, stop trying to explain everything. Just do it. let's talk again in a couple of days or somethin', okay?. Yeah, I still love you. Goodbye Louise. Goodbye.

Jeffrey sits alone in his room, thinking things over.

SLOW DISSOLVE TO:

43. INT. CORONER'S OFFICE - NIGHT

CLOSE UP - EAR IN MORTICIAN'S DISH

VERY SLOWLY, we MOVE very close to the ear, gliding slowly around the crevices approaching the dark hole. A huge, low rushing of air SOUND, THEN DARKNESS.

SLOW DISSOLVE TO:

44. INT. BEAUMONTS' LIVING ROOM - NIGHT

Low light. Jeffrey enters the room. Aunt Barbara and Mrs. Beaumont are watching television. Aunt Barbara is knitting.

JEFFREY:

I'm going out for awhile.

MRS. BEAUMONT

(looks at her watch)

Do you want the car?

JEFFREY:

No, I'm just gonna walk around.

MRS. BEAUMONT

Alright.

AUNT BARBARA:

Jeffrey. you're not going down by Lincoln, are you?

JEFFREY:

(yelling back)

No. I'm just going to walk around the neighborhood. Don't worry.

Aunt Barbara and Mrs. Beaumont continue watching the television.

INSERT T.V. SCREEN

On T.V. we see a man's shoes. He is sneaking slowly up some stairs.

CUT TO:

45. EXT. NEIGHBORHOOD STREET - NIGHT

Jeffrey walks along the dark streets. The same sombre MUSIC plays low and slow.

Some of the houses have a few lights on, some are dark. Some windows have a slow uneven blue flashing light, indicating the television is on inside. Jeffrey continues walking through the night. In the trees, the shadows continuously re-arrange themselves in mysterious, sometimes frightening patterns.

46. EXT. WILLIAMS HOME - NIGHT

Jeffrey finally comes to the house he's been looking for.

He goes up the front walk. Now, at the last minute, he feels a little

foolish and has second thoughts about knocking on the door. He looks in a window. Inside, he sees a nicely-lit living room. He goes ahead and knocks. A very pleasant-looking middle class WOMAN answers the door.

JEFFREY:

Hello. uh. my name is Jeffrey
Beaumont. Is Detective Williams in?

MRS. WILLIAMS

Oh, yes, Jeffrey. Come in. He'll be back
any minute now. You're welcome to wait.

Is it urgent?

47. INT. WILLIAMS' LIVING ROOM - NIGHT

JEFFREY:

I just wanted to ask him a few questions,
that's all. Maybe I better go.

MRS. WILLIAMS

Really, he'll be home soon, would you like
a cup of coffee?

JEFFREY:

(thinks a bit)

Alright.

48. INT. WILLIAMS' KITCHEN - NIGHT

She leads him back to the kitchen where she has him sit at the kitchen
table. She pours him a cup of coffee.

MRS. WILLIAMS

I was sorry to hear about your father. I
know your mother from church. It's such a
shame.

JEFFREY:

Yeah, I know.

MRS. WILLIAMS

Would you like a piece of cake?

JEFFREY:

No. No thank you.

MRS. WILLIAMS

It's a real good chocolate cake. Duncan
Hines' devil's food. real good.

JEFFREY:

Yeah. okay.

49. INT. WILLIAMS' LIVING ROOM - NIGHT

Out in the living room, SANDY WILLIAMS and her BOYFRIEND, MIKE SHAW, come up from the basement. They are both carrying books. Sandy is a very good looking, high school senior and Mike is a big, handsome football player type.

50. INT. WILLIAMS' KITCHEN - NIGHT

MRS. WILLIAMS

Sandy?.

Sandy and Mike come into the kitchen. Jeffrey has a big piece of chocolate cake in his mouth.

MRS. WILLIAMS

(continuing)

Jeffery, this is my daughter, Sandy, and her boyfriend, Mike.

They all say "Hi" to one another.

SANDY:

Mike's gotta go.

(to Jeffrey)

Nice to meet you.

MIKE:

Yeah, nice meetin' yuh.

JEFFREY:

Yeah. It was nice meeting you too.

They leave and go out the front door.

MRS. WILLIAMS

(smiles)

He comes over to study.

JEFFREY:

(smiles big)

Yeah.

The front door opens.

DETECTIVE WILLIAMS (V.O.)

Pam?

MRS. WILLIAMS

In the kitchen, John!

Detective Williams comes into the kitchen surprised to see Jeffrey.

DETECTIVE WILLIAMS

Oh. Hello, Jeffrey. what's up?

He kisses his wife.

DETECTIVE WILLIAMS

Come into the study a minute.

JEFFREY:

(getting up)

Excuse me, Mrs. Williams.

MRS. WILLIAMS

Certainly.

Jeffrey follows Detective Williams into his study.

CUT TO:

51. INT. DETECTIVE WILLIAMS' STUDY - NIGHT

Detective Williams' study is filled with filing cabinets. The desk has two phones and is covered with papers and folders and a picture of Mrs. Williams and Sandy. The police radio is asking for Detective Williams as they enter.

DETECTIVE WILLIAMS

(to Jeffrey)

Shut the door.

Detective Williams speaks through the radio while Jeffrey shuts the door.

DETECTIVE WILLIAMS

(continuing; in radio)

Detective Williams here. yeah. Tell him to go to Sergeant Milton. yeah, copy.

(clicks off radio, turns to Jeffrey)

Well, Jeffrey, you found something which is very interesting to us. Very interesting. I know you must be curious to know more.

(scratches the middle of his back)

But. I'm afraid I'm going to have to ask you not only not to tell anyone about your find, but also not to ask more about the case. One day. when it's all sewed up, I'll let you know all the details. Right now, though. I can't.

JEFFREY:

I understand. I'm just real curious like you said.

DETECTIVE WILLIAMS

I was the same way when I was you age. I guess that's what got me into this business.

JEFFREY:

It must be great.

DETECTIVE WILLIAMS

And it's horrible too.

(a cold look comes over

Detective Williams)

I'm sorry Jeffrey. That's the way it has to be. Anyway. I'm sure you do understand.

Jeffrey studies Detective Williams' face as they walk back to the living room.

52. INT. WILLIAMS' LIVING ROOM - NIGHT

JEFFREY:

(calling into the kitchen)

Mrs. Williams? Thanks for the cake.

MRS. WILLIAMS

(coming out from the kitchen)

Oh, you're welcome. Nice to finally meet you, Jeffrey.

JEFFREY:

Say "goodnight" to Sandy.

DETECTIVE WILLIAMS

We will. Good night.

Jeffrey leaves and they shut the door behind him.

53. EXT. WILLIAMS HOME - NIGHT

As Jeffrey leaves the light of the front yard and enters onto the dark sidewalk, he hears Sandy call out behind him.

SANDY:

Are you the one that found the ear.

Jeffrey stops and turns around. Sandy comes up to him.

JEFFREY:

Yeah, how did you know?

SANDY:

(coyly)

I just know, that's all. I remember you from Central.

54. EXT. NEIGHBORHOOD STREET - NIGHT

They slowly walk down the street together.

JEFFREY:

Oh yeah?

SANDY:

You were pretty popular. Didn't you run for some office?

JEFFREY:

Yeah I did. treasurer. Shouldn't you be studying or something.

SANDY:

Am I bothering you?

JEFFREY:

No. You're not bothering me. You a senior?

SANDY:

Yes.

JEFFREY:

How is Central these days?

SANDY:

Terrible. boring.

JEFFREY:

What else is new?. right?

SANDY:

Yeah. What are you doing now?

JEFFREY:

I'm home from school. My father's in the hospital.

SANDY:

That's too bad.

JEFFREY:

What do you know about the ear?. anything?

SANDY:

Didn't my father tell you not to talk about it?

(she smiles)

JEFFREY:

Come on. you brought it up. Do you know anything?

SANDY:

I don't really know much but bits and pieces . I hear things. My room is right above my father's office. The ear. there's no corpse in the morgue missing an ear, and it did come off a living person. That's direct from the Coroner's Office. The person is unknown. There are a couple of cases I get mixed up on, but I think there are some people who were brought in for questioning on a murder case that could have something to do with the ear. I heard some of the same names.

JEFFREY:

Do you know who was brought in for questioning?

SANDY:

There were at least three, maybe four. But a name that keeps coming up is this woman who lives in an apartment building very close to your house and also close to the field where you found the ear. There's also a business man over by the Franklin factory district that was questioned. and a musician. and some others.

JEFFREY:

Were all these people questioned this afternoon?

SANDY:

No. this has been going on for some time . several months. About six months ago some parts of bodies were found down by the river. They were from people who were reported missing. They never found one complete body. only parts.

JEFFREY:

The ear is from a missing person maybe?

SANDY:

Maybe so.

JEFFREY:

It's a strange world isn't it? Do you know what building the woman lives in?

SANDY:

Yeah. It's close by. that's what's creepy. They've had her under surveillance for a couple of months, except I don't know what they've found out because my father isn't in charge of her.

JEFFREY:

I guess you have to get back home soon?

SANDY:

Not really, why?

(then she understands)

You want to see the building?. Come on, I'll show you.

CUT TO:

55. EXT. LINCOLN STREET - NIGHT

Jeffrey and Sandy walk through the light of a street light. The street sign "LINCOLN ST" can be read. They walk into darkness and continue down to an apartment building on the right side of the street.

SANDY:

(nodding toward building)

That's the building. She lives on the Seventh Floor. Don't stop to look long . the police are watching.

JEFFREY:

Where are they?

SANDY:

I don't know. you're not supposed to see them. They're supposed to see you.

They begin walking slowly back to Sandy's house.

JEFFREY:

Did they find out anything when they questioned her?

SANDY:

I don't know. like I said, she's not my father's case.

JEFFREY:

Oh yeah. What about those other people?
. Anything?

SANDY:

My father is watching the businessman.
The businessman had a partner who disappeared. left his whole business and family, his wife and two kids. They think he's been murdered.

JEFFREY:

You really do hear a lot, don't you?

SANDY:

Yeah, I guess so.

(they continue walking)

What are you going to do now that you're home?

JEFFREY:

I have to help out in my father's hardware store. they're giving me sort of my own hours for a while. which is nice.

SANDY:

Still, it must be kinda rough.

JEFFREY:

It's not bad. but it's bad enough.

it's a lot worse for my father.

(Jeffrey points to a house)

I used to know a kid who lived there and who had the biggest tongue in the world.

Jeffrey and Sandy both laugh.

SANDY:

What happened to him?

JEFFREY:

I don't know. he moved away.

:

CUT TO:

56. EXT. NEIGHBORHOOD STREET - NIGHT

A LONG SHOT:

Jeffrey and Sandy walking and talking, sometimes laughing in the distance, while the MUSIC theme, haunting yet warm, plays over.

57. EXT. WILLIAMS HOME - NIGHT

They arrive back at Sandy's home.

CLOSER ON JEFFREY AND SANDY

in front of Sandy's home.

SANDY:

I've gotta go in.

JEFFREY:

Thanks for the tour. It was nice talking to you.

Sandy just looks at him shyly before she turns to go up the front walk.

JEFFREY:

(continuing)

I guess I'll see you sometime.

SANDY:

I guess so. Like you said. It's a strange world.

JEFFREY:

(smiles)

Yeah. Good bye.

Jeffrey watches as Sandy goes inside her house. He watches her house for a moment and sees her cross the living room. He turns and walks away. Again, the MYSTERIOUS CHORDS OF MUSIC swell up as Jeffrey walks through the night.

CUT TO:

58. INT. BEAUMONT'S HARDWARE STORE - DAY

Jeffrey is poking around in the back room. He picks up some bug spraying devices. He yells out to an old black man who works in the store.

JEFFREY:

Hey, Ed, okay if I borrow these bug spraying rigs later on?

Ed peers into the back room. Spots Jeffrey.

ED:

Listen Bud. If you need to spray for bugs they're yours. It causes me no pain.

JEFFREY:

Okidoke Ed. Thanks.

CUT TO:

59. EXT. BEAUMONT'S HARDWARE STORE - DAY

Jeffrey puts the stuff in the trunk of the car. There are several "Awake" magazines there too. He gets in the front seat and drives off.

CUT TO:

60. INT. BEAUMONT'S CAR - DAY

Jeffrey driving. He looks at his watch. It is 3:30.

61. EXT. CENTRAL HIGH SCHOOL - DAY

Jeffrey is parked across the street from the school. High school kids are pouring out the front door. In a moment he sees Sandy come out with two or three other girls. They walk down the sidewalk away from Jeffrey. He starts the car and slowly follows them to the corner, where he pulls up alongside of them. very close. Sandy suddenly recognizes him.

JEFFREY:

You hungry or thirsty, or both?

SANDY:

(taken back)

I don't know.

JEFFREY:

I'd like to talk to you about something.

SANDY:

Just a minute. pull over and wait a minute.

Sandy pulls her girlfriends away from Jeffrey's car and says something to them. There is some whispering and giggling and then,

SANDY:

(to the girls)

Please, don't say anything to Mike. promise?

The girls promise. Sandy goes around and gets in the car.

JEFFREY:

I don't want to cause any trouble.

SANDY:

I'm here, aren't I?

JEFFREY:

(smiling as though he knew)

I guess Mike's got some sort of sports practice in the afternoon.

SANDY:

Ooooo, you are smart. Just don't get too smart.

CUT TO:

62. INT. DINER - DAY

Jeffrey and Sandy are sitting in a booth. Jeffrey's grilled cheese on white bread and a coke have just arrived along with Sandy's coke.

SANDY:

Alright, now tell me. What is it?

JEFFREY:

There are opportunities in life for gaining knowledge and experience. sometimes, in some cases. it's necessary to take a risk. I got to thinking. I'll bet a person could learn a lot by getting into that woman's apartment. you know. sneak in and hide and observe.

SANDY:

You said it was a strange world.
and you're the strangest part of it. Are
you crazy. she is possibly involved in
murder. This gives me the creeps.

JEFFREY:

Settle down. I have a plan which I think
will work. There is very little for you
to do, but I do need your help.
.Aren't you curious about my plan?

SANDY:

(thinking and intrigued, plus she
is beginning to like Jeffrey)
It wouldn't hurt to hear the plan, I guess.

JEFFREY:

(getting excited)
Alright. the first thing is to get into her
apartment and open a window that I could
crawl into later.

SANDY:

Now, how are you going to do that?

JEFFREY:

Right out in the car I happen to have some
old overalls and a bug spraying rig. I will
go to her apartment and be the pest control
man. I will spray her apartment. After a
few minutes you will knock on her door,
drawing her attention away from me and I
will then jimmy a window.

SANDY:

What will I say when she comes to the door?

JEFFREY:

You will be a Jehovah's Witness. I have a
few "Awake" magazines for you. You don't
have to keep her very long. a few seconds
is all I'll need. Whatiya think?

SANDY:

I don't know. it sounds like a good daydream, . but actually doing it is too weird. too dangerous.

JEFFREY:

Let's just try the first part. If that goes well, we'll see about the rest. No one will suspect us, because no one would believe two people like us would be crazy enough to do something like this.

SANDY:

You've got a point there.

CUT TO:

63. INT. BEAUMONTS' CAR/LINCOLN STREET-DAY

Jeffrey and Sandy are in the car. Jeffrey is struggling to put on the old overalls.

JEFFREY:

Now. we'll walk over so there's no license plates and you give me at least three minutes. I can stall if it's more, but I need time to find a good window .alright?

SANDY:

Alright.

JEFFREY:

Let's go.

64. EXT. LINCOLN STREET - DAY

They get out of the car. Sandy has the "Awake" magazines.

JEFFREY:

Okay, I'm going ahead. Wait a minute, what's her name?

SANDY:

Oh bother. Dorothy Vallens, Seventh Floor. Look on the mailbox for her number, bright boy.

JEFFREY:

Thanks. Dorothy Vallens. Okay. good

luck . three minutes, no sooner.

SANDY:

Alright. Good luck, yourself.

Jeffrey takes off in the direction of the apartment building.

CUT TO:

65. EXT. APARTMENT BUILDING - DAY

Jeffrey walks up the front steps and goes in the double outer doors.

66. INT. LOBBY - APARTMENT BUILDING - DAY

He looks up and down the mailboxes and finally finds "D. Vallens, Apartment Number 710."

Jeffrey goes into the lobby.

CUT TO:

67. INT. STAIRWAY - APARTMENT BUILDING - DAY

Jeffrey climbs the stairs. An OLD LADY is making her way down the stairs. She sees Jeffrey and his rig.

OLD LADY:

Well, it's about time you came.

Jeffrey forces a smile at her and after she's gone.

JEFFREY:

(to himself)

That's a good sign.

He keeps climbing. He arrives at the Seventh Floor. and finds Number 710.

He knocks and waits. He looks around. the hallway is empty.

DOROTHY VALLENS opens the door. She is a very beautiful woman in her late thirties. She has a beautiful full figure, dark eyes, black thick wavy hair. Full red lips. Right now, however, she looks a bit tired and a bit frumpy in an old terrycloth robe.

DOROTHY:

Yes? What is it?

JEFFREY:

Pest control. gotta do your apartment.

DOROTHY:

Oh God, that stuff stinks.

JEFFREY:

(as he goes in)

Nope. it's new stuff. no smell.

DOROTHY:

Oh yeah, that's good.

68. INT. DOROTHY'S APARTMENT - DAY

Jeffrey goes all around the baseboards, spraying. All the while he's getting a good look around the apartment.

There is a window above the kitchen sink out to the fire escape. Jeffrey looks around to see what Dorothy is doing and she is watching him spraying. The apartment is smaller than he thought, so he sprays the kitchen very slowly and makes believe the sprayer is jammed.

Suddenly, there is knocking at the door.

DOROTHY:

What is this. Grand Central Station?

She opens the door. Jeffrey looks. It's not Sandy. A MAN, with a yellow sports coat, is standing there. Jeffrey begins to sweat, because the MAN looked around Dorothy to see him. Dorothy says something to the Man which Jeffrey cannot hear.

The next time Jeffrey looks up, the Man is gone. The whole thing looks to be turning out badly when Jeffrey spots a key on the counter. On a long shot, he steals it just as the front door shuts. He wraps things up and gets out.

JEFFREY:

(to Dorothy)

That oughta do it.

DOROTHY:

Yeah.

69. INT. STAIRWAY - APARTMENT BUILDING - DAY

Jeffrey leaves. Out on the stairs, he finds Sandy with her "Awake" magazines.

SANDY:

Are you alright?

JEFFREY:

Yeah. let's get outta here. What happened?

As they go downstairs,

SANDY:

I was just about to go to the door, when

that man did my job for me. Was it alright?

JEFFREY:

Yes and no. Did you recognize him?

SANDY:

No. I only saw his back. He went down another stairwell at the end of the hall.

JEFFREY:

I didn't get a good look at him either, but he sure looked at me. I didn't have time to get a window, but I found this key.

(he shows it to her)

Pretty nifty, huh?

SANDY:

Yeah, if it opens the door.

JEFFREY:

Yeah.

70. INT. LOBBY - APARTMENT BUILDING - DAY

They get to the door of the apartment building.

JEFFREY:

You go first.

71. EXT. LINCOLN STREET - DAY

They leave the building separately. When Jeffrey gets to the car, Sandy isn't there. He looks around. He starts the car and drives off. There, up ahead, he spots her. He pulls over and she gets in.

SANDY:

So. what's next?

JEFFREY:

Pretty clever. Are you game for more?

SANDY:

I owe you. since I goofed up this one.

JEFFREY:

You didn't goof it up, but. you still owe me one. I want to sneak in tonight. It's Friday. do you have a date tonight?

SANDY:

Yes. I do.

JEFFREY:

Well, it's Friday night and you're a beautiful girl. I guess you would have a date. that does that.

72. INT. BEAUMONTS' CAR/WILLIAMS HOME - DAY
Jeffrey is driving Sandy home.

SANDY:

You really want to do this, don't you?

JEFFREY:

I don't want you to get involved, really, I mean, I do, but if something went wrong I mean, like you said, they may be involved in murder.

They pull up in front of Sandy's house.

SANDY:

(making up her mind - against
her better judgment)

I'll tell Mike I'm sick. There's a game tonight anyway and he'll never miss me. Afterwards he can go out with the guys. Just so the record is kept straight though, I love Mike. What do want me to do?

JEFFREY:

(studies her a moment, then)

First of all, we'll have a nice dinner. Try to find out where Dorothy sings.

SANDY:

I already know. The "Slow Club." It's on Route 7.

JEFFREY:

Great. I'll pick you up around eight o'clock. Is that good?

SANDY:

Yeah, but don't pick me up. my father may think it's strange. I'll walk over to your house. I'll be there at eight o'clock.

JEFFREY:

Okay. You better get out before someone sees us.

Sandy gets out of the car and without turning around walks into her house. Jeffrey calls out after her.

JEFFREY:

See ya!

DISSOLVE TO:

73. INT. BEAUMONTS' LIVING ROOM - NIGHT

INSERT T.V. SCREEN

The television is on. Some crime show is playing, but the SOUND is very low.

The FAMILY DOCTOR is over and is giving Mrs. Beaumont an injection of medicine. Aunt Barbara is sitting nearby.

DR. GYNDE

That will take care of you, Frances, for another week. I don't want you to overdo things either. Take it very easy.

AUNT BARBARA:

I'll see to it, Bill.

DR. GYNDE

Good.

MRS. BEAUMONT

I feel fine.

DR. GYNDE

That's not the point. You're under a great deal of stress. don't overdo it. don't be foolish.

Jeffrey enters the room - to say goodnight.

JEFFREY:

Doctor Gynde. my whole family's sick.

What's going on?

AUNT BARBARA:

I'm not sick.

Jeffrey points to his head and makes a circular "crazy" gesture. They

all laugh, except Aunt Barbara.

AUNT BARBARA:

(continuing)

We'll see who stays in my will.

They laugh again.

JEFFREY:

(to his mother)

Can I use the car tonight?

MRS. BEAUMONT

Of course, Jeffrey.

They say their goodnights.

74. INT. BEAUMONTS' CAR - NIGHT

Jeffrey and Sandy are looking at each other. Jeffrey turns back to driving.

Sandy watches Jeffrey drive then she turns and watches the stores and shops go by.

When she is turned away, Jeffrey turns and look at her. Sandy is thinking.

SANDY:

What's the plan.

JEFFREY:

First of all, we're going to the Slow Club to see Dorothy Vallens. We'll watch her for awhile. I'd like to hear her sing anyway, and then also we'll know she is there and not in her apartment.

SANDY:

Brilliant.

JEFFREY:

Then we'll drive back to her apartment and I will plant myself there.

SANDY:

This is not my usual Friday night!

CUT TO:

75. EXT. "SLOW CLUB" - NIGHT

The SLOW CLUB is a sleazy night club on the outskirts of town. It

has a dirty trash-strewn parking lot in front of it, where Jeffrey and Sandy park. They get out of the car and enter the club.

CUT TO:

76. INT. "SLOW CLUB" - NIGHT

SLEAZY MAITRE D'

(French accent)

Good evening. two?

JEFFREY:

Yeah. Could we get a small table in the back?

SLEAZY MAITRE D'

Surely, come this way.

They follow him and are seated.

MAITRE D'

May I get you something to drink?

JEFFREY:

I'd like an ice-cold Heineken.

SANDY:

(she might as well)

That sounds good.

JEFFREY:

Two.

MAITRE D'

Two Heinekens, thank you.

The Maitre d' leaves.

On stage a FAT COMIC is telling jokes. The jokes are tailored for this kind of working-class crowd. The people are laughing. The place is almost full. Jeffrey and Sandy are taking it all in.

JEFFREY:

(to Waiter)

When does Dorothy Vallens come on?

WAITER:

(flustered; overworked)

I don't know. pretty soon. Who knows.

After the Waiter leaves,

SANDY:

That guy was filled with information.
They pour their beers.

JEFFREY:

(raising his glass)
Here's to. an interesting experience.

SANDY:

I'll drink to that.
They drink.

DISSOLVE TO:

77. INT. "SLOW CLUB" - NIGHT

Later. Jeffrey and Sandy have just finished dinner. The M.C. is arranging a floral art deco microphone and a SAXOPHONE PLAYER, a BASS PLAYER, and a DRUMMER are on stage.

M.C.

(very low key)
Ladies and gentlemen. The Blue Lady.
Miss Dorothy Vallens.

There is quite a round of applause, even though most people continue laughing, talking, and drinking. Dorothy Vallens comes out on stage. She smiles. The house lights are still up. As she sings the first lines of "BLUE MOON" the house lights go down and a blue spot light comes up on her as she sings the word, "Blue." This is a very sexy and slow version of the song.

During the song, Jeffrey and Sandy look at one another with the thought that this is the woman whose apartment they are about to break into. Jeffrey and Sandy leave as Dorothy starts her next song, "BLUE VELVET." They hear the first few lines before they get out the door.

78. EXT. "SLOW CLUB" - NIGHT

They hurry to the car, get in, and drive off.

CUT TO:

79. INT. BEAUMONTS' CAR - NIGHT

Jeffrey and Sandy drive through dark areas of the city. They don't talk as they drive, but again they sneak glances at one another.

80. INT. BEAUMONTS' CAR/LINCOLN STREET - NIGHT

They turn in to the street where Dorothy Vallens lives and glide to a stop close to the building. Jeffery cuts the engine.

It is very quiet. Both are looking around to see if anyone is out or watching. Jeffrey tries to look up out the front windshield to the Seventh Floor. It is dark. Sandy moves. Every tiny sound is heard. Sandy looks at Jeffrey for some time, then back at the building.

SANDY:

Jeffrey, I don't think you ought to do it.

JEFFREY:

Why not?

SANDY:

It's crazy and dangerous. My God. I shouldn't have told you.

JEFFREY:

It'll be okay. I don't think you should wait out here though. I think you should go home. Can you drive this car?

SANDY:

Yeah. but.

JEFFREY:

Leave it in the front of your house for me. okay?

SANDY:

O.K.

JEFFREY:

Could you wait a little while. this key may not fit.

SANDY:

. I wish you wouldn't do this. It doesn't make any sense. Let's go somewhere and have some coffee.

JEFFREY:

I'm going in, Sandy. I'll see you tomorrow and tell you how it went.

SANDY:

I. I don't want to see you tomorrow. Mike's coming over.

JEFFREY:

Oh, okay. can I call?

SANDY:

Okay. yeah, call.

JEFFREY:

Look. it can wait till Sunday.

SANDY:

Call tomorrow. It's okay. Good luck. I hope you can sneak out okay. You're going to wait until she's asleep?

JEFFREY:

Yeah.

SANDY:

I'm going to wait here until she comes.

JEFFREY:

Are you sure?

SANDY:

I'll honk four times so you'll hear it and know she's on her way up. Okay?
Jeffrey nods.

JEFFREY:

Okay. thanks.

SANDY:

I don't know if you're a detective or a pervert.

JEFFREY:

That's for me to know and for you to find out. I'll see you. I mean call you. okay?

SANDY:

Okay, okay. Bye.

Jeffrey gets out of the car and shuts the door. He looks in one more time at Sandy. They stare at each other silently. Jeffrey can see her lips in the black darkness of the car. Sandy watches him cross the lawn and go into the apartment building. She slides over and

sits in the driver's seat.

CUT TO:

81. INT. STAIRWAY - APARTMENT BUILDING - NIGHT

Jeffrey hurries up the stairs to the Seventh Floor.

SOMEONE comes out of an apartment just as Jeffrey gets to the Seventh Floor.

He goes up another flight of stairs to the Eighth Floor and waits until the man goes downstairs.

Jeffrey then goes back to the Seventh Floor and goes to Door 710.

He takes out the key and looks around. No one. He inserts the key.

It fits. He turns it. The door opens.

82. INT. DOROTHY'S APARTMENT - NIGHT

He quickly enters the very dark apartment and shuts the door. It takes a moment for his eyes to adjust to the darkness. Soon he finds his way around. He decides on the closet to hide in. However before he goes in to the closet he slowly surveys the apartment as well as he can in the darkness. He goes down the hallway to the back bedroom.

Across the hallway he opens another door and is surprised to find an empty child's room. In the child's room he sees a small pointed hat with a propeller on top. The kind that plays music when the propeller turns.

The hat is sitting silently on the bed post. He quietly closes the door.

He returns to the closet. Once inside, he checks out how much he can see.

Through the slats he has a view of half the apartment. This is where he will stay. He moves around some to relax. He takes several deep breaths.

He looks at his watch. It says "10:17."

83. INT. BEAUMONTS' CAR/LINCOLN STREET - NIGHT

Sandy sits in the car, carefully watching the apartment building and street.

84. INT. DOROTHY'S APARTMENT - NIGHT

In the closet, Jeffrey shakes his shoulders and moves around some to stretch his muscles which are getting tired. Again, he takes several deep breaths. He looks at his watch - it says 12:45.

JEFFREY:

(to himself)

Oh no, hurry up Dorothy. Come on!. and I gotta pee. Great. it's now or never.

Jeffrey sneaks out of the closet and makes his way across the bedroom to the door of the bathroom. His foot hits the door and it makes a loud noise. He freezes.

85. INT. DOROTHY'S BATHROOM - NIGHT

He moves again into the bathroom. He starts to pee.

JEFFREY:

Heineken.

CUT TO:

86. INT. BEAUMONTS' CAR/LINCOLN STREET - NIGHT

Suddenly Sandy sits up alert.

87. EXT. APARTMENT BUILDING - NIGHT

A car drives up and a MAN helps Dorothy Vallens get out. They walk into the building.

CUT TO:

88. INT. DOROTHY'S BATHROOM - NIGHT

Jeffrey instinctively has flushed the toilet and because everything else is so quiet the water SOUNDS seem very loud.

89. INT. BEAUMONTS' CAR/LINCOLN STREET - NIGHT

Sandy begins to honk the horn.

90. INT. DOROTHY'S APARTMENT - NIGHT

Unable to hear the warning horn, Jeffrey nonchalantly leaves the bathroom as the tank is still filling.

SUDDENLY, he hears something. a key going in the door. He bolts toward the closet. He flies inside it and is swinging the door shut as the front door opens.

Just as suddenly, the toilet tank gets full and the water shuts off - SILENCE, except for Dorothy Vallens at the front door.

DOROTHY (V.O.)

(we're watching Jeffrey trying to
control frightened breathing in
the dark closet)

Thanks Jimmy, see you tomorrow. You want a
drink, or something?

JIMMY (V.O.)

I better get back. thanks anyway.

DOROTHY:

Goodnight.

JIMMY:

Goodnight now.

The front door shuts and the living room lights go on. Jeffrey can see Dorothy come toward him. She walks RIGHT UP, almost to his face, when the phone RINGS.

She turns immediately and goes to answer it. Jeffrey almost passes out. He thought he'd had it. He overhears.

DOROTHY:

(on the phone)

Hello. yes. yes sir, Frank. Let me talk to him. Please Frank, sir. I like to sing Blue Velvet. Don? It's okay. Don't worry. Don??. can you hear me? Is little Donny OK? Is he there? Don? You mean Meadow Lane? Frank?! What's the matter with him? I know. When? Okay. In an hour. I'll be sweet. Momma loves you. Okay Frank, sir.

She hangs up the phone hard and puts her head in her hands.

DOROTHY:

(to herself)

Frank, you son of a bitch!

She goes and sits down and starts chewing a fingernail. She nervously gets up again and looks at a framed photograph for a moment then hides the photograph under a pillow on the couch. She puts on a record, "FOR YOUR PRECIOUS LOVE." She sits back down and chews her nail again, listening to the MUSIC; she starts to cry. She stops herself and takes the record off. She starts taking off her stocking. She then takes off her dress.

Underneath, she has on a bra and panties. She crosses the living room, goes down the hallway into the bathroom.

Jeffrey can't see her too well now. She takes off her panties in the bathroom. She is now naked. She looks at herself in the mirror. We see Jeffrey's face as he watches her. She disappears from view completely and we HEAR her start a SHOWER.

DISSOLVE TO:

91. INT. DOROTHY'S APARTMENT - NIGHT

Jeffrey's face. He sees Dorothy - in a towel - come toward him again. He quickly moves back into the closet as far as he can.

She opens the door, reaches in and gets a blue velvet robe. She doesn't see Jeffrey even though he isn't well hidden. She closes the door. It CLICKS shut.

Jeffrey is in almost total darkness. He listens. He can HEAR WALKING around, then silence. He hears the kitchen sink WATER RUNNING.

He HEARS her WALKING AGAIN. Now he can see her. She sits down on her bed. She looks up. Just as Jeffrey shifts his weight. She looks at the closet strangely, but then calmly picks up a book and thumbs through it. She slowly gets up.

Jeffrey doesn't know what is up. He looks but she walks out of view.

SUDDENLY, he hears a DRAWER OPEN, and just as suddenly, the CLOSET DOOR FLIES OPEN, and there she is with a pistol pointed right at him. When she realizes that SOMEONE IS REALLY THERE, she SCREAMS ONCE, very loud.

DOROTHY:

(crazy scream, then)

GET OUT OF THERE!! GET OUT!! Put your hands up, on your head. GO ON!! Get down on your knees - DO IT!! What are you doing? Who are you? What's your name?.
WHAT'S YOUR NAME?

JEFFREY:

Jeffrey.

DOROTHY:

Jeffrey. Jeffrey what?

JEFFREY:

Jeffrey nothing.

DOROTHY:

You tell me!! Let me see that wallet.
(reads his license)
Jeffrey Beaumont. What're you doing in my apartment, Jeffrey Beaumont?

JEFFREY:

I wanted to see you.

DOROTHY:

What? Are you kidding me? Who sent you here?

JEFFREY:

Nobody.

DOROTHY:

Shit. You better tell me something.

JEFFREY:

I was. an experiment. Just to see if I could do it.

DOROTHY:

An experiment? Hey, I've seen you before.

JEFFREY:

I sprayed your apartment. I took your key.
I really didn't mean to do anything but
see you.

DOROTHY:

Tell me what you saw tonight. TELL ME.

JEFFREY:

(scared, nervous)

. I saw you come in, talk on the phone.
get undressed.

DOROTHY:

(interrupting)

The phone. What did you hear on the phone
. Tell me. Word for word.

JEFFREY:

(trying to remember)

You said hello. to Frank. You wanted to
talk to someone?. Don?. and little Donny.
You said something about Momma loves you.
and something about a Meadow Lane.
something in an hour. I don't remember
any more.

Dorothy stares at Jeffrey studying him for some time thinking.

DOROTHY:

That's right. That's what I said. You
have a good memory. Then what?

JEFFREY:

Well.

DOROTHY:

THEN WHAT?

JEFFREY:

Then you got undressed.

DOROTHY:

How many times have you sneaked into girls' apartments and watched them undress?

JEFFREY:

(quietly; feeling guilty)

Never before this.

DOROTHY:

How'd you like it if someone sneaked into your house and watched you.

(gets an idea)

Get undressed. I want to see you.

JEFFREY:

No. Come on.

DOROTHY:

NO, you come on. Take off your pants. I want to see you.

JEFFREY:

Look. I'm sorry. Just let me leave.

DOROTHY:

No way.

Dorothy moves to the kitchen counter and gets a knife. She goes to Jeffrey. Now she has a knife and a gun. He's scared.

DOROTHY:

Get undressed. I want to see you.

Jeffrey begins to undress. First he takes off his shoes and socks, Then his shirt. He undoes his belt and unzips his pants and takes them off. Now he is only in his underwear.

DOROTHY:

STAND UP.

He does.

DOROTHY:

(continuing)

Come closer.

Dorothy has a strange look on her face. She reaches out and pulls Jeffrey's underpants down to his knees. She looks at him.

DOROTHY:

(whispering)

What do you want from me?

JEFFREY:

(quietly, getting very hot)

I . I don't know.

DOROTHY:

(whispering)

What do you want?

Dorothy is getting very DREAMY and begins to talk in a childlike voice. She opens her robe and pulls Jeffrey to her breasts.

DOROTHY:

Don't move. don't look at me.

Jeffrey's eyes close with nervous ecstasy as Dorothy begins touching him.

DOROTHY:

Do you like that?

JEFFREY:

Yes.

He tries to touch her.

DOROTHY:

Don't move or I'll kill you.

She looks at him.

DOROTHY:

(continuing)

Do you like talk like that?

JEFFREY:

No.

DOROTHY:

Lie down on the bed.

He lies down. He looks frightened.

There's a KNOCK, KNOCK on the door. Dorothy looks VERY frightened. She quickly moves a finger to her lips in a "quiet" sign and whispers to Jeffrey.

DOROTHY:

(whispers, frantic)

Shut up. Hurry! Go in the closet. Don't say anything or you'll get killed. I mean it.

KNOCKING is heard louder at the door. Jeffrey picks up all his clothes and gets in the closet. He's naked and hiding in the closet. Dorothy closes her robe and glides to the front door.

Jeffrey sees FRANK come in.

Frank is medium height and stocky with a burr hair cut. He is wearing a tight blue t-shirt and an old black sports jacket. He's got on a pair of blue jeans and boots. He has a raw, mean sexuality - a "bomb about to go off" - presence.

He comes into the room slowly, always looking at Dorothy. He sits on the couch.

DOROTHY:

Hello, baby.

FRANK:

(annoyed, condescending)

Shut up. It's daddy. shithead.

DOROTHY:

Hello, daddy.

FRANK:

(can't-you-remember-
anything-attitude)

. my bourbon.

Dorothy goes into the kitchen to get Frank his drink. As she passes the closet, Jeffrey can see the fear in her face.

She returns with a small glass of bourbon and hands it to Frank. Frank sips on it.

FRANK:

. sit down. get your chair.

Dorothy brings a small chair over from the wall and sits down. She adjusts her robe.

FRANK:

(studying her)

. spread your legs.

Dorothy slowly spreads her legs. She can see Jeffrey staring out of the

darkness of the closet at her.

FRANK:

wider.

She opens her legs wider. Frank looks at her crotch and drinks his bourbon. He stares at the floor for a moment, then slowly looks back at Dorothy, her body - her crotch.

Dorothy looks up at the ceiling, waiting. Frank suddenly reaches to his belt, where he has a small canister and a mask. He opens a valve on the canister and places the mask over his nose and mouth. The canister is filled with helium, which makes Frank's voice very high and strange sounding. The result is frightening.

FRANK:

(high voice)

. mommy.

Dorothy jumps. She keeps looking at the ceiling.

FRANK:

(continuing, with high voice)

. MOMMY!.

DOROTHY:

(frightened)

. mommy's here.

FRANK:

(high voice)

Baby wants to fuck.

Then, Frank's voice goes to normal.

FRANK:

(normal voice, but loud - like
an army order to himself)

GET READY TO FUCK!

Frank goes to Dorothy and kneels down in front of her. He takes one more gasp of helium.

FRANK:

(high voice)

Baby wants blue velvet.

Dorothy opens her robe and gives a part of the robe to Frank.

DOROTHY:

(whispering)

Okay.

Frank slowly moves

Frank slowly moves his mouth to the robe and runs his lips along the texture of the velvet. His hands rub the velvet and feel Dorothy's body underneath. His hands start feeling her breasts as he sucks and bites the velvet robe.

Dorothy is very frightened but she is getting hot in spite of her fear. Then Frank, in a sort of sickening way, pulls Dorothy down to rug. He warns her.

FRANK:

Don't look at me!

He begins stuffing part of the robe into her mouth. Then, he pushes her arms back and she keeps them back, letting Frank have his way. Frank sucks and bites the velvet coming out of her mouth, while he pinches and feels her breasts in a strange, compulsive, timidly sickening way. Dorothy is moaning. Frank is breathing very heavily. He feels her crotch.

FRANK:

Don't look at me!!!

(heavy breathing)

Daddy's home.

He starts stuffing the robe in his mouth now and he gets on top of Dorothy. He starts humping her and pulling her nude body up and down him. Faster and faster, then he has a climax in his pants. Dorothy's head is falling back. She can see Jeffrey blurred in the distance - in the closet. Cautiously, she looks sideways at Frank.

FRANK:

(screaming)

Don't look at me!!!

He slugs her in the face. His nose is running and he's stifling sobs from deep within him. On his hands and knees, he moves away. The robe pulls out of his mouth. His breathing is even heavier now. He stands and begins to move around the apartment. He goes to a wall, turns off the lights, then turns and walks into the bathroom, all the while breathing big, heavy breaths, trying to stop the crying. Dorothy moans softly. It gets very quiet and still for a moment. Then, Jeffrey hears Frank with his high helium voice talking to himself in the bathroom. The high, strange sound reverberates in the distance. Jeffrey can't make it out - soon, he hears Frank's high laughing. Frank comes back into the living room. The mask is around his face. All his breathing - every sound is high. He laughs a little and crosses the darkened room to the door.

FRANK:

Stay alive baby. See you next Christmas!

Frank leaves and shuts the door. The apartment is silent except for Dorothy's moans.

Jeffrey is stunned. He doesn't move. He watches Dorothy in the half-light. She rolls over and starts crying. The crying is deep and genuine.

Slowly, Jeffrey emerges from the closet and goes to her. He bends down and touches her. She flinches and turns to see him. She turns back sobbing. He tries to get her up.

JEFFREY:

Why don't you come lie down. Come on, I'll help you.

She struggles up with Jeffrey's help and he takes her over to the bed. She falls down on her side, turned toward the wall. He covers her with the sheet.

DOROTHY:

Don't.

(referring to the sheet)

I don't like that. What do you want?

JEFFREY:

Nothing. Are you alright?

DOROTHY:

Sure I'm alright.

(she starts crying again)

JEFFREY:

I'll go then.

He starts to put on his underwear. They're inside out. He tries to turn them around.

DOROTHY:

Don?

JEFFREY:

No.

DOROTHY:

Don. Hold me. I'm scared. Hold me.

Please.

Jeffrey turns to her. He studies her. He reaches out and takes her shoulders. He moves down and holds her.

DOROTHY:

(whispering)

Thank you. honey.

JEFFREY:

(whispering)

It's okay. It's okay.

They lie together for a long silent moment.

DOROTHY:

Do you like the way I feel?

JEFFREY:

(hesitates)

Yes.

DOROTHY:

See my breasts? . See?

Jeffrey looks.

JEFFREY:

Yes.

DOROTHY:

See my nipples?

JEFFREY:

Yes.

DOROTHY:

(whispering)

You can kiss them if you want. Fell them

. They're getting hard.

Jeffrey starts to move closer. Dorothy closes her eyes.

DOROTHY:

(continuing)

Go ahead. I don't mind.

Jeffrey can't help himself. He licks and sucks her nipples and feels her breasts. They both are getting very hot.

DOROTHY:

Feel me.

Jeffrey is all over her now. Dorothy suddenly seems to recognize him.

DOROTHY:

You can hit me, if you want to.

JEFFREY:

No. please. I won't.

Dorothy arches back and whining she throws her head back hard against the wall.

JEFFREY:

Stop it!

She moves and won't let him feel her anymore. She holds his hands away.

DOROTHY:

(whispering)

Do you like me?

JEFFREY:

(whispering)

Yes, I like you.

DOROTHY:

(whispering)

You can be my special friend and come and put that in me.

They start making love. Suddenly, Dorothy starts crying.

JEFFREY:

What's the matter?

Suddenly Dorothy slaps Jeffrey in the face. very hard.

DOROTHY:

Get off me.

Jeffrey gets off her, pressing his hand to his face. Dorothy goes into the bathroom crying all the way. Jeffrey sits, confused.

Suddenly Jeffrey hears a horrible scream from Dorothy. A true scream of horror. He rushes into the bathroom to see what is wrong.

92. INT. DOROTHY'S BATHROOM - NIGHT

She is just flushing something down the toilet. The water SOUND rushes. He turns to her. She is trembling and in a state of shock.

DOROTHY:

I made it go down the toilet.

JEFFREY:

What?

He looks in the swirling water. It looks like an ear revolving around and around then whatever it is disappears.

DOROTHY:

I made it go down the toilet.

Jeffrey looks up. he sees written with a bar of soap the words "look down" on the mirror.

He looks down into the sink. At the bottom he sees a small clot of blood and a smear of fresher blood.

Jeffrey suddenly remembers mentally Frank's high helium voice reverberating in the bathroom.

93. INT. DOROTHY'S BATHROOM - NIGHT

FLASHBACK:

Frank in bathroom.

94. INT. DOROTHY'S APARTMENT - NIGHT

FLASHBACK:

Frank at door saying "see you next Christmas."

95. INT. DOROTHY'S BATHROOM - NIGHT

JEFFREY:

(inner voice)

Next Christmas. Is he Santa Claus who has left a present for Dorothy? What was it?

An ear? Another ear?!!

(out loud, to Dorothy)

What was it?

DOROTHY:

(strangely - extremely frightened

now that Jeffrey may have left it)

Do you know?

JEFFREY:

No.

DOROTHY:

(breathing heavily, strangely)
You don't?

JEFFREY:

No. What is happening?

DOROTHY:

Maybe you don't know. I know you though.
You're Jeffrey Beaumont and I know where
you live and I know ways to get you and I
know ways to kill you.

JEFFREY:

Please don't talk like that. You're upset.
I'm not helping you. I'm sorry for what I
did. I better go.

DOROTHY:

Go then. I can't let you put it in me now
but I want you. I like you.

JEFFREY:

Then don't talk about killing.

DOROTHY:

Did I say that?. I didn't mean it. or did I?

(laughs)

Sometimes I think it would be fun.

(strange smile)

Go ahead, you better leave now. I can't
open myself to you now. I'll tell you a little
secret.

(she leans close)

I want to die.

JEFFREY:

Don't say that.

DOROTHY:

It's a secret so don't tell anyone. Some day
I'll show you where. I've gotta go to sleep
now.

JEFFREY:

(frightened by her craziness)

O.K.

He takes another look at the blood in the bottom of the sink. He takes another look at the beautiful dark troubled eyes of Dorothy Vallens, and turns, goes through the hall to the living room. He crosses slowly to the door, suddenly he turns back and enters the hallway going down to the bathroom. He stops and looks at Dorothy who is turned away from him. She stares into the sink. Jeffrey notices that a square of fabric has been cut from the bottom of her blue velvet robe

JEFFREY:

I'm leaving now.

She is whispering something to herself.

DOROTHY:

(very faint whisper)

Help me. help me. please help me.

Jeffrey doesn't know what he can do.

96. INT. DOROTHY'S APARTMENT - NIGHT

Jeffrey turns back, goes through the living room. He looks around and sees the empty bourbon glass of Frank's. Suddenly he remembers the photograph that Dorothy hid. He picks up the pillow and sees a picture of a smiling man and a small boy standing next to him wearing a pointed hat with a propeller. He turns the photo over and finds an old marriage license. It reads: Dorothy Vallens to Don.

JEFFREY (V.O.)

Don. Oh my God.

He hides the photo again. He sees Dorothy's telephone. He memorizes the number - moving his lips with each digit. He goes to the front door and opens it quietly.

97. EXT. STAIRWAY - APARTMENT BUILDING - NIGHT

He looks out into the hall. It's empty.

97A. INT. HALLWAY - APARTMENT BUILDING - NIGHT

He quickly goes to the back stairway and down the stairs. These steps are cement and his feet make echoing sounds which seem very loud. He goes through a door marked "EXIT".

98. EXT. LINCOLN STREET - NIGHT

. and comes out, crosses a lawn and goes out onto the sidewalk.

He walks along taking in deep cleansing breaths. He looks at his watch.

2:

worries

about what he's gotten into.

99. INT. BEAUMONTS' LIVING ROOM - NIGHT

Jeffrey enters the house. THE CAMERA RUSHES along the rug in the dark to a foot. The lights come on. PAN UP the leg to Mrs. Beaumont waiting in a chair, staring.

JEFFREY:

(startled)

God. you scared me.

MRS. BEAUMONT

Is something wrong? What's happened to your face?

JEFFREY:

Nothing. I'm fine.

MRS. BEAUMONT

You can't just stay out half the night and carry on, Jeffrey. There's got to be some order, Jeffrey. I thought it would have been nice to call your father when you got home but now it is much too late.

FADE TO:

100. INT. JEFFREY'S BEDROOM - DAY

Jeffrey gets out of bed and goes to the phone. He dials a number.

JEFFREY:

Louise Wertham, please. okay.

(waits)

Louise?. Jeffrey. Hi. What's up?

(pause)

MARRIED?! Good night! Louise! Are you kidding?

(long pause)

Well, Louise, I wish you a lot of luck and if things don't work out, I think you should go into comedy.

Jeffrey hangs up the phone hard. He shakes his head.

101. INT. BEAUMONTS' HARDWARE STORE - DAY

Jeffrey's drinking a cup of coffee behind the counter in the store. He thinks. He takes another drink of coffee and sets the cup down. He clasps his hands behind his back and begins pacing up and down.

JEFFREY:

(to himself, out loud)

How can I help her? I can't tell her to go

to Detective Williams. She'll think I'm a policeman. She has my address. She can go there. if she has to. I'll tell her. and her. and she thinks I'm Don. her husband? Where the hell is Don? - maybe he died. Jeffrey dials the phone.

JEFFREY:

Hello?. Mrs. Williams?. This is Jeffrey Beaumont. Fine. Okay. Is Sandy there? Okay. Hi Sandy. Can you talk? He is?. Well, I guess I'll talk to you later on. It went okay. I'll tell you about it. Dinner?. Tomorrow night? Seven o'clock, yeah, sounds good. Okay. he's still in the hospital. Okay, yeah. See you tomorrow. thanks.

102. INT. HOSPITAL LABORATORY - DAY

The searching, mysterious MUSIC plays over while, A DOCTOR is looking at various blood samples under a powerful microscope. Various sophisticated gadgets are seen in CLOSEUPS.

JEFFREY (V.O.)

This is what my father's disease looks like?

DR. GYNDE

Yes.

The BLOOD is seen in CLOSEUP. Cells are moving.

The Doctor makes a change in magnification. The cells are huge - then, even bigger. They are so big we can hear them moving.

103. EXT. "SLOW CLUB" - NIGHT

The parking lot is half-full. A strong wind is blowing trash around. Jeffrey parks his car.

104. INT. "SLOW CLUB" - NIGHT

. and enters the club. He speaks to the Maitre d'.

JEFFREY:

A table in back, please.

MAITRE D'

Certainly

Dorothy is singing her opening song as the Maitre d' seats Jeffrey.

JEFFREY:

I'll have an ice-cold Heineken.

MAITRE D'

One Heineken, certainly, sir.

Jeffrey surveys the place after the Maitre d' leaves. It is very dark and smoky inside. He has trouble seeing, but suddenly he spots Frank sitting with some other GUYS watching Dorothy sing. They are sitting two tables away.

Frank is totally captivated by Dorothy's singing and is very serious-looking. He looks right up to her eyes. In his hand he works a small piece of blue velvet cloth with his fingers. Again her first number, "BLUE MOON," segues into "BLUE VELVET." This song she sings mainly to Frank. When it is over Frank continues watching Dorothy and everyone else applauds loudly.

Jeffrey drinks up his Heineken and goes back outside.

EXT. "SLOW CLUB" - NIGHT

He looks around at all the cars but none stand out as Frank's. He gets into his car and pulls out across the street, re-parks the car and waits.

DISSOLVE TO:

106. EXT. "SLOW CLUB" - NIGHT

Traffic roars past Jeffrey and in the distance several people exit the SLOW CLUB. Among them are Frank and his friends. They get into a black Ford Fairlane and drive out of the parking lot - down the highway. Jeffrey starts his engine and moves out after them. He has to gun the car up to sixty-five to catch up with them.

107. EXT. CITY STREETS - NIGHT

The mysterious MUSIC plays.

He follows them to an intersection where they turn off to the right. He waits at a light right behind them. Inside they are lighting cigarettes. The light turns green and Frank takes off. Jeffrey follows them through a dark area down by the docks. He follows them up a narrow street through dark factories.

108. EXT. FRONT STREET - NIGHT

Dark, low MUSIC now.

Up ahead, Frank parks his car. Jeffrey quickly pulls over and kills his lights and engine. He watches Frank and his friends enter an old apartment building next to a bookbinding factory. They disappear within. The electric lines above buzz loudly.

Jeffrey gets out of his car and walks up the deserted street. He reaches Frank's car which is making popping and clicking NOISES as it cools down. He looks at the license plates - walks a few paces ahead and then writes it down in his notebook. He continues on to the apartment building.

109. INT. LOBBY - FRANK'S BUILDING - NIGHT

Inside he looks at the names on the mailboxes. He sees a name - Frank Booth. The name gives him the chills. The apartment number is 26. In the distance, he hears footsteps. He quickly leaves.

110. EXT. FRONT STREET - NIGHT

. and crosses the street down to his car. He gets in and waits. Frank comes out of the building and crosses to his car.

JEFFREY:

(out loud to himself)

I'll bet I know where you're going.

He follows Frank as he pulls out.

DISSOLVE TO:

111. EXT. DINER PARKING LOT - NIGHT

Jeffrey discreetly parks just after Frank kills the engine on his car. He watches Frank leave the parking lot.

112. EXT. VACANT FIELD - NIGHT

He follows Frank through the same vacant lot where he found the ear. He seems to use the lot as a secret short cut to Dorothy's apartment.

113. EXT. DINER PARKING LOT - NIGHT

Jeffrey goes back to his car to wait.

DISSOLVE TO:

114. EXT. DINER PARKING LOT - NIGHT

A storm is building. There is a roar of thunder as Frank slams his car door as he gets in. His mouth twists into a smile as he guns the engine and leaves. Jeffrey waits till Frank is safely gone.

JEFFREY:

(thinking out loud)

I shouldn't go in. I shouldn't. but I'm too curious. and I have to try to help her.

He then gets out of his car as the wind is building.

115. EXT. VACANT FIELD - NIGHT

. and runs through the vacant lot.

116. EXT. APARTMENT BUILDING - NIGHT

. to Dorothy's building.

117. INT. STAIRWAY - APARTMENT BUILDING - NIGHT

He goes up to the seventh floor and knocks twice on 710. A moment passes, then the door flies open.

Dorothy looks as if she was expecting Frank to be coming back. Dorothy LOOKS BAD.

JEFFREY:

Hi. can I come in?

DOROTHY:

(looking around the hallway)

Yeah. hurry up though.

They go inside.

118. INT. DOROTHY'S APARTMENT - NIGHT

JEFFREY:

Are you alright?

Dorothy breaks down crying.

DOROTHY:

No. I'm not.

Jeffrey goes to her.

DOROTHY:

Why are you here. whatiya want?

JEFFREY:

. I. uh.

DOROTHY:

(still crying)

I looked for you in my closet tonight.

(a little laugh)

It's crazy, I don't know where you came from but. I like you.

JEFFREY:

That's not crazy. I like you too.

Dorothy looks up. They stare at each other for some time.

DOROTHY:

I liked being with you last night.

JEFFREY:

. same here.

There is a loud knocking on the door.

DOROTHY:

(she starts to stagger)

Oh shit.

JEFFREY:

(frightened)

Frank? .can you stand up?

DOROTHY:

I'm alright. go hide. This won't take long. Be quiet.

Jeffrey gets in the closet and Dorothy closes the door. She holds her head collecting her fragile self. Dorothy goes to the door and opens it. It's the Man with the Yellow Sports Coat - tonight he's wearing a purple sports coat and light blue double knit pants. His eyes are glazed and his face is broken out in a sweat.

YELLOW MAN:

Frank gone?

DOROTHY:

Yeah. but get outta here. He's comin' back.

YELLOW MAN:

Bull.

DOROTHY:

Alright, suit yourself.

YELLOW MAN:

He's comin' back?. What for?

DOROTHY:

(shaking)

'Cause he's comin' back, that's what for. Frank's got you really loaded tonight.

YELLOW MAN:

(getting upset)

Yeah, maybe so. Frank's got me. and you. and really it's all thanks to Don. isn't it. remember that. Your husband was the one who started fucking my mind with drugs.

DOROTHY:

Oh he forced you, huh?

YELLOW MAN:

He's the reformed dealer though who wanted to turn himself in. he's the one that caused Frank to come and Frank's fucking us real

good. I just feel so horny. I'm supposed to be here watching you why can't I be here fucking you. Listen. I know his cock's the size of a pin - let me give you the real thing. let me wet my whistle, baby.

DOROTHY:

(cool, but real mad)

No way. get out. I'm gonna tell Frank. I'm gonna tell him what you said.

YELLOW MAN:

Okay, I'm goin'. You'll see. I'll get you.

Dorothy kicks the door after he closes it, then she chains it. Jeffrey comes out of the closet.

JEFFREY:

(talking softly)

Nice guy. Who's he?

DOROTHY:

Who's it, you mean.

SUDDENLY, Dorothy starts to shake and cry.

Jeffrey grabs her and shakes her and holds her tight to him. She starts sobbing again.

DOROTHY:

(continuing)

Oh God. Don!!! Why can't I just die.

JEFFREY:

(quietly, soothing her)

There you go again. stop saying that.

You can make it.

DOROTHY:

I can't. I can't. You think you know so much.

JEFFREY:

Take it easy. What's goin' on anyway?.

Why are you in so much trouble?

Dorothy is sobbing and Jeffrey is holding her. There is a long silence and she calms down.

DOROTHY:

(whispering)

I. don't. okay. Just don't. just be with me.

(now very strangely)

Oh God. Come with me. Who are you.

Come up here.

Dorothy takes Jeffrey through the kitchen and out the back.

119. INT. BACK STAIRWAY - APARTMENT BUILDING - NIGHT

. to a back stairway leading to the roof.

120. EXT. ROOFTOP - APARTMENT BUILDING - NIGHT

The storm is closer and the dark clouds move violently in front of a full moon. The wind continues to moan. They move to the roof top and Dorothy leads Jeffrey through the chimneys to the edge of the building. A very sad forlorn version of "Somewhere over the Rainbow" - creeps through the wind.

DOROTHY:

(as she stares down)

Look.

JEFFREY:

(turning to her quickly)

No.

DOROTHY:

(continuing to look down, her eyes widening - she whispers)

Falling.

JEFFREY:

No. Please, Dorothy. Why are you in so much trouble?

He moves closer to her.

JEFFREY:

(continuing)

Who is Don?

DOROTHY:

(very crazy and angry)

Don?. Are you in with them?

JEFFREY:

(whispering)

No. But you're in very big trouble.

DOROTHY:

Why are you so interested? Why do you keep asking me?

JEFFREY:

I came back to help you. You said do I let girls sneak into my house. You know where I live. if you need to. come to where I live. O.K.?

DOROTHY:

Who are you? Maybe I'll need to. you like me, huh?

JEFFREY:

Yes.

DOROTHY:

(whispering)

. or do you just want me? I'm going to let you enter me now.

JEFFREY:

No. I should go.

DOROTHY:

Please. please stay.

She makes him kiss her. he really likes it. Once again, Jeffrey and Dorothy get VERY HOT. Dorothy and Jeffrey lie down on the roof. Dorothy cries out suddenly and bangs her head hard again and again against the roof.

JEFFREY:

Why Dorothy?

We move very close to Jeffrey's ear as Dorothy's lips come up and whisper into it.

DOROTHY:

Don? I have to make it hurt. I want there to be nothing again. Don!!!

(as she slams her head
again and again)

She reaches up and clutches Jeffrey then pulls him down with a feverish kiss. Lightening cracks above them and the wind howls.

FADE TO WHITE:

FADE DOWN TO:

121. EXT. LINCOLN STREET - NIGHT

Jeffrey leaves the pool of light from a street light and walks into darkness. He continues down the sidewalk. He looks up at the starry sky. The stars are so far away - the feeling is cold and lonely.

DISSOLVE TO:

121A.

Darkness:

points

of light appear on Mr. Beaumonts distorted dream face. He is trying to speak. He's trying to say "Jeffrey."

121B.

Another dark image appears. A robin sits in a tree at night. Very close. There is a slow low reverberating chirping sound.

121C.

Now Dorothy's apartment building at night. A very low angle looking up to the roof. Suddenly a pinpoint of red appears coming toward us from the roof. It flies toward us very fast growing larger until we see it is a red high-heeled shoe. As it fills the screen it becomes red lips of Dorothy's which open into a scream.

121D.

Jeffrey wakes in his room - terrified.

122. INT. BEAUMONTS' LIVING ROOM - NIGHT

Jeffrey is talking with Aunt Barbara in the semi-dark living room.

JEFFREY:

Will you tell Mom when she gets home from the hospital that I've gone to dinner at Sandy Williams' house?

AUNT BARBARA:

Okay honey. that sounds nice. Jeffrey.
I think you've got termites in the house.

JEFFREY:

Oh yeah?. Have you seen any?

AUNT BARBARA:

I've seen a few.

JEFFREY:

Well, I haven't seen any. I wouldn't worry about it. Look. I better go.

AUNT BARBARA:

Okay honey.

Jeffrey leaves and Aunt Barbara moves about tapping on the walls. She moves into a dark area and taps. Something falls. She reaches down. In EXTREME CLOSEUP we see a termite walking by her shoe on the thick carpet. Then in EXTREME CLOSEUP we see Aunt Barbara's fingers pinch the termite and bring it up in front of her thick glasses for a look. She looks at the termite, then looks back at the walls. We GLIDE ALONG the dark walls of the house.

CUT TO:

123. INT. WILLIAMS' DINING ROOM - NIGHT

They all sit around the dining room table. They have their heads bowed in a prayer before dinner.

SANDY:

We thank you in the name of the Father, the Son, and the Holy Ghost. Amen.
They start passing food around.

MIKE:

Like I was saying. if you toss the ball like this, with your fingers just down here, that thing'll spin like a beauty. real straight.
DETECTIVE WILLIAMS

(teasing him)

Yeah? Then how come nobody caught anything last week?.

MIKE:

(not laughing)

'Cause we had a bad day.

DETECTIVE WILLIAMS

You play any sports, Jeffrey?

JEFFREY:

No.

MIKE:

Looks like you'd make a good runner.

JEFFREY:

Well.

MIKE:

I mean, you don't exactly have the build for a football. I mean. no offense.

Jeffrey looks around and sees Sandy looking at him. She then gives a stern look to Mike. Then Mike and Sandy both look at Jeffrey.

JEFFREY:

(not offended)

No. you're right.

MIKE:

I mean. some guys play anyway but they usually get slaughtered.

JEFFREY:

Yeah, well I never wanted to get slaughtered much.

MIKE:

(not getting any humor)

Well, most guys don't. I mean that's the point. You all mind if I take my vitamins?

MRS. WILLIAMS

No, Mike. but there are vitamins in the food, you know.

Everyone laughs.

MIKE:

Yeah, but I gotta supplement that. I gotta take a bunch of zinc too. The body is like a machine. EVERYTHING has got to stay in perfect tune for perfect health. That's what I'm interested in.

Sandy looks at Mike.

MIKE:

Oh yeah. and a few other things.
Everyone laughs again.

SANDY:

We've got some Heinekens.
DETECTIVE WILLIAMS
Yeah. I like Bud myself.

SANDY:

I'll get it. Mike, whatiya want?

MIKE:

I guess another glass of water.
Sandy and Jeffrey share a look.

DISSOLVE TO:

124. INT. WILLIAMS' BASEMENT - NIGHT

Mike and Sandy are sitting on a couch in the basement. Jeffrey is sitting on a chair nearby. The television set is on.

MRS. WILLIAMS

(calling downstairs)

Who wants dessert? It's blueberry pie. and
ice cream.

Jeffrey and Sandy say "yes."

MIKE:

None for me, thanks.

Jeffrey looks over at Sandy. Mike sees this. There is more tension growing.

MIKE:

(referring to T.V.)

What are watchin' this junk for?

SANDY:

You can change it if you want to.

MIKE:

I don't know why we have to watch T.V.

SANDY:

Mike. We don't have to watch it. Come
on.

Mrs. Williams comes downstairs carrying a tray with dessert.

MRS. WILLIAMS

Here you are. Would anyone like coffee?

JEFFREY:

That sounds great!

MRS. WILLIAMS

Anyone else?. Alright Jeffrey, just a minute.

Mrs. Williams goes back upstairs. Jeffrey and Sandy start eating their dessert. Sandy watches Jeffrey happily wolf down his pie. Mike stands up.

MIKE:

I'll be right back.

He leaves as if he's going to go upstairs. Once around the corner he stops and listens to see what Jeffery and Sandy will say to one another.

SANDY:

Well, how did it go?. What happened?

JEFFREY:

Well. I've found out some things.
nothing really for certain. There are some
strange people involved.

SANDY:

What did you see?

JEFFREY:

Well.

(looking around, feeling funny)

Maybe we should discuss this somewhere
else. you know what I mean?

Just then, Mrs. Williams starts down with the coffee for Jeffrey.
She sees Mike at the bottom of the stairs. This seems strange to her.

MRS. WILLIAMS

Mike?. Are you alright?

Mike starts upstairs.

MIKE:

(mumbling)

Yes.

Downstairs, Jeffrey and Sandy hear that Mike was close by. Mrs. Williams
and Mike pass on the stairs and Mrs. Williams enters the basement. She

throws Sandy a concerned look. Just then, Mike calls downstairs.

MIKE:

Sandy?. Could I talk to you a minute?

SANDY:

(calling up)

Sure. just a sec.

(to Jeffrey)

Excuse me.

125. INT. WILLIAMS' LIVING ROOM - NIGHT

Upstairs, Mike is by the front door.

MIKE:

Come on out a minute, okay?

SANDY:

Okay.

They leave.

125A. INT. WILLIAMS' BASEMENT - NIGHT

Downstairs Mrs. Williams picks up some dishes.

MRS. WILLIAMS

Please excuse me a moment, Jeffrey, and I'll get to the dishes.

JEFFREY:

Sure thing. please don't worry about me.

Can I help you with the dishes?

MRS. WILLIAMS

Nice of you to offer, Jeffrey, but certainly not. just relax and enjoy your coffee.

I'm sure Sandy will be back soon.

Detective Williams comes to the top of the stairs and calls down.

DETECTIVE WILLIAMS

Jeffrey?

JEFFREY:

Yes?

DETECTIVE WILLIAMS

If you want to come up a minute, I'll show you some pictures.

126. INT. DETECTIVE WILLIAMS' STUDY - NIGHT

Jeffrey enters Detective Williams' study.

DETECTIVE WILLIAMS

(continuing)

Take a look at these. These are the photos of the vacant lot where you found the ear. You might find them interesting.

Jeffrey begins going through the pictures. They are 8 X 10 black and white prints. Mostly they are pictures of weeds, but they look quite beautiful in an abstract way. As he goes through them.

JEFFREY:

These are beautiful. How's the case coming?

DETECTIVE WILLIAMS

Okay.

JEFFREY:

Anything you can tell me?

DETECTIVE WILLIAMS

The criminals are winning.

JEFFREY:

Is that why you say it's horrible?

DETECTIVE WILLIAMS

Yes.

JEFFREY:

I guess you've seen some bad things.

DETECTIVE WILLIAMS

Yes I have - so bad I wouldn't poison your mind by telling you.

JEFFREY:

Why do you do it?

DETECTIVE WILLIAMS

I won't let the bastards get me up against the wall. It's an act of defiance.

JEFFREY:

Yeah. I get it.

Suddenly Jeffrey sees something in the black and white photos. A piece of cloth in the grass. Carefully he asks.

JEFFREY:

What is this? What color is it?

DETECTIVE WILLIAMS

(leaning over to see)

Blue. It's Blue Velvet.

Sandy comes into her father's study looking upset. Detective Williams puts the photos away.

SANDY:

Can I use the car for a while?

DETECTIVE WILLIAMS

Sure. What's up?

SANDY:

I want to buy Jeffrey a Dairy Queen.

JEFFREY:

A Dairy Queen?

(he holds his stomach)

Oh yeah? Sure, that sounds great.

CUT TO:

127. INT. WILLIAMS CAR/NEIGHBORHOOD STREET - NIGHT

Jeffrey gets in and Sandy starts the car. She pulls out. They drive away.

JEFFREY:

What's with Mike?

SANDY:

He got a little jealous.

JEFFREY:

I'm sorry, I didn't.

SANDY:

It's okay. Don't worry about it.

The car glides along.

Jeffrey and Sandy smile at one another. They drive on.

SANDY:

You want a Dairy Queen?

JEFFREY:

No way. I'm about to blow up.

128. INT. WILLIAMS CAR/CHURCH - NIGHT

Sandy laughs as she pulls the car curbside in a quiet street by a church. The church pipe-organ music drifts softly into the night.

SANDY:

You want to tell me about it?

JEFFREY:

. OK. It's a strange world, Sandy.
this is what I have found out. What I
think I have found out. Dorothy Vallens
is married to a man named Don. they have
a son. I think the son and the husband
have been kidnapped by a man named
Frank who has now cut off both of Don's
ears. I think he is holding them to make
her do things for him. I think she wants
to die. the ears were for her a warning
to stay alive. there is another man
involved. I call him the "yellow man".
you saw his back the other day in the hall
at her door. I don't know what he does but
I think he's on drugs supplied by Frank.
Frank is a very dangerous man.

SANDY:

(quietly)

Wow. Should you tell my father?

JEFFREY:

I don't see how I can. and I can't prove
any of this. I got all this information
illegally. also it could get you in
trouble.

SANDY:

You saw a lot in one night.

JEFFREY:

. Actually. I've been in twice.

SANDY:

(uneasy)

Twice. without her sensing anything?

JEFFREY:

(lying)

Yes.

SANDY:

(pausing)

Did you see her undressed?

JEFFREY:

Yeah. I mean. a little, . you know.

SANDY:

Yeah?

JEFFREY:

(a searching, slight smile)

That doesn't bother you, does it?

SANDY:

Who, me? Why should it?

JEFFREY:

(seeing some jealousy and
and happy for it)

That's what I thought.

SANDY:

You're sure right. It is a strange world.

JEFFREY:

Why are there people like Frank. Why is there so much trouble in this world.?

SANDY:

I don't know. I had a dream. in fact. the night I met you.

(she reflects silently on

this before proceeding)

. in the dream the world was dark because there weren't any robins. you know, birds. robins stood for love. and all of a sudden thousands of robins flew down and brought this blinding light of love. and it felt like that love would be the only thing that would make any difference. I guess. until the robins come there is trouble.

JEFFREY:

Yeah I guess so.

(he turns to her)

You're a neat girl.

SANDY:

So are you.

(laughs)

I mean you're a neat guy. We better get back.

JEFFREY:

I guess so. you want to help me watch Frank?. I'm going to stake out Frank's place tomorrow. with a camera.

Sandy starts the car and pulls out into the street. They begin driving back.

129. INT. WILLIAMS CAR/NEIGHBORHOOD STREET - NIGHT

SANDY:

No, silly - I'm still in school you know. but I'll meet you after school and you can tell me what you've learned. You better be careful, Jeffrey.

JEFFREY:

I will. I'll pick you up on the same corner at three thirty-five, okay? They pull up in front of Jeffrey's house.

SANDY:

Okay. be careful.

JEFFREY:

Okay, Sandy.

130. EXT. BEAUMONTS' HOME - NIGHT

Jeffrey gets out of the car. He goes around to her side and looks down at her in the car. She looks very beautiful. He stands there for a moment.

JEFFREY:

Can I give you a kiss good night?

SANDY:

(pauses, trembling)

You better not, Jeffrey.

JEFFREY:

Okay. okay.

SANDY:

Goodnight.

JEFFREY:

See ya tomorrow.

Sandy slowly drives off. Jeffrey watches her go then turns and goes inside his house.

131. INT. BEAUMONTS' LIVING ROOM - NIGHT

The house is very dark and quiet. Jeffrey finds a note by the one table light is on. The note is from his mother. It reads, "Jeffrey hope you enjoyed yourself. See you at breakfast. Love Mom." A postscript is written on the note by Aunt Barbara. "Jeffrey, honey, I found these. Love, Aunt Barbara." Jeffrey sees that Aunt Barbara has left him two dead termites. He picks one up and studies it. Again we see a huge CLOSEUP of a termite in the half-light. Jeffrey shakes his head in amusement.

132. INT. JEFFREY'S ROOM - NIGHT

Jeffrey paces nervously. He picks up the phone and mouthing the numbers he dials Dorothy's number. There is a "click" but no one speaks. Jeffrey instinctively speaks.

JEFFREY:

Hello?

FRANK (telephone V.O.)

Speak to me Fucker.

Jeffrey hangs up immediately. He's scared.

JEFFREY:

(to himself)

Stupid!! So stupid. now she might be in even more trouble with Frank. I hope not. I hope not. tomorrow I have to find out more about Frank.

133. INT. BEAUMONTS' CAR/FRONT STREET - DAY

Jeffrey has a camera taped and rigged to the dashboard aimed at the front door of Frank Booth's apartment building. The camera is covered with a cardboard shoe box. Jeffrey is eating a sandwich which was wrapped in wax paper and is waiting and watching.

A LADY steps out of the building and begins walking down the steps. Jeffrey reaches over and removes the shoe box and quickly takes two pictures.

We see a MAN walk down the street and turn up the steps. Jeffrey shoots, but really only gets the back of the man.

JEFFREY:

Damn!

He replaces the cardboard box and continues eating.

DISSOLVE TO:

134. INT. BEAUMONTS' CAR/FRONT STREET - DAY

Later in the day. Jeffrey sits waiting. He looks at his watch. It says

2:

As he looks up he sees Frank getting out of a car with another man. the Yellow Man. They head for Frank's building. Jeffrey hurriedly removes the shoe box and begins snapping pictures. They mount the steps and disappear within the old dark structure.

JEFFREY:

Wow.

DISSOLVE TO:

135. INT. BEAUMONTS' CAR/FRONT STREET - DAY

Jeffrey's watch - the hand - time lapses around to 3:00.

JEFFREY:

(out loud to himself)

Fifteen more minutes.

Just then, he sees movement and takes the box off the camera. He starts shooting as TWO MEN come out the door. It is the Yellow Man and a man who is very well dressed with wavy hair and a mustache. He carries an alligator-skin briefcase FRANK HAS DISAPPEARED. Both are talking together and now laughing. Jeffrey takes five or six pictures and then tries to cover the camera as they approach. The box falls. The Yellow Man looks, but Jeffrey gets the box back in time and pretends to be looking in the glove compartment.

The two men walk right by Jeffrey and get into the car behind his.

Jeffrey decides to follow them. He waits a few seconds and starts off.

136. EXT. CITY STREET - DAY

They drive through town.

137. FACTORY BUILDING - DAY

. to a large factory building, park and go up a flight of metal stairs on

the side of the building. Jeffrey steps into the shadows and watches them. At a metal landing they stop. He sees them standing on their tip toes in order to see something in the distance. The man with the alligator briefcase is laughing with the Yellow Man at what he sees. He grips the Yellow Man on the shoulder. Jeffrey cannot see what they see from his vantage point. He looks at his watch. "3:25".

JEFFREY:

You gotta wait for me Sandy. I'm on a real roll.
He quickly takes a picture of the two of them on the staircase.

138. EXT. ALLEY - DAY

. then he goes down an alley in the direction they were looking. At the end of the alley he turns left and stops short.

139. EXT. COLD STORAGE COMPANY - DAY

He sees a crowd of people, an ambulance, and two police cars. He walks closer. Through the crowd he sees a broken window. Hanging in the window is a dead man. Blood is dripping out of a huge wound to the head. On the sidewalk in front of the building a woman is lying in shock. Her legs have been brutally broken and are angled back toward her head in horrible positions. Jeffrey stands next to two black guys. Suddenly one of the police officers start pushing everyone away. Jeffrey turns to them.

JEFFREY:

What happened?

GUY #1

He was blown away man. can't you see?

GUY #2

That cracker was the biggest dealer in this section of the city, brother. the police are going to find more drugs in there than you can believe. It's a speedball heaven in there.

JEFFREY:

Oh yeah? What about the woman?

GUY #1

Probably just a whore he happened to be with at the time.

JEFFREY:

Man oh brother.

GUY #1

This is the way the world is my man. take

a good look.

Jeffrey takes a last look before checking his watch and hurrying off.

CUT TO:

140. EXT. CENTRAL HIGH SCHOOL - DAY

Jeffrey drives up to the corner where Sandy is standing. She is frantically looking around. Jeffrey stops for her.

SANDY:

(looking beyond the car)

GO ON!!!. GO!

Jeffrey looks around. A big FOOTBALL PLAYER is running up to a chain link fence across the street, but it's too late - Mike sees Jeffrey. Everything stops for a moment. Then, Mike runs off.

SANDY:

Oh great.

141. INT. BEAUMONTS' CAR/CENTRAL HIGH SCHOOL - DAY

Sandy goes around and gets in the car.

SANDY:

(continuing)

You were late.

JEFFREY:

I'm really sorry.

SANDY:

What am I going to do?

JEFFREY:

You want to go talk to him?

SANDY:

Yeah, but. I don't think it's going to do much good. Let's go. I'll try to talk to him later.

CUT TO:

142. INT. DINER - DAY

Jeffrey and Sandy are sitting in the diner in a different booth, but having the same things as before.

SANDY:

You know, that cheese is practically all chemicals.

JEFFREY:

That's what makes it so good. You wanta hear what I saw today?

SANDY:

Shoot.

JEFFREY:

Number one. I saw the Yellow Man go into Frank's building, laughing with Frank. Now. the only trouble is. what does this prove?

SANDY:

(thinking)

Nothing really, but it's interesting. they know each other. they seem to like each other.

JEFFREY:

Maybe. But I think the Yellow Man is on drugs. I think Frank supplies him.

SANDY:

Oh yeah?

JEFFREY:

Number two. I saw the Yellow Man come out. This time with a well-dressed man with an alligator briefcase. They drove down this factory building and stood on a staircase looking at something in the distance. Number three. now get this. In the distance was a murder. a drug dealer shot to death and a woman with her legs broken.

SANDY:

Jeffrey!!

JEFFREY:

Then these guys told me the police will

find a huge amount of drugs inside the
dead man's place.

SANDY:

I can't believe what you are finding out.
Are you going to continue with this. Are
you going back to her apartment?

JEFFREY:

Yeah.

SANDY:

Jeffrey?. Why?

JEFFREY:

I'm seeing something that was always hidden.
I'm involved in a mystery. I'm learning.
and it's all secret.

SANDY:

You like mysteries that much?

JEFFREY:

Yeah. you're a mystery. I like you.
very much.

Jeffrey stands up and moves to her side of the booth. They stare at each
other.

SANDY:

Oh yeah?

Jeffrey leans over and kisses her gently. She pulls away.

SANDY:

Don't. please, Jeffrey.

Jeffrey looks at her for a moment.

JEFFREY:

You worry about me really?

SANDY:

Yes. is that so surprising?. Yeah I
worry. a lot. I got you into this.

CUT TO:

143. INT. STAIRWAY - APARTMENT BUILDING - NIGHT

Jeffrey winds his way up the staircase of Dorothy's apartment building. He hesitates before crossing to Dorothy's door. He knocks on the door and Dorothy opens it.

DOROTHY:

Come in.

JEFFREY:

Hello.

144. INT. DOROTHY'S APARTMENT - NIGHT

Dorothy closes the door. She chains it.

They kiss. The kiss gets hotter. The feeling begins.

They move down the hall to the back bedroom. They've never made love there. As they hurriedly undress Jeffrey sees the pointed child's hat with the propeller. He picks it up and spins the propeller. It makes a bit of music. Dorothy shrieks as she lurches toward Jeffrey grabbing his hand, stopping him from turning the tiny propeller. She gains some control of herself. Jeffrey releases the hat into her hand.

DOROTHY:

It used to make me laugh .but.

JEFFREY:

I'm sorry .maybe I better go Dorothy.

DOROTHY:

Yes. Frank-

JEFFREY:

Frank is coming?

DOROTHY:

No. how could he?. Don't go. You think I'm crazy, don't you? I want you to stay.
(crying)
. don't hate me.

JEFFREY:

(very nervous)
I sure don't hate you.

DOROTHY:

I'm not crazy.

(thinking)

I know the difference between right
and wrong.

JEFFREY:

That's good.
Jeffrey moves to get out of bed.

DOROTHY:

(she poses)
Do you like my body?

JEFFREY:

Sure I do.
She moves closer to him, towards his back touching it with her tongue.
She gets down in a pose and holds it.

DOROTHY:

I'm a statue. you can feel me. you
can do anything you want.
Jeffrey's hands find her flesh and move about.

DISSOLVE TO:

Jeffrey and Dorothy are making love in her bed in almost total darkness.

DOROTHY:

(dreamily)
What do you want to do?

JEFFREY:

I'm doing it.

DOROTHY:

Are you a bad boy?

JEFFREY:

Whatiya mean?

DOROTHY:

Do you want to do bad things?
(very dreamy)
Anything. anything.

JEFFREY:

(whispering hot)
What do you want?

DOROTHY:

I want you to hurt me.

JEFFREY:

No. I told you. I don't want to hurt you.
I want to help you. I think I know some of
what is happening to you.

(she doesn't react)

. Dorothy? Frank has your husband and son.
Dorothy? Doesn't he? You have to do
something Dorothy. go to the police.

DOROTHY:

No police!!!.

(pushing herself back against
the headboard; then frantic)

No police!!

Suddenly, Dorothy gets very odd. She turns into a little girl. She has
a frightening little girl smile.

DOROTHY:

You like to open me. don't you?

JEFFREY:

Yes.

DOROTHY:

(thinking with a grin)

What if I told Frank that you opened me?

For just one quiet moment we see the stairway to Dorothy's apartment.
It is empty. Then back to Jeffrey and Dorothy.

JEFFREY:

That wouldn't be too good, would it?

DOROTHY:

Frank would open you.

JEFFREY:

Okay. I know you've been scared. now you
want to scare someone.

DOROTHY:

(smiles very strangely)

Does that scare you?

JEFFREY:

Shut up.

DOROTHY:

Beeeeee careful.

JEFFREY:

(scared and mad)

Come on Dorothy.

DOROTHY:

What if Frank came over here and found us?

The curtains in the kitchen bellow out with an eerie gust of wind.

JEFFREY:

Look, snap out of it, will ya?

DOROTHY:

Kiss me.

They kiss.

DOROTHY:

(continuing)

Do you love me?

JEFFREY:

Do you love me?

DOROTHY:

I asked first.

JEFFREY:

Sometimes I think I do.

DOROTHY:

And sometimes you think you don't?! Well,
get away then!

She bolts up.

JEFFREY:

Wait a minute. Wait. Whatiya want? For cryin' out loud!

DOROTHY:

Just get outta my bed.

She hits out at Jeffrey and strikes him in the face. Jeffrey struggles with her to keep her from hitting him again but she breaks loose and slams out at his face again. He pushes back hard and her head actually hits the wall. She smiles through the pain.

JEFFREY:

Oh God. are you alright.

She falls on him and smothers him with kisses.

DOROTHY:

See. see how you hurt me? Now. Open me. enter me.

Jeffrey moves on top of her in the darkness.

We move very close to Jeffrey's ear as Dorothy's lips come up and whisper into it.

DOROTHY:

I love you Don with all my heart.

JEFFREY:

No. it's not Don.

But he can't stop himself or her from making love.

DOROTHY:

Come inside me. Oh yes, oh yes, oh yes.

(very frantic)

Oh yes, oh yes, oh yes.

The movement subsides. There is silence in the room, except for breathing.

JEFFREY:

I didn't mean to hurt you.

DOROTHY:

Shhhhhh. Now I have your disease.

JEFFREY:

You. what?

DOROTHY:

You put your disease in me. your semen.
it's hot and full of disease.

JEFFREY:

There's no disease, I can tell you.

DOROTHY:

Men are crazy. then they put their
craziness into me. then it makes me
crazy. then they aren't so crazy for
awhile. then they put their craziness
in me again.

(starts crying)

. it's burning me. but I love you. I
do, I do. Did you know that? Did you
know that I love you?

JEFFREY:

(very apprehensive)

I'm glad you do.

DOROTHY:

There's so much I want to tell you. I'm in
so much darkness though with things moving.
there is darkness sucking me. It's kissing
me and darkness is entering me. in every
hole. It's opening me to a death.

JEFFREY:

Dorothy. no!

DOROTHY:

(whispering)

If I die, then they'll be free. It's
getting late, isn't it? I can tell. it's
a cold feeling when it's late. It's warm
then it gets cold. Jeffrey. I feel it
getting cold.

JEFFREY:

You called me Jeffrey.

DOROTHY:

I did. are you?

JEFFREY:

Yes.

DOROTHY:

Why are you here?

(Jeffrey gets on top
of her again)

Hmmmmmmmm!!!! Ok.

JEFFREY:

No. not really.

(they kiss - very hot)

but also because I really want you
to be alright.

Dorothy stops and looks at him - she holds his face. She starts to cry.

DOROTHY:

You do .you really do.

She continues holding his face - looking in his eyes crying openly.
he pulls him down to her.

DOROTHY:

Jeffrey. Jeffrey. Jeffrey.
Jeffrey smiles.

JEFFREY:

I guess I should go.

DOROTHY:

I want you to stay with me.

JEFFREY:

I think I better go.

146. INT. DOROTHY'S APARTMENT - NIGHT

Later. Jeffrey is dressed and Dorothy comes out of the bathroom in her robe. She is combing her hair. One or two lights are on now. She looks at Jeffrey and smiles, brushes some of his hair back from his face.

DOROTHY:

You're my special friend, aren't you?

(whispers)

I have you inside of me still.

(big smile)

It helps me. I need you.

Jeffrey doesn't know what to say. He starts walking toward the door with Dorothy beside him.

JEFFREY:

(lying)

I'll call you.

DOROTHY:

Okay. soon? Do you think I'm too fat?

JEFFREY:

What?

DOROTHY:

I'm getting a little bit fat. I hate that.

JEFFREY:

You look beautiful to me.

She pats her hips.

DOROTHY:

Right in here. fat, fat, fat.

Dorothy takes the chain off the door and opens it. The hall is empty. There is some noise on the stairs. Suddenly, Frank and TWO FRIENDS of his come into view on the stairway.

JEFFREY:

(to Dorothy)

Oh no.

DOROTHY:

(her eyes glaze over -
she's gone again)

No.

(calling out to Frank)

Hi baby.

FRANK:

Who's this fuck?

DOROTHY:

He's a friend. from the neighborhood.

we were just talking.

FRANK:

(to Jeffrey)

From the neighborhood?

(slowly)

Shut the fuck up.

(to Jeffrey)

You like telephones? Huh?. You wanta go for a ride?

JEFFREY:

No thanks.

FRANK:

No thanks. what does that mean?

JEFFREY:

(very carefully)

I don't want to go.

FRANK:

Go where?

JEFFREY:

On a ride.

FRANK:

A ride?. Hell, that's a good idea. okay, let's go. Hey, let's go.

Frank grabs Jeffrey and pulls him along.

FRANK:

(continuing to Dorothy)

Come on. We're goin' for a joy ride.

147. INT. STAIRWAY - APARTMENT BUILDING - NIGHT

Frank takes Jeffrey on a wide-eyed terror walk down the stairway.

CUT TO:

148. INT. FRANK'S CAR/CITY STREETS - NIGHT

Frank and Dorothy are in the front seat. Jeffrey is sandwiched between two very dirty strange guys in the back. Frank is driving very fast and very crazy. Sitting next to him on the front seat is a police radio which periodically blares out police reports. At the lights, when they turn

green, Frank lays rubber.

FRANK:

Where you wanna go? I know!. We gotta see Ben. We gotta, right?

PAUL:

(laughing)

Yeah. we gotta see Ben.

The car roars through a seedy street lined with bars and clubs. Liquor and sex shop signs glow in hot neon colors. They are blurred visions because of the speed of Frank's car.

Driving music plays.

Frank careens dangerously down various narrow streets, just barely making turns. The Ford bounces off several curbs. Dorothy occasionally steals a glance back at Jeffrey. She squeals out loud - sometimes with glee, mostly in fear.

Raymond and Paul laugh with Frank, yell out or light cigarettes.

149. EXT. "BARBARY COAST" - NIGHT

Frank finally gets to where he's going - a corner bar - and skids to a halt. They all pile out. Frank grabs Jeffrey.

FRANK:

Come on. I wancha to meet a frienda mine.
Raymond, get enough beer for Ben too.

RAYMOND:

Okay Frank.

FRANK:

(to Jeffrey)

What kinda beer do you like?

JEFFREY:

(just says it)

Heineken.

FRANK:

FUCK THAT SHIT. PABST BLUE RIBBON!!!

He grabs Jeffrey and pushes him into the bar.

150. INT. "BARBARY COAST" - NIGHT

Moving fast now, they go through this dark frightening place. Frank has Jeffrey by the neck forcing him faster. In the back there is a black man fondling a white girl near a doorway.

151. INT. BACK ROOM - "BARBARY COAST" - NIGHT

They go through the door to a back room. A few naked girls are there near beds with curtains around them. One girl lies on her bed with dried vomit around her head and pillow. Suddenly Frank spots his friend Willard. He runs toward him violently and grabs him by the throat.

FRANK:

Hey shithead. that's the last time I get you high and watch you freak out - motherfucker you tore my coat and I lost my lucky piece of blue velvet, man.

152. INT. DETECTIVE WILLIAMS' STUDY - NIGHT

FLASHBACK:

to the black and white photo of a piece of cloth in the weeds in the vacant lot.

JEFFREY (V.O.)

What color is it?

DETECTIVE WILLIAMS (V.O.)

It's blue. blue velvet.

153. INT. BACK ROOM - "BARBARY COAST" - NIGHT

RESUME GROUP:

WILLARD:

Hey Frank I'm sorry buddy.

FRANK:

Yeah?. get ready for a love letter.

When you least expect it.

WILLARD:

Frank. please man.

FRANK:

A big love letter.

Frank pushes him down on the bed with the dried vomit whore. They leave Willard.

154. INT. STAIRS AND LANDING - BEN'S APARTMENT - NIGHT

... and go up a flight of dirty wooden steps. Frank bangs on a door at the first landing. Raymond joins him with a case of Pabst Blue Ribbon Beer.

FRANK:

Hey Ben. OPEN UP. It's Frank.

A tall, slender man with a smoking jacket and a mustache opens the door.
It's BEN. His voice is very horse from years of smoking.

BEN:

(very gracious)

Frank. Come in.

FRANK:

Hey, I brought some friends. and some
beer.

BEN:

Fine. Welcome. Come sit down.

155. INT. BEN'S APARTMENT - NIGHT

The apartment is very large. All the furniture is over-stuffed. In
the room there is a very much over-weight WOMAN dressed in black and a
greasy-looking COUPLE. On the couch, a YOUNG WOMAN plays with a large
doll.

FRANK:

(getting higher all the time)

Suave. goddam are you suave, you fucker.

You want some beer?

BEN:

(smiling)

Certainly Frank.

(to the fat woman)

Darling, get some glasses. We'll have
some beer with Frank. Won't you sit down?

Everyone kinds of mills around. Paul sits down in a chair and starts
laughing at some private joke in his head.

FRANK:

Shit Ben! How the shit are ya?

BEN:

Fine Frank. Fine. How are you?

FRANK:

Fuckin' good, real fuckin' good. You know
this little tid bit, Dorothy, and this thing,
here, (referring to Jeffrey) is a neighbor.

What the shit we're doin' with a neighbor, I don't know. goddam!!!(referring to Ben) This is the suavest guy I know. look at you. You're one beautiful fucker, Ben. I love this jacket and that cigarette holder of yours. shit, that is too fuckin' much. Where's those glasses. this beer's gonna get too warm. I can't stand fuckin' warm beer. it makes me puke.

BEN:

Darling, where are the glasses?. Oh.
here they are.

The Big Lady brings the glasses in and sets them on the card table. She looks worried. She gives a helpless pleading look to Ben.

FRANK:

Raymond! Where's the fuckin' beer?

RAYMOND:

Right here Frank. You want me to pour it?

FRANK:

No, I want ya to fuck it. Shit, yes.
pour the fuckin' beer.

RAYMOND:

There ya go.

FRANK:

Good, let's drink up.

BEN:

To your health, Frank.

FRANK:

Shit. let's drink to something else.
let's drink to fuckin'. Say here's
to your fuck Frank.

BEN:

If you like Frank. Here's to your fuck.
cheers.
Frank's friends, Paul and Raymod, laugh.

FRANK:

(laughs loud)

Cheers. Suave man. you're so fuckin' suave. WE LOVE BEN! Here's to Ben!.
Frank slaps Jeffrey in the face.

FRANK:

Hey neighbor. Here's to Ben.

JEFFREY:

(stunned, grabbing his face)

Here's to Ben.

FRANK:

Do you see, Ben?. I can make him do anything I fuckin' please.
Ben goes to Jeffrey.

BEN:

Thank you neighbor. let me see your face. did he hurt you?
Jeffrey shows him.

BEN:

(continuing)

Oh. my.

Suddenly Ben slugs Jeffrey in the stomach. Jeffrey doubles over.

BEN:

(continuing again)

Is that any better?

Frank almost dies laughing. Everyone else joins in. Ben turns to Frank.

BEN:

Frank, I have something for you. Excuse us everyone.

FRANK:

EXCUSE US por favor! Hey. let Tits see her kid.

As Jeffrey tries to catch his breath, he sees tremendous emotion fill Dorothy's face. She rushes forward. Raymond grabs her by the arm and takes her into another room. Jeffrey hears her crying out. He hears a small boy.

DOROTHY (V.O.)

Donny, oh my Donny.

DONNY (V.O.)

Mommy!

155A. INT. BACK ROOM - BEN'S APARTMENT - NIGHT

Dorothy is sobbing and clinging to Donny. He is crying and gripping her like a small monkey would grip its mother. Suddenly Donny breaks away, screaming.

DONNY:

Mommy. You left me. you stopped loving me.

FRANK:

(coming back into Ben's living room)

Okay. let's hit the fuckin' road. we're givin' our neighbor a joy ride. let's get on with it. Bye, Ben. Ya wanna go on a joy ride with us, anyone? You?

(looking around)

Dorothy rejoins the group. She's in a state of shock. Frank pinches her cheek.

FRANK:

(continuing)

No smile for Frank? No? Okay, fuck it.

Let's go. Oh you wanna come with Raymond?

Raymond has picked up the greasy girl.

BEN:

See you Tuesday, Frank.

FRANK:

Right Ben. LET'S GO FUCK. I'll fuck anything that moves.

156. EXT. "BARBARY COAST" - NIGHT

They leave and pile back into the car.

157. INT. FRANK'S CAR/CITY STREETS - NIGHT

Now there are four in the back. Raymond starts necking with the Greasy Girl. They speed on into the night. Frank drives through various dark streets.

158. INT. FRANK'S CAR/HIGHWAY - NIGHT

. then out onto a highway and goes over 100 mph down a two-lane highway.

FRANK:

(to Jeffrey)
Hey? . You like to walk.

JEFFREY:

What?

FRANK:

Let's take our neighbor out. Let him
fuckin' walk back.

(laughs)

As Frank is driving Jeffrey sees Dorothy nervously look at the road and
surrounding countryside, then questioningly at Frank. She senses something
about where they are going.

DOROTHY:

Where are we going, Frank?

FRANK:

Hey. Tits. I'm taking your neighbor to
the country. maybe something for you too.

DOROTHY:

(very anxious)

Frank?

FRANK:

You want to see him too, right?

DOROTHY:

Yes, but.

FRANK:

Then, shut up!

Frank sees Dorothy look back at Jeffrey.

FRANK:

(continuing)

Hey. What's this fuck got to do with
anything.

159. INT. FRANK'S CAR/DIRT ROAD - NIGHT

Frank angrily swerves the car off onto a small dirt road bouncing down
it, screeching to a halt near an orchard of trees. He turns violently
around to Jeffrey.

FRANK:

What are you lookin' at?

JEFFREY:

Nothing.

FRANK:

(locks eyes with Jeffrey;
long pause)

Don't look at me, Fuck. I shoot when I see
the whites of the eyes.

(takes helium)

You like me?.

Jeffrey is quiet.

FRANK:

(still high voice)

Look at these. What are these?

DOROTHY:

Come on, Frank. Let's go. Please.

Frank is doing something to Dorothy's chest but Jeffrey can't see.

FRANK:

Don't say PLEASE, Fuckhead. WHAT ARE
THESE?

DOROTHY:

Those are my breasts.

FRANK:

Can I feel 'em?

DOROTHY:

If you want to.

Frank takes helium.

FRANK:

Baby wants to pinch 'em.

She winces and tries to pull away.

FRANK:

(continuing)

What's the matter? Give 'em back. They're

just a little red, that's all. let me feel
'em again. Come here.

Frank pulls her over and starts to pinch her again. It really hurts her and she is frightened and in pain.

JEFFREY:

Hey. leave her alone.

Frank pretends not to hear Jeffrey and pinches Dorothy's breasts real hard. She stifles a scream. Jeffrey gets mad. He hits Frank hard in the face. Everyone is deadly silent as Frank turns to Jeffrey. Frank stares at Jeffrey.

FRANK:

NEXT! . out of the car fuck. HELP HIM
OUT, RAYMOND!!

160. EXT. FRANK'S CAR/DIRT ROAD - NIGHT

Frank gets out and presses his face against the rear window. His distorted face is hideous. He opens the back door. Raymond and Paul grab Jeffrey and pull him out of the car. The Greasy Girl laughs nervously.

DOROTHY:

Frank. he didn't mean it. Leave him
alone. come on. He didn't mean it.

FRANK:

Shut up. Gimme your lipstick.

(takes gas)

. Hey, pretty, pretty.

Dorothy doesn't move fast enough so Frank dumps her whole purse out on the front seat and grabs the lipstick and a flashlight. He puts lipstick heavy onto his lips.

While Raymond and Paul hold Jeffrey. Frank kisses Jeffrey all over the mouth. Jeffrey tries to hit Frank and pull away, but Raymond and Paul have a hold of him. Jeffrey looks very strange with these big blotches of red lipstick on his face and mouth.

DOROTHY:

LEAVE HIM ALONE!! FRANK!!

Frank slams the front door shut to muffle Dorothy. He grabs Jeffrey and presses his frightened face against the front window. Then, the back window. Then, he flops Jeffrey up on the hood with Paul's help and presses Jeffrey's face against the rear window. Inside the car, this show is crazy and scary. Then, Frank takes Jeffrey over to the side of the car again.

FRANK:

(to Jeffrey)

You're fuckin' lucky to be alive.

LOOK AT ME!

Raymond pulls Jeffrey's face back so he's looking at Frank. Dorothy and the Greasy Girl watch in terror.

FRANK:

Don't be a good neighbor to her or I'm gonna send you a love letter. straight from my heart, fucker. You know what a love letter is? It's a bullet. straight from my gun, fucker. Once you get a love letter from me, you're fucked forever. Understand, Fuck?

JEFFREY:

Yes.

FRANK:

I'll send you straight to hell, Fuck!

Frank takes a small square of blue velvet out of his pocket and begins feeling Jeffrey's face with it.

FRANK:

(continuing; breathing heavily)

You feel good. feel my muscles.

Raymond makes Jeffrey raise his arm and Jeffrey feels Frank's biceps.

FRANK:

(continuing)

You like that?

(to Raymond and Paul)

Hold him tight for me.

Suddenly Frank starts hitting Jeffrey in the face. Dorothy screams at the car window.

CUT TO BLACK:

161. EXT. DIRT ROAD - DAY

NO SOUND. THEN A MOAN.

JEFFREY'S P.O.V. of rocks on the ground.

He slowly picks up and looks around. The car is gone. He is swollen, bloody, and covered with lipstick. His pants have been pulled down and

"FUCK YOU" has been written with lipstick on his legs.
He struggles to his feet and pulls his pants up. He fastens his belt
and begins limping up the dirt road highway.

CUT TO:

162. EXT. PHONE BOOTH - HIGHWAY - DAY

Jeffrey dials.

JEFFREY:

Yellow Cab? Is this Yellow Cab? I need a
cab. on Route 7.

(he looks around)

. Just by Meadow Lane.

163. INT. DOROTHY'S APARTMENT - NIGHT

FLASHBACK:

Jeffrey remembers Dorothy mentioning "Meadow Lane" on the phone.

164. INT. FRANK'S CAR - NIGHT

FLASHBACK:

Jeffrey remembers Frank saying "You want to see him too, right?" and
Dorothy saying, "Yes. but."

165. EXT. PHONE BOOTH - HIGHWAY - DAY

JEFFREY:

(continuing)

Meadow Lane. There's a big Nehi sign.

Okay. I'll wait, don't worry, . I've
got to get home, don't I?

DISSOLVE TO:

166. INT. JEFFREY'S ROOM - DAY

Jeffrey is sleeping. His face is swollen and bruised. The clock says

4:

DISSOLVE TO:

167. INT. JEFFREY'S ROOM - NIGHT

The clock says 1:30 a.m. Jeffrey goes into the bathroom. Looks at his
puffed face and takes two aspirin. He stumbles back to bed.

DISSOLVE TO:

168. INT. JEFFREY'S ROOM - DAY

The clock says 7:30 a.m. and Jeffrey gets up and stretches.

JEFFREY:

Owww .

His muscles are very sore.

CUT TO:

169. INT. BEAUMONTS' KITCHEN - DAY

At the breakfast table. Aunt Barbara and Mrs. Beaumont are staring at Jeffrey.

JEFFREY:

I don't want to talk about it. Everything's okay now. I don't want to talk about it.

AUNT BARBARA:

Sometimes it helps to talk things over.
for instance, many marriages are saved by.

JEFFREY:

(interrupting, smiling
at Aunt Barbara)

Aunt Barbara. I love you, but you're not gonna get it.

He holds his fist up.

DISSOLVE TO:

170. JEFFREY'S ROOM - DAY

Jeffrey dials the phone.

JEFFREY:

Mrs. Williams? Hi, this is Jeffrey Beaumont. fine and you? Good. Is Sandy there? Good, thanks. Sandy?. Can you talk? Good. I'm through with this business. I'll explain, but it got a little out of hand. I'm lucky to be able to call you. anyway. I promise I'll tell you everything .How are you?

CUT TO:

171. INT. SANDY'S BEDROOM - DAY

Sandy on her phone.

SANDY:

We broke up. No. It's okay. It's okay.
Jeffrey?. Jeffrey?. Hey, Jeffrey?.
Do you want to go to a party with me
Friday night?. He won't be there, don't
worry. It'll be real nice. This Friday.
You don't dance? Well, I'll teach you,
silly.

CUT TO:

172. INT. JEFFREY'S ROOM - DAY
Jeffrey on his phone.

JEFFREY:

Great. Hey. I've got a bit of a
problem. I know some things. that
could help your father but you
might get into trouble.

INT. SANDY'S BEDROOM - DAY

SANDY:

Jeffrey. are they important things?
Well forget me - you have to tell
him. Jeffrey. I mean it.

INT. JEFFREY'S ROOM - DAY

JEFFREY:

Ok but I promise I won't mention you.
Okay? .I'll see him at the police
station. okay? See you Friday night,
if not before.

DISSOLVE TO:

173. INT. POLICE STATION - DAY
Jeffrey climbs the stairs up to Detective Williams' office.

174. INT. ROOM 221 - POLICE STATION - DAY
He rounds the corner and steps inside the office, when he stops short with
fear. Detective Williams is not there, but sitting at a desk next to
Detective Williams' desk is the Yellow Man. Their eyes lock.
Jeffrey freezes.

JEFFREY:

Excuse me.
Jeffrey turns away as quickly as possible and goes over to a water cooler
and gets a drink, keeping his back to the Yellow Man. He shakes with

fear. He slowly turns around. The Yellow Man is studying some papers on his desk.

Again the Yellow Man looks up. This time he is slightly suspicious and he cooks his head. Jeffrey cannot move.

Finally, Jeffrey is able to step away. As he leaves the Yellow Man's line of sight, Jeffrey catches the names on the door.

DETECTIVES:

J.R. WILLIAMS

AND:

T.R. GORDON

JEFFREY:

(inner voice)

Gordon. Gordon. a police inspector.

wait a minute. wait a minute.

175. EXT. COLD STORAGE COMPANY - DAY

FLASHBACK:

Jeffrey remembers the black guy saying: "The police are going to find more drugs in there than you can believe."

JEFFREY:

(continuing, inner voice)

The police. the police. Gordon.

177. INT. BEN'S APARTMENT - NIGHT

FLASHBACK:

Jeffrey remembers Frank's voice in the distance: "Gordon went right up to them - in broad daylight of course - 'cause he's the man, right? And he took all those drugs away."

178. INT. ROOM 221 - POLICE STATION - DAY

JEFFREY:

(continuing, inner voice)

Took all those drugs away. Gordon

took those drugs away.

CUT TO:

179. EXT. WILLIAMS HOME - NIGHT

Jeffrey walks through the darkness, carrying the photos. He stops in front of Detective Williams' house and hesitates. Jeffrey's face has a troubled look. He approaches the front door.

He hesitates again before finally knocking. Detective Williams answers the door. Sandy is in the background. When she sees the look on Jeffrey's face, she knows why he's there.

DETECTIVE WILLIAMS

Jeffrey! Come on in.

JEFFREY:

Hi. Hi Sandy. I'm sorry to bother you, but I've got to talk to you.

DETECTIVE WILLIAMS

Okay. come on in. Looks like you had a bad face lift.

JEFFREY:

(with a goofy smile to Sandy)

Yeah.

180. INT. WILLIAMS' LIVING ROOM - NIGHT

Sandy gives him a concerned look. Jeffrey follows Detective Williams to his study.

181. INT. DETECTIVE WILLIAMS STUDY - NIGHT

He closes the door behind him.

DETECTIVE WILLIAMS

Okay?

JEFFREY:

Okay. I gotta tell you. I've. discovered some things. .Anyway I have to show you some pictures and tell you some things about them. The first picture is this.

He shows him the picture of Frank and studies Detective Williams' face as he sees it.

JEFFREY:

(continuing)

This is Frank Booth. His address is on the back of the photo. He, in my opinion, is very sick and dangerous. This photo here is of Frank with another man as they went into Frank's apartment.

Jeffrey casually hands the photo over and watches Detective Williams' face extra carefully. Detective Williams doesn't flinch, yet his eyes slowly glide upwards to meet Jeffrey's.

JEFFREY:

(continuing)

And that man came out with a third man - this well-dressed guy. here's the photo. I think a girl named Dorothy Vallens is in trouble with these people. I think Frank has taken her husband and her son.

JEFFREY:

(continuing)

I have no hard proof of any of this. Her address is also on the photos. I think these people are involved with drugs. and murder. I think Frank is killing drug dealers and.

(he decides not to tell Detective Williams everything)

. and somehow Frank is getting all their drugs. I had to tell you I got slightly more involved in this than you wanted me to, but it's over now for sure. .I had to tell you about these things in case it could help.

DETECTIVE WILLIAMS

Well now Jeffrey, how did you come to get so involved?

JEFFREY:

I can't tell you the whole story. I. I took it upon myself. I can't say more.

DETECTIVE WILLIAMS

Is Sandy part of this?

JEFFREY:

No. not at all.

DETECTIVE WILLIAMS

(referring to the photos)

Who knows you have these?

JEFFREY:

Only you. and the photo lab.

DETECTIVE WILLIAMS

You're all through with this now?

JEFFREY:

Yes sir. I sure am.

Detective Williams studies Jeffrey, then the photos.

DETECTIVE WILLIAMS

For now. Alright. you better be. And
Sandy better not be involved with this,
I can tell you. Be prepared to come in
for further interrogation on this later.

JEFFREY:

Yes sir.

Jeffrey leaves the study.

182. INT. WILLIAMS' LIVING ROOM - NIGHT

In the living room, Jeffrey looks at Sandy.

SANDY:

Everything okay?

JEFFREY:

Yeah. I think so. I just had to tell him
some of what I knew. Is Friday still on?

SANDY:

You didn't tell him about me?

JEFFREY:

No.

Detective Williams comes out of his study and sees the two of them talking.
He sees some nervousness. Sandy quickly changes the subject.

SANDY:

I should never had gotten you going on this.

(changing, smiling)

Yes Jeffrey. Friday's on!

JEFFREY:

Okay. great!

CUT TO:

183. EXT. BEAUMONTS' FRONT LAWN - DAY

Jeffrey waters the flowers and bushes as his father had done. His face
looks much better.

DISSOLVE TO:

184. INT. HOSPITAL ROOM - DAY

Jeffrey sits and visits with his father. His Mother and his Aunt Barbara are there too.

DISSOLVE TO:

185. INT. HOSPITAL LAB - DAY

CLOSEUPS of cells moving - dark cells move in - the picture gets dark.

DISSOLVE TO:

186. EXT. WILLIAMS HOME - NIGHT

Jeffrey is driving over to Sandy's.

He has to park across the street because a police car is sitting in front of the Williams' house. Its lights are slowly revolving on top. The engine idles. a Man is inside. his head down, studying some papers.

Jeffrey barely notices all this, as he heads for the door.

Mrs. Williams answers the door and Sandy is behind her in the dining room.

MRS. WILLIAMS

Hello, Jeffrey. Come in.

187. INT. WILLIAMS' LIVING ROOM - NIGHT

Jeffrey enters and crosses the room to Sandy.

JEFFREY:

You all set?

Detective Williams comes in arranging some papers which he begins placing in a briefcase on the dining room table. Just then a man comes up to the door which is still open. Jeffrey turns to see. It is Detective T.R. Gordon, the Yellow Man. All the color instantly drains from Jeffrey's face.

YELLOW MAN:

(yelling inside)

Hey John - get a move on!!

Detective Williams turns. He sees Detective Gordon. He turns again. He sees Jeffrey's expression. Sandy hasn't seen it yet.

Detective Williams goes to Jeffrey. He looks him straight in the eye. He also positions himself between Jeffrey and T.R. Gordon.

DETECTIVE WILLIAMS

Easy does it Jeffrey. Behave yourself.

don't blow it.

Sandy becomes curious and moves over to Jeffrey and her father. Jeffrey decides to trust Detective Williams. The Yellow Man (T.R. Gordon) yells again.

YELLOW MAN:

Come on John, get it in gear pal!

DETECTIVE WILLIAMS

So long Jeffrey. You two have a nice night, okay?

JEFFREY:

Okay.

SANDY:

What is it?

JEFFREY:

Just some fatherly advice.

DETECTIVE WILLIAMS

That's right.

Jeffrey and Sandy head for the door. The Yellow Man's and Jeffrey's eyes meet once more. The Yellow Man cocks his head. thinking. No recognition.

SANDY:

(to her mother)

Goodnight mom.

(to the Yellow Man)

Goodnight Tom.

T.R. GORDON-YELLOW MAN

Goodnight, Sandy.

188. EXT. WILLIAMS HOME - NIGHT

They cross the yard to the car. Jeffrey helps Sandy in, then goes around and gets in himself. They are both dressed very nicely.

189. INT. BEAUMONTS' CAR/NEIGHBORHOOD STREET - NIGHT

Jeffrey starts the car and pulls out.

SANDY:

What was that all about?

JEFFREY:

Nothing. really! It's good to see you.

SANDY:

It's good to see you.

JEFFREY:

Where to?

SANDY:

Just go over to Gelford and up to Vista.

It's not far. Can you tell me any more about what you learned?

JEFFREY:

I'd rather not talk about it. I'll tell you about it sometime.

SANDY:

It's okay.

JEFFREY:

... You look beautiful.

SANDY:

Thank you. Whatiya say we just enjoy the evening?

JEFFREY:

I like that idea. that's a real good idea.

CUT TO:

190. INT. PARTY BASEMENT - NIGHT

Jeffrey and Sandy go downstairs to a basement which is dark and crowded with kids dancing and talking. Jeffrey and Sandy are holding hands. Jeffrey feels a little out of place. A COUPLE OF GIRLS raise their eyebrows and give approving looks to Sandy. The music is loud, fast dancing music.

SANDY:

You want to dance?

JEFFREY:

I can't dance fast.

SANDY:

Really?

JEFFREY:

Really. you want to dance with someone else?

SANDY:

NO.

JEFFREY:

Let's wait for some slow one.

SANDY:

Just a minute.

Sandy leaves Jeffrey for a moment and Jeffrey watches her make her way through the crowd to a GIRL by the record player. Sandy confers with the girl. Sandy comes back to Jeffrey.

SANDY:

Don't worry. I took care of it. You want something to drink?
Just then, the music goes slow.

JEFFREY:

You want to dance?

SANDY:

Okay.

They begin to dance. At first, further apart, then, they make the mistake of looking in each other's eyes and they move very close together. They move around to another look. Then they kiss. They kiss for the entire rest of the song. Between songs and during the entire next song. They finally, as they say, come up for air.

SANDY:

I love you, Jeffrey.
They kiss again. Then they dance and look at each other. Then they hug each other. As they hug, Jeffrey closes his eyes.

JEFFREY:

(inner voice)

I really do love you.

DISSOLVE TO:

191. INT. PARTY BASEMENT - NIGHT

Later. Jeffrey gives Sandy a little kiss while they're over by the cokes. They're having a drink. Sandy introduces Jeffrey to some of her friends. She is very proud of him. They are both very happy. They look at each other and kiss again.

DISSOLVE TO:

193. INT./EXT. PARTY HOUSE - NIGHT

Later. The party is breaking up. Kids are beginning to go upstairs and go

out the front doors to their cars. Jeffrey and Sandy are coming up stairs arm in arm. They say goodnight to the PARENTS in the living room and leave through the front door. They can't take their eyes off one another. They are totally oblivious to the THREE GUYS in a car across the street. As soon as Jeffrey gets Sandy and himself in his car, he starts it and moves off.

194. INT. BEAUMONTS' CAR/NEIGHBORHOOD STREETS - NIGHT

The dark car comes to life with a loud low roar and peels out with a scream. It follows Jeffrey and Sandy for a way, then it roars up behind them swaying back and forth, honking its horn and trying to ram Jeffrey's car in the rear.

Jeffrey looks frantically in the rear view mirror. Sandy turns around in fear. Jeffrey guns his car and races down the street.

SANDY:

Oh my God. What's wrong?

JEFFREY:

Frank!!

He swerves around the corner. Up ahead, a car is pulling out of a driveway.

JEFFREY:

(continuing; referring
to the car ahead)

Come on. MOVE IT!

Jeffrey swings hard around another corner and heads up a dark street, passing "Lincoln St."

JEFFREY:

I can't outrun this guy.

He floors the car and flies down another street very fast.

JEFFREY:

My father has a gun at home.

SANDY:

No.

JEFFREY:

Sandy. this guy is a killer!! I promise you.

Sandy turns back to take a look. Jeffrey swerves the car again; he bangs it off a curb as he rounds a corner. A hub cap goes flying off rolling

noisily down the street.

SANDY:

Try to get to my house. then my father can.

CLOSEUP ON JEFFREY

195. INT. WILLIAMS' LIVING ROOM - NIGHT

FLASHBACK:

He remembers Detective Gordon, the Yellow Man, at Sandy's house.

196. INT. BEAUMONTS' CAR/NEIGHBORHOOD STREETS - NIGHT

JEFFREY:

No!!

Jeffrey floors the car again. but the car behind him is fast and gains on him. It swerves back and forth in the rear view mirror. Now it swerves and roars up alongside Jeffrey's car. Sandy screams.

SANDY:

It's Mike! It's Mike!

Jeffrey looks over. It is Mike. Out of enormous sense of relief he starts laughing. He slows instantly and so does Mike.

197. EXT. BEAUMONTS' HOME - NIGHT

He pulls slowly up in front of his house, his head back laughing. Mike swerves his car in front of Jeffrey's and jumps out.

MIKE:

(out of the car; very drunk)

Hey come here, you stole my girl, you bastard. I'm gonna kick your ass, right in front of your stupid house.

SANDY:

... Stop it Mike.

MIKE:

(to Sandy)

You shut up. nobody's talkin' to you.

Hey who's that Jeffrey? Your mother?

Everyone turns and looks. Slowly out of the darkness comes a nude woman. It is Dorothy. She is totally in shock, bloody saliva is dripping from her mouth. She is bloody, swollen and bruised all over. She is totally different, drained of her sexuality. She has been ravaged.

JEFFREY:

Dorothy! ... Dorothy!

SANDY:

Dorothy Vallens?

JEFFREY:

Yes.

He jumps out of the car, gets a hold of her and helps her back. Mike comes after him.

MIKE:

(going for Jeffrey)

Hey, you ivy league shit. COME HERE!

JEFFREY:

(pushing Mike off)

Later Mike. I gotta take care of someone who's hurt here, in case you haven't noticed.

SANDY:

Mike, go home.

Mike's friends are dazed, watching Dorothy staggering beside Jeffrey. Mike steps back as Jeffrey puts Dorothy in the car. Jeffrey stands back up and glances at Mike.

MIKE:

(dull, very drunk)

Hey, I'm sorry. Hey.

Jeffrey gets into the car.

JEFFREY:

Yeah. okay, Mike.

Jeffrey shuts the door. Dorothy is sandwiched between him and Sandy in the front seat.

SANDY:

Take her to my house. My dad can get an ambulance faster than anyone. Do you have anything to put around her?

JEFFREY:

(starts the car)

No. Is Detective Gordon going to be at your house?

SANDY:

Probably not. no. Why?

JEFFREY:

OK. Let's get her over to your father's.

SANDY:

(looking quickly from
Dorothy to Jeffrey)

Right. Watch out for Mike, there.

Mike and his friends are getting in Mike's car. Mike is trying to start the engine. He does and clumsily throws the car in reverse. He screeches out and screeches to a stop. Then he guns away forward and shoots crazily down the road.

JEFFREY:

Here we go.

They drive off.

198. INT. BEAUMONTS' CAR/NEIGHBORHOOD STREET - NIGHT

DOROTHY:

(looking over)

Oh God. Jeffrey is that you?

Sandy looks at Jeffrey questioningly.

JEFFREY:

Yeah, it's me.

DOROTHY:

Oh God, Jeffrey. is that you? Oh God.

Sandy is confused. how do they know each other?

CUT TO:

199. EXT. WILLIAMS' HOUSE - NIGHT

Jeffrey and Sandy take Dorothy up the walk. Sandy opens the door.

200. INT. WILLIAMS' LIVING ROOM - NIGHT

They enter the living room. Mrs. Williams comes in from the kitchen.

SANDY:

(hurrying)

Is Dad home?

MRS. WILLIAMS

(shocked at sight)

No.

SANDY:

You better call him and get an ambulance too.

Dorothy is clinging to Jeffrey. Mrs. Williams goes to call.

Sandy moves closer. Jeffrey looks at Sandy and she returns the look.

DOROTHY:

(crazy)

Where have you been?

(screams)

Oh God. they hurt him, Jeffrey. Jeffrey, Jeffrey, Jeffrey, hold me. HOLD ME.

Oh God.

JEFFREY:

It's okay. it's okay.

DOROTHY:

(like a little girl)

My secret lover.

Mrs. Williams comes in.

MRS. WILLIAMS

The ambulance will be here in a minute.

I left word for John. The police are on their way.

DOROTHY:

(screams)

Don't get the police. Oh God, ...Jeffrey

I CAN'T STAND IT!! STOP IT. STOP IT.

LOVE ME,

She looks up at Mrs. Williams.

DOROTHY:

(continuing)

I opened myself to him. He put his disease in me.

She presses herself tight to Jeffrey.

DOROTHY:

(continuing)

Tell me its okay. I opened myself to
you. Okay, okay, okay, okay?

Mrs. Williams watches with confusion and worry for the hurt this is
causing Sandy. Sandy is crying now and turns away.

JEFFREY:

Sandy? ...Sandy, please.

MRS. WILLIAMS

I'll get a coat for her.

She leaves the room hurriedly.

SANDY:

(crying)

Jeffrey? .What's going on?

JEFFREY:

Shh. I'll tell you.

DOROTHY:

(quietly)

They hurt his head.

JEFFREY:

Who, Dorothy?

DOROTHY:

(whispers)

Don. help him. HELP HIM!! DONNY!!!!

A huge, roaring wind sound comes up.

Dorothy starts screaming.

201. EXT. WILLIAMS HOUSE - NIGHT

The SCREAMS DISSOLVE INTO a SIREN as it roars to a stop in front of the
Williams' house.

202. INT. WILLIAMS' LIVING ROOM - NIGHT

Dorothy clings to Jeffrey. Her eyes are turning a dull, milky white. The
effect is horrifying. She is in shock.

Sandy is still crying, while she moves back and watches Jeffrey. Jeffrey
turns to look at Sandy.

SANDY:

(crying)

I still love you Jeffrey.

Mrs. Williams comes to put a coat around Dorothy. Mrs. Williams is

shaking.

The Paramedics enter the house.

DISSOLVE TO:

203. EXT. WILLIAMS' HOUSE - NIGHT

The PARAMEDICS are loading Dorothy into the ambulance on a stretcher. Dorothy is moaning. A sickening, warm wind comes up and howls through the neighborhood.

JEFFREY:

I should go with her, Sandy.

SANDY:

Go ahead.

JEFFREY:

... Sandy?.

SANDY:

Go ahead!

Jeffrey turns slowly and gets into the ambulance.

INT. AMBULANCE - NIGHT

Jeffrey's head is very close to Dorothy's. Dorothy is saying something, mumbling.

DOROTHY:

Hold me, Don.

JEFFREY:

Don?. Where is he?

DOROTHY:

(straining her eyes to
focus on Jeffrey)

HELP HIM!! Promise me you'll help him!

JEFFREY:

I promise, Dorothy. I promise.

DOROTHY:

Hold me. I'M FALLING!

She bolts up screaming directly into Jeffrey's face. Her beaten face and milky eyes are a study in horror.

CUT TO:

205. INT. PAY PHONE - HOSPITAL CORRIDOR - NIGHT

Jeffrey finishes dialing.

JEFFREY:

Mrs. Williams?. Is Sandy there? Please.

(long wait)

Sandy? (pause) Sandy, please.

(he closes his eyes)

. forgive me. I love you.

CUT TO:

206. INT. SANDY'S ROOM - NIGHT

Sandy with red eyes in a darkened room.

SANDY:

(in phone, struggling
to keep from crying)

I forgive you. I just couldn't watch.

I love you Jeffrey. I love you. Is she
okay?. How horrible. What?

CUT TO:

207. INT. PAY PHONE - HOSPITAL CORRIDOR - NIGHT

Jeffrey on pay phone.

JEFFREY:

(in phone)

Please get to your father and send him and
the police to Dorothy's apartment right
away. Be sure your father comes. Something
is happening over there. They're hurting
someone. the guy she loves. Tell them to
hurry. I'm going over right now.

SANDY (V.O.)

No Jeffrey!!

JEFFREY:

Yes I'm going. I have to. I love you. I
will, believe me.

CUT TO:

208. INT. CAB - NIGHT

Driving through the night.

208A. EXT. APARTMENT BUILDING - NIGHT

Jeffrey arrives at Dorothy's apartment building and pays the driver. He gets out of the cab and looks around. No police. Quiet. The building looks just the same standing there in the dark. The dim lights in the front entrance. Jeffrey moves up to the front doors and enters. No one.

CUT TO:

209. DETECTIVE WILLIAMS' STUDY - NIGHT

Sandy is trying to get her father on the police radio.

SANDY:

(over the radio)

No. he only wants my father to come over. It's very important. he said someone was hurt and he wants Detective Williams there. well, find him!!

210. INT. STAIRWAY - APARTMENT BUILDING - NIGHT

Jeffrey slowly climbs the stairs. His shoes squashing the carpet make muffled crushing sounds as he climbs higher into the building. He arrives at the Seventh Floor and stops. A high-pitched whine can be heard faintly. It gets louder as Jeffrey crosses to Dorothy's apartment door. He gets his key out and inserts it. Turns it. With a loud click the door swings open and the high whine becomes piercing. He sees something and jumps back.

211. INT. DOROTHY'S APARTMENT - NIGHT

It is Detective Gordon, the Yellow Man, standing in the center of the room.

FLASHBACK:

He plays the look into the apartment again in his mind and again.

CLOSER ON DETECTIVE GORDON

Something is wrong with him. He is bleeding from the head. He stands almost motionless. in shock.

Jeffrey peers into the room again. He enters carefully and lets the door close behind him. He very cautiously moves forward into the room. Slowly he moves closer to a hideous sight. Standing in the middle of Dorothy's apartment is T.R. Gordon, the Yellow Man. He is in an extreme state of shock. He is bleeding badly from a huge wound at the top left of his head.

His eyes focused on something only his twisted inner mind see. Sitting in one of Dorothy's chairs is a dead man with no ears. only half-healed bloody wounds at each side of his head. A bullet hole in the center of his forehead. The T.V. is crushed in but it is turned on and it is the television that produces the high electrical whine. Jeffrey moves forward again and kicks the television cord out of the wall. The high whine stops

instantly. Silence except for the Yellow Man's labored breathing. Suddenly there is a loud "radio voice" coming from the Yellow Man's police radio which is turned "on" in his jacket pocket. Jeffrey's heart leaps and just as suddenly the Yellow Man throws his arms out wildly knocking a floor lamp to the ground and crushing out its light. Jeffrey's heart goes wild at this sight and he jumps back but the Yellow Man is silent and motionless again. The radio talks again.

RADIO VOICE #1

Get back and stay down.

RADIO VOICE #2

. It's apartment eight.

Music. LOVE LETTERS STRAIGHT FROM MY HEART. begins to play.

Jeffrey watches the Yellow Man and listens to the radio.

RADIO VOICE #2

(continuing)

I'm sending Jack and Pete to the roof.

It's.

RADIO VOICE #1

Hey.

Sounds of shots.

RADIO VOICE #1

(continuing)

He's shooting. from the second window.

RADIO VOICE #3

Stay in place.

RADIO VOICE #2

Jack. get up there quick. can return fire?.

RADIO VOICE #3

I think he's alone. but return fire to second window only.

Many shots.

We see Jeffrey's face in CLOSEUP.

CUT TO:

212. EXT. FRONT STREET - NIGHT

The real scene is before us. Police cars line the street along with a huge fire truck and several ambulances. Special police marksmen are crouched behind cars and behind a stone wall opposite Frank's building. Screams are heard from within and police radios blare. Shots are being fired into a black window. Once in a while a shot is returned. Two policeman are dead and one is being loaded onto an ambulance.

POLICEMAN #1

He hasn't fired a shot for six minutes.

maybe we got him. get on the radio. get
Detective Williams. ask him if we can
rush the son of a bitch.

A policeman runs off. more shots are fired into the building but none
are returned. The policeman comes running back.

POLICEMAN #2

It's in the works already. we're in
there. they're goin' down the back stairs
now. It won't be long. and they'll have
us rush 'em from here. one whistle and
we go.

Suddenly there is a long barrage of gunfire into Frank's apartment.
Then a loud whistle.

POLICEMAN #1

That's it. let's go.

Police race across the street to Frank's building.

213. INT. FRANK'S APARTMENT - NIGHT

Police kick the door in and rush into the apartment. It's empty except for
a large dog which has been shot. The dog growls and cowers back in a
corner. Every now and then it limps on bloody legs back and forth.

214. INT. DOROTHY'S APARTMENT - NIGHT

Jeffrey hears the radio. He hears the policemen talking at Frank's place.
He hears that Frank is gone. He decides to leave Dorothy's apartment.

JEFFREY:

(speaking to T.R. Gordon who doesn't
hear him because he's almost dead)
I'm leaving now. I'll let them find you
all on their own. find all this horror
on their own.

(whispers)

Good bye.

He goes out and closes the door.

215. INT. STAIRWAY - APARTMENT BUILDING - NIGHT

The door clicks shut. He makes his way quietly down the hall to the
stairway. thinking. He starts down the stairs.

JEFFREY:

So. Frank escaped.

He rounds the corner on a landing on the stairway and goes down another
floor. and another. At the next landing, something out the window catches
his eye. He notices a man get out of the car. He recognizes the man.
It is the well-dressed man he saw with the alligator briefcase. Jeffrey
watches the man come toward Dorothy's building. Then his eye goes back

to the man's car. It is Frank's car. He notices the man is carrying a police radio.

JEFFREY:

(to himself)

Frank's car. Is this man a cop? He has a radio!. So did Frank though and he's no cop. that's for sure. and he's driving Frank's car. who is he?

The man enters the building at the front entrance directly below Jeffrey. Jeffrey starts climbing back up the stairs. thinking faster.

JEFFREY:

What happened that day?.

216. EXT. FRONT STREET - DAY

FLASHBACK:

Jeffrey remembers Frank and the Yellow Man go into Frank's building.

217. INT. STAIRWAY - APARTMENT BUILDING - NIGHT

JEFFREY (V.O.)

They went in together.

218. EXT. FRONT STREET - DAY

FLASHBACK:

Jeffrey remembers the well-dressed man come out with the Yellow Man.

219. INT. STAIRWAY - APARTMENT BUILDING - NIGHT

JEFFREY:

and out came. No it couldn't be. But I think it is!! It's Frank!!

Jeffrey runs like mad up to Dorothy's apartment. He looks back once and sees the well-dressed man hurrying up the stairs.

CLOSEUP on well-dressed man's face. It is Frank, underneath a very good disguise.

Jeffrey has trouble getting the key out of his pocket. He fumbles with it and it drops to the floor.

Frank climbs the stairs.

Finally the key goes in and Jeffrey frantically opens the door. He rushes into the room.

220. INT. DOROTHY'S APARTMENT - NIGHT

The horror and strangeness of the scene within strikes him again. He rushes to the Yellow Man and takes the police radio out of his pocket. He runs into the back of the apartment - to the back bedroom where he crouches down behind a double bed.

JEFFREY:

(into the radio)

Detective Williams!! Detective Williams!!

DETECTIVE WILLIAMS

(over radio)

Detective Williams here. Is that you,
Jeffrey?

JEFFREY:

Yes it's me!!! Frank is on his way up
to Dorothy's apartment.

(thinks; hits himself in the

forehead; inner voice)

Oh no. Frank has a radio and is hearing
everything we say!!

(thinks some more - fast)

Detective Williams. hurry. I'm in the
apartment. hurry. I'm hiding in the back
bedroom.

DETECTIVE WILLIAMS

We're ten minutes away and moving as fast
as we can.

221. EXT. NEIGHBORHOOD STREET - NIGHT

Sandy runs frantically down a dark street. We see a street sign which
says "Lincoln."

222. INT. DOROTHY'S APARTMENT - NIGHT

Jeffrey drops the radio under the bed and runs back to the living room.
He leaps safely into the closet just as Frank opens the apartment door and
enters. Jeffrey freezes with fear in the darkness of the closet. Frank
is smiling.

FRANK:

(calling pleasantly in the direction
of the back bedroom)

Hey neighbor. shit for brains. You forgot
I have a police radio. I know where your
cute little butt is hiding. Here I come!
Ready or not!

He starts down the hall to the back bedroom. The police radio which
Jeffrey planted under the bed and Frank's radio both start broadcasting.
Frank turns his radio off - now only the one under the bed plays.

FRANK:

Hey fuck. I can hear you radio! .Hey
you stupid fuck. you got about a
second to live.

Jeffrey watches Frank reach inside his coat for his gun. He watches Frank sneak to the back bedroom area. Jeffrey turns and looks at the Yellow Man. He gets an idea. He quickly rushes out of the closet - feels inside the Yellow Man's coat for his police gun. It's there. He gets it but it causes the Yellow Man to moan and leap some in another almost death-spasm. Jeffrey takes the bloody pistol and races back inside the closet frantically catching his breath. Just then he hears Frank in the back room.

FRANK (V.O.)

(helium voice)

Hey pretty pretty.

Jeffrey then hears three or four shots - deadly sounding coming from a pistol with a silencer attached.

FRANK (V.O.)

Hey fuck, where are you?

Jeffrey sees a furious Frank come storming out of the back room and come slowly up the hall - directly toward him.

Jeffrey raises his pistol - very slowly. Frank enters the living room. He looks around. The Yellow Man moans. Frank makes a face and blasts the remainder of the Yellow Man's head away and this time the Yellow Man falls dead to the floor. Jeffrey tenses in the silence which hangs in the air. Frank looks to the kitchen. all around the living room. He looks at the closet. He smiles - he slowly goes right toward Jeffrey - smiling.

Jeffrey points the pistol. His finger moves to the trigger. He squints his eyes. He doesn't want to kill a man. any man. Frank comes right to the closet door and throws it open, when Jeffrey hears Sandy scream.

SANDY (V.O.)

Jeffrey!!

Frank and Jeffrey lock eyes as Jeffrey pulls the trigger. He yells Sandy's name and Frank's head is blown off.

We see Sandy's frightened face. We see policemen racing up the stairs in Dorothy's apartment.

223. EXT. APARTMENT BUILDING - NIGHT

We see cop cars with lights revolving, radios blaring.

224. INT. CONFERENCE ROOM - POLICE STATION - NIGHT

The large room is crowded with policemen and members of the F.B.I. Everyone is talking excitedly. Jeffrey and Sandy are sitting by Detective Williams in wooden chairs near the center of the room. We hear bits of conversation.

DETECTIVE WILLIAMS

(to Jeffrey)

Because of your information I alerted internal affairs to check out Detective Gordon. I had to keep on with him as if nothing was different. He slipped off on his own when he found out we were going to raid Frank's place.

JEFFREY:

Does Dorothy know her husband is dead?

DETECTIVE WILLIAMS

Not yet.

JEFFREY:

Oh my God. Is her son OK?

F.B.I. MAN

We're looking for him. In your opinion, why did Frank kidnap Dorothy's son and husband?

JEFFREY:

He became obsessed with her. She hated him. He had to have her. He kidnapped them to control her. to make her do things. Then she wanted to commit suicide so he started cutting off ears as a warning to her to stay alive. I'm not kidding. Frank loved blue. blue velvet. He had to have Dorothy cause her whole life was blue.

F.B.I. MAN

You seemed to see some very interesting things on your little escapade with Dorothy Vallens.

JEFFREY:

Yeah. I guess I did.

(He turns to Sandy
with a worried look)

What's going to happen to me?

F.B.I. MAN

We're going to leave that up to Detective Williams. I'll tell you though. you're okay. you shot a real son of a bitch.

JEFFREY:

Yeah. I sure know that. Yeah, but how many more are out there?

FADE TO BLACK - DARKNESS

225. EXT. BEAUMONTS' BACK YARD - DAY

A huge low roaring sound comes in.

SLOWLY WE COME UP OUT OF A HUGE DARK HOLE. We see we are rising out of an ear but still among the crevices. They look enormous. We move up and float above the ear and traverse across a cheek to an eye. Jeffrey's eye. His face is bathed in light.

All sorts of springtime-in-the-garden sounds are heard.

We suddenly see that Jeffrey is sleeping in his back yard. Detective Williams is with Mr. Beaumont working in the garden in the distance. The sprinkler is turning. Sandy comes out on the back porch and calls.

SANDY:

Jeffrey. Lunch is ready.

Jeffrey opens his eyes. He looks around confused for a moment. He sees Sandy.

JEFFREY:

Okay. I'll be right in.

Sandy goes back inside. Suddenly, a big red ROBIN chirps loudly above.

Jeffrey looks up at it sitting in the cherry tree. The Robin and Jeffrey seems to exchange a special look.

Jeffrey smiles up at the fat bird.

He gets off the lawn chair and walks away from us toward the back door of the house. As he passes his father and Detective Williams:

JEFFREY:

How ya doin' Dad?

MR. BEAUMONT

(distant voice)

Hey Jeff. I'm feelin' so much better.

JEFFREY:

Good deal Dad.

He and Detective Williams share a smile.

226. INT. BEAUMONTS' KITCHEN - DAY

Jeffrey enters the kitchen and sees Sandy standing with Aunt Barbara by the kitchen window. Beyond, in the living room Mrs. Williams and Jeffrey's mother turn toward the kitchen when they hear the screen door slam.

A large Red Robin has just flown down to the window still carrying a big bug in its mouth.

SANDY:

(Referring to the bird)
Look Jeffrey.

JEFFREY:

(As he joins Aunt Barbara and
Sandy to look at the robin)
Yeah. I just saw him outside. Maybe
the robins are here.

AUNT BARBARA:

I don't see how they do it. I could
never eat a bug.

JEFFREY AND SANDY

(smiling)

It's a strange world, isn't it?

CUT TO:

227. EXT. FLOWER GARDEN - DAY

Yellow tulips sway in a warm afternoon breeze.

DISSOLVE TO:

228. EXT. SHADY STREET - DAY

A bright red gorgeous fire engine is moving very slowly down the street.
We MOVE IN to see the happy face of a FIREMAN.

DISSOLVE TO:

229. EXT. CROSSWALK - SHADY STREET - DAY

A very clean uniformed, smiling POLICEMAN with arms outstretched allows
clean happy SCHOOL CHILDREN to cross the street safely.

DISSOLVE TO:

230. EXT. TREE - DAY

A songbird SINGS in a tree.

We are in a beautiful park. Slowly we move down and a little hat with a
propeller comes into view. The hat is on the head of a small child who is
dancing slowly toward Dorothy. She is laughing. When the boy gets within
arms reach they embrace. We move close to Dorothy's smiling face. Tears
of happiness come into her eyes, but there is still a distant look as we
hear Bobby Vinton sing the last lines of his song.

"and I still can see Blue Velvet through
my tears."

Blue Velvet dissolves in and takes over the image.

THE END: