Blue Velvet - The Screenplay

B L U E V E L V E T

screenplay by
David Lynch

FADE IN:

FOLDS OF BLUE VELVET DRIFTLATE FORM SO SLOWLY.

WITH TITLES

DISSOLVE TO:

1. EXT. NEIGHBORS' FRONT LAWN - DAY

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

DISSOLVE TO:

2. EXT. TREE - DAY

A completed SWING in the tree.

DISSOLVE TO:

3. EXT. CROSSWALK - ORANGE 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. ORANGE 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. NEAMONEYS' 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 showing water droplets sparkling in the light.

This is slightly SLOW MOTION and DREAMY.

DISSOLVE TO:

7. EXT. NEAMONEYS' 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 DOWNWARD under the grass, now as if in a dark forest.

SLOWLY MOVING THROUGH.

The grass is like great timbers.

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

FADE TO:

8. EXT. NEAMONEY'S FRONT LAWN - DAY

MR. NEAMONEY 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. NEAMONEY

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. NEAMONEY

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

Water soon comes out of the woods and there is a LOUD HISSING NOISE of water under pressure.

CLOSEUP - HOSE ON HOSE

Loud HISSING NOISE.

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

CLOSEUP - MR. NEAMONEY
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. Neamoney seems to be in tremendous pain.

CUT TO:

9. INT. NEAMONEY' LIVING ROOM - DAY

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

CLOSEUP - MRS. NEAMONEY

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. NEAMONEYS' FRONT LAWN - DAY

CLOSEUP - MR. NEAMONEY

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

No sound is coming out.

WATER SOUND is loud.

WIDER - MR. NEAMONEY

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

He meddles over and looks at Mr. Neamoney on the ground.

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

11. EXT. GREGG'S HOUSE - DAY

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

GREGG'S MOTHER
(VOICE-OVER)
Gregg. Billy's waiting for his teddy.

She then turns to look out.

GREGG'S MOTHER
(VOICE-OVER)
GREGG! Billy's waiting for his teddy, honey.

CUT TO:

12. EXT. NEAMONEYS' FRONT LAWN - DAY

GREGG'S MOTHER V.O. 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.)
WHAT?

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. Starlets 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
Mr. Disappointed to the max's over a little while ago. I'm getting very tired of waiting - can't go find him.

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

We MOVE INTO the face of JEFFREY. He is tinking behind a Furnace. He is fascinated by a light hayond 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. Jeffrey is fascinated by the light in the darkness behind the boy and the girl. Each time he hears his name the camera zooms in closer. The boy is the bearing 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 puts further 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.

He 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. Louise and the college student follow 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. NEAMONEY'S BEDROOM - NIGHT

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

MRS. NEAMONEY
I mean, for good, Jeffrey.

CUT TO:

19. INT. PHONE/HALLWAY - COLLEGE - NIGHT

CLOSEUP - JEFFREY

JEFFREY
Mom, I can't. Mom. Not right in the middle of the term.

CUT TO:

20. INT. NEAMONEY'S BEDROOM - NIGHT

MRS. NEAMONEY
Mom looks very tired and pathetic.
Jeffrey, honey. Your father's condition is serious. It's going to rest so much. I'm sorry, I know it's hard for you in school. I'm calling you this one, so that you can get your things together and come home. I'm sorry, Jeffrey. I don't 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. NEAMONEY'S BEDROOM - NIGHT

Mrs. Neamoney hangs up her phone. Just next to the phone traveling into a shadow in a stoned terrorist.

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 throws 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 miss it. I really can't. I love you, Jeffrey. I love 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. No better girlfriend. I love you, Jeffrey. I'm sorry, I can't, okay. I love you. I'm sorry, Jeffrey.

JEFFREY
I love you too, Louise. Same to. 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, she 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 calling out to him with his attention. He finally joins them and kisses his Mother, then his Aunt.

JEFFREY
Hi Mom. Hi Aunt Barbara.

They All LIN hello.

MRS. NEAMONEY
Jeffrey, is that everything? Where's all your things, Jeffrey?

JEFFREY
This is it.

Mrs. Neamoney looks at Jeffrey.

JEFFREY
I left stuff 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. NEAMONEY
He's alright. He'll tell you on the way home.

27. INT. NEAMONEY'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. NEAMONEY
He has been in intensive care and they think there's some sort of clot, or tumor, or something. He's been in a coma for a period of twelve. In the meantime, he looks pretty good, but there are problems. They think he may have to stay in the needs rest, at least. You know, he's been through tremendous, Jeffrey.

AUNT BARBARA
They turn down the A & P, Jeffrey. Did you see that?

JEFFREY
Aunt Barbara that was 5 years ago.

CUT TO:

28. EXT. NEAMONEYS' HOME - NIGHT

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

CUT TO:

29. INT. NEAMONEYS' LIVING ROOM - NIGHT

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

AUNT BARBARA
Home again, home again, jiggity 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 closes the hallway door. 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.

CLOSEST - 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 (O.S.)
(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 you to see your father. I'll be back early enough 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. Be choice it's a bedridden for you.

JEFFREY
What?

MRS. BEAUMONT
It would be too much for him. Or please let him think he is down, that you're home just to see him.

JEFFREY
Thanks a lot, Mom.

MRS. BEAUMONT
Jeffrey, Nobody wanted you to leave school and come to Lumberton yours, 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:

32. 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 pears into the room. Jeffrey does too.

33. INT. HOSPITAL ROOM - DAY

All he can see are curtains surrounding a bed and stacks of medical equipment. 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 bedridden right now. Be very careful for him. All clear, you do the talking and moving. He knows you're here. Don't let him see you cry. It would be likes the idea of you seeing him like this.

Nurse Cindy goes to the back. 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.

There we see Mr. Beaumont. He has numerous tubes and needles going into his arms and chest. Nurse Cindy adjusts a pillow behind his head perfectly still. Nurse Cindy picks up a tray and leaves.

JEFFREY
(shocked but concealing it)
Hi. Dad.

MRS. BEAUMONT
(speaking as plainly as possible, like talking to a moron)
Say dad.

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

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

MRS. BEAUMONT
(lips moving but hardly any sound)
ah ah.

JEFFREY
Are you feeling okay?

MRS. BEAUMONT
(a moan mumbling)
oh ah ooo

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 look away.

MRS. BEAUMONT
(mumbling the words under strain)
Good to see you, son.

JEFFREY
(holding back tears)
It's good to see you, Dad.

Jeffrey squeezes his father's hand.

34. EXT. GALAXY 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 landscaping design - 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 on ear here 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 into it. Again, he stands up and looks around.

IN THE CLOTHES, 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:

35. 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 on 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 Lincoln. My father owns the Hardware Store - 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've asked me to stay home from school. I was over at the hospital this morning and I was going home and in the vacant lot I found something. Some healed thing. I found an ear.

DETECTIVE WILLIAMS
(matter of factly)
You HAD 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
(pleasant)
That very 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 on 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 I wouldn't bring a jaw or let's say, a hand, in such an ear, we would assume that there was a corpse, however, a finger or an embedded ear-lobe may well be all we ever find.

JEFFREY
What can you tell about the person from the ear?

CORONER'S OFFICER
Well, when the tests are done, quite a lot. Age, race, sex, and even the blood type of some off a dead person. Right now, I know what you know. It's a real human ear. The skin is very pale and very soft.
, also. It looks like the ear was cut off with scissors.

40. EXT. GALAXY 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
Look, I know this whole story isn't going to be pleas and I'm going to ask you to consider all you've heard strictly confidential. I'm not talking about 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 mysterious crime wave.

INSERT T.V. SCREEN

A series of murders are being discussed and a police drawing may 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 MERTRAM please. Louise?
-- is this Louise?
(very happy)
Yeah? How are you? He's okay. is the
(very serious)
I miss you so much.
(very happy)
What have you been up to?. Louise, I don't know. I've got to see how my father is doing. I promise I'll call you later. When did he ask you to that?. Look. I can't stop you. Go ahead. Just go ahead and do what you want. I don't care. Louise, stop trying to explain everything. Just do it. Isn't talk again in a couple days. I don't know. I'm busy. I'll call. Love you. Goodbye Louise. Goodbye.

Jeffrey sits alone in his room, thinking things over.

FADE DISSOLVE TO:

43. INT. CORONER'S OFFICE - NIGHT

CLOSE UP - EAR IN MEDICIAL'S DISH

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

FADE 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
(turning 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 ominous MUSIC plays low and slow.

Some of the houses have a few lights on, some are dark. Some windows have a blue ominous blue flickering light, indicating the television is on inside.

Jeffrey continues walking through the night. In the towns, the shadows occasionally 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. My name is Jeffrey Beaumont. Is Detective Williams in?

MRS. WILLIAMS
Oh, yes, Jeffrey. Come in. He'll be back
any minute. You're welcome to wait.
It is warm!

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
Well, if you get 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
bore 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
Well, I baked chocolate cake. Sorbae
Sister makes it dark, real good.

JEFFREY
Yeah, okay.

49. INT. WILLIAMS' LIVING ROOM - NIGHT

Out in the living room, DARRY WILLIAMS and his BOYFRIEND, MIKE DREA, 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)
Jeffrey, this is my daughter, Sandy, and
her boyfriend, Mike.

They all say "HI" to one another.

SANDY
Mike's gotta go.
I'm sorry, but
Nice to meet you.

MIKE
Yeah, nice meetin' yah.

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.)
Ewe!

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 family. 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: on radio)
Detective Williams here. yeah. Call him
back and tell him I'll be there in a minute.
(turns off radio, turns to Jeffrey)
Well, Jeffrey, you found something which is
very important to us in our investigation.
I know you must be curious to know more.
(betweenthe middle of his back)
But, I'm sorry, I can't tell you. I'm not
you not only not to tell anyone about your find, but also not to ask more about the
investigation. I'm sorry, Jeffrey, I can't,
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
Well, I'm curious, too. 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
his face and he stares)
I'm sorry Jeffrey. That's the way it has to
be. Anyway, I'm here you be 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
Me 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 into 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
(coy)
I just guessed 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, 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
You in 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've picked up from the conversations in my
father's office. You see. there's no corpse
in the morgue missing an ear. and it did come
from a woman. I know that from talking to
Coroner's Office. The garden is unknown.
There are a couple of cases I got mixed up on,
I guess. Some other people were also also
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
Other people 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 a boarding house. Close to
close to your house and also close to the
place where the ear was found. There is
also a Bosinesm man over by the Franklin
factory district that was questioned and
a doctor. and some others.

JEFFREY
Were all these people questioned this
morning?

SANDY
No. this has been going on for some time
. several months. About six months ago.
Some people were brought in for questions
the first. They were from people who were
reported missing. They never found one
complete body. only parts.

JEFFREY
You come from a missing person maybe?

SANDY
Maybe so.

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

SANDY
Yeah. It's close by. that's what's creepy.
Close to your house and close to the
couple of deaths. 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
(coy. 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
(looking toward building)
That's the building. I live on the
fourth 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 businessmen.
The doctor left town. The woman
disappeared. left his whole business and
family. his wife and her kids. They think
he's been murdered.

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

SANDY
(shrugs. shows off
(play curious walking)
What are you going to do now that you're
home?

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

SANDY
Golly, it must be kinda rough.

JEFFREY
It's not bad. but it's bad enough.
(they walk a little further
(Jeffrey points to a house)
I used to live a lot of that there and who
the biggest temper in the world.

Jeffrey and Sandy both laugh.

JEFFREY
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 WHOLE town, haunting yet warm, plays over.

57. EXT. WILLIAMS HOME - NIGHT

They arrive back at Sandy's home.

CLOSE 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 wall.

JEFFREY
(continuing)
I guess I'll see you sometime.

SANDY
Yeah 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 MESMERIZING CHORUS OF MUSIC wall 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 pulls out to an old black man who works in the store.

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

Ed peers into the back room. Spots Jeffrey.

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

JEFFREY
Sickness Ed. Thanks.

CUT TO:

59. EXT. BEAUMONT'S HARDWARE STORE - DAY

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

CUT TO:

60. INT. BEAUMONTS' 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 of the school. Jeffrey is looking for Sandy Lewis and sees a few 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
Okay, 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 know Mike's got some sort of sports
event in the afternoon.

SANDY
Gosh, 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.

JEFFREY
Alright, now tell me. What is it?

JEFFREY
There are opportunities in life for gaining knowledge and experience. sometimes, in exchange for a little money, you can do a job. I got an opening. I'll tell a person could learn a lot by getting into that woman's apartment. you have. Sneak in and take and observe.

SANDY
You said it was a strange world. and you're the strangest part of it. Are you sure you don't want to be a detective in market. This great on the orange.

JEFFREY
Settle down. I have a plan which I think will work. There is very little for you to do. Just a little bit of work. 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
(excited excited)
Alright. the first thing is to get into her apartment and open a window that I could crawl into later.

SANDY
Okay, then are you going to do that?

JEFFREY
I'm sitting on 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'll spray the apartment for bugs. In the meantime 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
I'm in a Jehovah's Witness. I have a few "Esquire" magazines for you. You don't have to hage her very long, a few seconds is all I'll need. Maybe three?

SANDY
Gosh, Jeff, 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 works out, we can go on from there. 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
I can't 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 don't want to find a good window. (aside)

SANDY
Alright.

JEFFREY
Let's go.

64. EXT. LINCOLN STREET - DAY

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

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

SANDY
Mr Barbar. Dorothy Vallens, Seventh floor. look on the mailbox for her number, height boy.

JEFFREY
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 mailbxes 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 hair and a pale face. Her eyes are tired however, she looks a bit tired and a bit frumpy in an old housrobe 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 looks directly at and then. 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 bag on the counter. He a and gets a look at it just as the front door shuts. He snaps things up and gets out.

JEFFREY
(to Dorothy)
That maybe do it.

DOROTHY
Yeah.

69. INT. STAIRWAY - APARTMENT BUILDING - DAY

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

SANDY
Are you alright?

JEFFREY
Yeah. isn't it get outta here. What happened?

As they go downstairs,

SANDY
I was 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 I'm pretty sure I'm. I didn't have time to get a window, but I found this bag!
(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
Go. what's next?

JEFFREY
Pretty clever. Are you game for more?

SANDY
I saw you. alone I goofed up this one.

JEFFREY
You didn't good it up, but. you still
Want to see what happens next?
It's Friday. do you have a date tonight?

SANDY
Yes. I do.

JEFFREY
Well, it's Friday night and you've 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
and the pin ball wark, 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
tomorrow afternoon. I'll meet you then.
Afterwards he can go out with the guys.
I'm pretty certain I can get 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 "Blue Club." It's on Ocean.

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
be home. I'll meet you. 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

DESOLVE T.O. 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. CHEEK
I'll take care of you, Florence, 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. CHEEK
Good.

MRS. BEAUMONT
I feel fine.

DR. CHEEK
That's not the point. You've under a great
strain. Mrs. Beaumont. don't overdo it. don't
be foolish.

Jeffrey enters the room - to say goodnight.

JEFFREY
Good evening. 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 see 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 stones 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 a while, see if we can get her alone somewhere 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 classy night club on the outskirts of town. It has a dirty road-crossed 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

DARKEY MAITRE D'
Good evening, sir.
Good evening, ma'

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

DARKEY MAITRE D'
Surely, come this way.

They follow him and are seated.

WAITRESS 1
May I get you something to drink?

JEFFREY
I'd like an ice-cold Heineken.

SANDY
(she might as well)
That looks good.

JEFFREY
Two.

WAITRESS 1
Two Heinekens, thank you.

The Waiter of leaves.

On stage a RED COMIC is telling jokes. The jokes are tailored for this kind of audience-very crude. 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
(frustrated 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 experiance.

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 his stand-up microphone and a HANDSOME PIANIST, a BASS PLAYER, and a DRUMMER are on stage.

M.C.
(very low key)
Ladies and gentlemen, The Slow Lady.
Miss Dorothy Vallens.

There is quite a round of applause, some 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. Jeffrey cuts the engine.

It is very quiet. Both are looking around to see if anyone is out or watching. Jeffrey tries to look up at the front windshield to the apartment to see if there is any light or movement in the apartment. 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 drive home alone. I'm not going to drive you home. Can you drive this car?

SANDY
Yeah. But...

JEFFREY
Leave it in the front of your house for me.

SANDY
O.K.

JEFFREY
Could you wait a little while. this key may work.

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
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 perver.

JEFFREY
I'm on a mission 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 702. 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. Once he finds his way around. He checks on the closet to hide in. Drawer before he goes in to the closet. He quickly checks the drawer and then goes to the bathroom. He moves 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. He stares at the hat and then turns and goes back to the bedroom closet. He returns to the closet. Once inside, he checks out how much he can see. He turns and looks out the window of 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 "11:17."

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

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

84. INT. DOROTHY'S APARTMENT - NIGHT

In the closet, Jeffrey shakes his shoulders and moves around some to relax his muscles which are getting tired. Again, he takes several deep breaths. He looks at his watch - it says 2:15.

JEFFREY
(to himself)
Oh my, hurry up Dorothy. Come on! and I
don't know what. It's was it mean.

Jeffrey leaves one 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
Relaxes.

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 RUSHES 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 hurls toward the closet. He flies inside it and is managing 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 (O.S.)
(we're watching Jeffrey trying to
control frightened breathing in
the closet)
Thanks Johnny, see you tomorrow. You want a drink, or something?

JOHNNY (O.S.)
I better get back. thanks anyway.

DOROTHY
Goodnight.

JOHNNY
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 overheard:

DOROTHY
(on the phone)
Hello. yes. yes sir, Frank. Let me
tell you something about Frank. I like
to sing Blue Velvet. Don't it's okay.
Don't worry. Don't. can you hear me?
Frank, I'm singing Blue Velvet. Can you
hear Sandra Lee? Frank?! What's the
matter with him? I know. Where? Okay. in
Las Vegas. I'm sorry. Honey loves you.
Okay Frank, sir.

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

DOROTHY
(to herself)
Frank, you are 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 it in a drawer. She sits down and chews her nail again, muttering "DON PERCIVAL LOVE." She sits back down and chews her nail again, listening to the MUSIC; she starts to cry. She stops herself and takes the metal 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 to the bedroom.

Jeffrey can't see her too well now. She takes off her panties in the bedroom. She is one 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 his again. He quickly moves back into the closet as far as he can.

She opens the door, reaches in and pats 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 RUNNING.

He HEARS her WALKING ALONG. Now he can see her. She sits down on her bed and lights a cigarette. She stares at the door to the closet. She looks at the closet strangely, her head 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 pointed pointed right at him. Then she realizes that SOMEONE IS REALLY THERE, she SCREAMS ONCE, very loud.

DOROTHY
(scary scream, then)
Jeffrey, Jeffrey what? GET! Put your
hands up, on your head. GO ON! Get down
on your knees - GO ON! What are you
doing here, Jeffrey? 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's 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? Say, I've seen you before.

JEFFREY
I spraped your apartment. I took your bag.
But I 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)
Well, it rang. You picked it up. You wanted to
talk to someone!. Donf. and little Donny.
You said something about Ronnie irvan you.
Then you hung up. You wanted to talk
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
Why didn't you have you sneaked into girls'
apartment and watched them undress?

JEFFREY
(quietly feeling guilty)
Never before this.

DOROTHY
Don't you like it if someone sneaked into
your apartment and watched you.
I gets an idea!
Get undressed. I want to see you.

JEFFREY
No. Come on.

DOROTHY
Come on 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
(nervous, 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
(whispering, frantic)
Shut up. Hurry! Go in the closet. Don't
say anything or you'll get killed. I mean
it.

PANICKED to insert books on 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 sensuality - a "bomb about to go
off" presence.

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

DOROTHY
Hello, baby.

FRANK (accusal, condescending)
Shut up. it's daddy, shithead.

DOROTHY
Hello, daddy.

FRANK
(sez"i-yor-remember"
(mimicking Dorothy)
- my brother.

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
(accepting 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
pocket and pulls out a small balloon filled with helium. He ties the
balloon and places the mask over his nose and mouth. The balloon is
filled with helium, which makes Frank's voice very high and strange
sounding. You result is frightening.

FRANK
(high voice)
- sunny.

Dorothy jumps. She keeps looking at the ceiling.

FRANK
(continuing, with high voice)
- sunny!

DOROTHY
(frightened)
- sunny's here.

FRANK
(high voice)
Baby wants to fuck.

Then, Frank's voice goes to normal.

FRANK
(normal voice, but loud - like
a man talking to a woman)
GET READY TO FUCK!

Frank goes to Dorothy and bends down in front of her. He takes one more
sucp 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 fondling her breasts as he sucks and kisses the
velvet.

Dorothy is very frightened but she is getting her in spite of her fear.
Then Frank, in a sort of sickening way, pulls Dorothy down to rug. He
warms 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 -
still using the helium voice - kisses her breasts and sucks on them and
fonds her breasts in a strange, compulsively, timidly sickening way.
Dorothy is moaning. Frank is breathing very heavily. He fonds her crotch.

FRANK
Don't look at me!!!
(heavy breathing)
Daddy's home.

He starts stuffing the robe in his mouth now and he goes on top of Dorothy.
He starts humping her and pulling her robe body up and down him. Farmer
Frank is fucking Dorothy in a sickening way. Dorothy's head is falling
back. You can see Jeffrey blurred in the distance - in the closet.
Cautiously, she looks sideways at Frank.

FRANK
(screaming)
Don't look at me!!!

He slaps her on the face. His nose is running and he's sniffing some from
the helium. He is sweating. Dorothy's head falls back and the robe is
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 and stands in the dark. Dorothy is sobbing. Frank is 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 -
it's too far away. Dorothy lies on the floor, her robe pulled over her
nose. 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 shoulder. Dorothy 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 down.

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

DOROTHY
Don't

JEFFREY
No.

DOROTHY
Come on. I'm scared. Hold me.
Please.

Jeffrey turns to her. He strokes 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 fuck?

JEFFREY
(hesitates)
Yes.

DOROTHY
Can my breasts? . fuck?

Jeffrey looks.

JEFFREY
Yes.

DOROTHY
Can my nipples?

JEFFREY
Yes.

DOROTHY
(whispering)
You can bite them if you want. Pull 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 fonds her
breasts. They both are getting very hot.

DOROTHY
Fuck me.

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

DOROTHY
You can bit me, if you want to.

JEFFREY
No. please. I won't.

Dorothy arches back and shoving 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 finishing 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 at the swirling water. It looks like an ear swirling 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 feathers blood.

Jeffrey suddenly remembers mentally Frank's high falsue 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
(mean voice)
Don't tell me he is Santa Claus who has left a present for Dorothy? What was it? An ear? Another ear???
(to shocked Dorothy)
What was it?

DOROTHY
(strangely - extremely frightened
- sou that Jeffrey may have left in)
Do you know?

JEFFREY
No.

DOROTHY
(breathing heavily, strangely)
You sure?

JEFFREY
What is happening?

DOROTHY
Maybe you don't know. I know you though. You're Jeffrey Beaumont and I know where you live. 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'm sorrow go.

DOROTHY
Oh Jeff, I can't let you get 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?
(laugh)
Funny that think it would be fun.
(strange smile)
Maybe I will kill you later now, I can't spot 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 roughness)
Is it

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, looking back over his shoulder at Dorothy who is still in 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 angry hundred glare of Frank's. Suddenly he remembers the photograph that Dorothy hid. He picks up the pillow and sees a picture of a man and woman. The woman looks like Dorothy and the man looks like a gangster. 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 wooden and he hears creaking 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. 2:30. He feels so confused, ambivalent, so uneasy. He mentally worries about what he's gotten into.

99. INT. BEAUMONT'S LIVING ROOM - NIGHT

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

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 Bertham, please. Okay.
(pause)
Lulu?, Jeffrey. Hi. What's up?
(pause)
Wonderful! Great night! Louise! Are you kidding?
(long pause)
Well, I'm sorry 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. BEAUMONT' HARDWARE STORE - DAY

Jeffrey's drinking a cup of coffee behind the counter in the store. Mr. Beaumont is standing at the back of window and sets the cup down. He clasps his hands behind his back and begins pacing up and down.

JEFFREY
(to himself, not loud)
How can I help her? I can't tell her to go to the police because I don't know the police. She has my address. She can go there. If she has to. I'll tell her. and
(pause, thinking of Dorothy)
Where the hell is Don? - maybe he dead.

Jeffrey dials the phone.

JEFFREY
Hello, Sandy. Brilliant!. This is Jeffrey Beaumont. Fine. Okay. Is Sandy there? Okay. Hi Sandy. Can you talk? No is?. Okay. Well, I'll call back later. It isn't okay. I'll call you about it. Listen!. Tomorrow night? Seven o'clock. Okay. Tomorrow night. I'll be at it 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 CLOSEUP.

JEFFREY (V.O.)
This is what my father's disease looks like?

DR. CHOIE
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. "SLAM CLUB" - NIGHT

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

104. INT. "SLAM 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 iced-tea Daiquiri.

MAITRE D'
Yes Daiquiri, certainly, sir.

Jeffrey surveys the place after the Maitre d' leaves. It is very dark and seedy 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. It his hand he holds a small piece of blue velvet cloth with his fingers. Again her first number, "Blue Velvet", segues into "BLUE VELVET". This song she sings mainly to Frank. When she sees Frank continues watching Dorothy and everyone else applauds loudly.

Jeffrey drinks up his Daiquiri and goes back outside.

EXT. "SLAM CLUB" - NIGHT

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

DISSOLVE TO:

106. EXT. "SLAM CLUB" - NIGHT

Traffic roars past Jeffrey and in the distance several people exit the SLAM CLUB. Among them are Frank and his friends. They get into a black 1950 Ford and roar off into the night. Jeffrey is shocked. Now the highway. Jeffrey starts his engine and notice not other car. He has to pop 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. Jeffrey sees a sign for Lincoln Park and a sign for Pacific Coast Highwaytion. 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 woodsinding factory. They disappear within. The exterior lines above have loudly.

Jeffrey gets out of his car and walks up the deserted street. He reaches the building and stares at the mailboxes. Frank's name is not on them. He looks at the license plates - walks a few paces ahead and then enters 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 2E.

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
(not 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 score to 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 goes the engine and leaves. Jeffrey waits till Frank is safely gone.

JEFFREY
(speaking not 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. HALLWAY - 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 SHOUTS:

JEFFREY
No, not 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, what/ya want?

JEFFREY
I, uh.

DOROTHY
(still crying)
I saw you in my closet tonight.
(a little laugh)
It's crazy, I don't know where you name 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
stomach and walks to the door. She opens it and there is a young man.
It's the man with the Yellow Sports Coat - tonight he's wearing a purple
sports coat and light blue double belt pants. His eyes are glazed and his
face is broken out in a sweat.

YELLOW MAN
Frank home?

DOROTHY
Frank's not 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 nearly loaded tonight.

YELLOW MAN
(sarcastic tone)
Yeah, maybe so. Frank's got me, and you,
and really it's all thanks to Dee. isn't
it?.Dorothy?.Dee?.Dee?.Dee?.Dee?.
.was she started fucking my mind with drugs.

DOROTHY
Oh he forced you, huh?

YELLOW MAN
He's the informed dealer though who wanted
to turn himself in. he's the one that caused
the trouble. I'm trying to do a real good
good. I just feel so lovvy.I'm supposed to
be here watching you.why.we's.I.be here
.Dorothy.Dee.Dee.Dee.Dee.Dee.Dee.Dee.I've
lots of pie " let me give you the real
thing. let me set my whistle, baby.

DOROTHY
(real, but real mad)
Stop it right now. 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 shuts it. Jeffrey
comes out of the closet...

JEFFREY
(looking softly)
Nice guy. .She's hot

DOROTHY
She'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
(sobbing)
Oh God !!!!!! Why can't I just die.

JEFFREY
(gently, soothing her)
There you go again. stop saying that.
You can make it.

DOROTHY
I can't. I can't. You think you know
it all.

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)
Shhh. Okay. Just don't. just be
with me.
(now very strangely)
Jeffrey. I want to ask you. 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. Dorothy and Jeffrey are on the roof. Dorothy is in a panic and
leads Jeffrey through the stairways to the edge of the building. A very
sad fuzzy version of "Somewhere over the Rainbow" - creeps through the
wind.

DOROTHY
(as she starts down)
Look.

JEFFREY
(turning to her quickly)
No.

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

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

He moves closer to her.

JEFFREY
(continuing)
Who is Dee?

DOROTHY
(very crazy and angry)
Dee?. 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 want to help you. You said do I
let girls sneak into my house. You have
where I live. if you want to. come to
where I live. I.I.I

DOROTHY
Dee? Dee? Maybe I'll need to. you like
me, huh?

JEFFREY
Yes.

DOROTHY
(whispering)
.is .Jeffrey just want me? I'm going to let
you where he was.

JEFFREY
No. I should go.

DOROTHY
Please. please stay.

She moves his face her. he really likes it. Once again, Jeffrey and
Dorothy get VERY HOT. Dorothy and Jeffrey lie down on the roof. Dorothy
rises out suddenly and bangs her head hard again and again against the
wall.

JEFFREY
Why Dorothy?

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

DOROTHY
Dee! I have to make it hurt. I want
there to be nothing again. Dee!!!
(as she bangs her head
again and again)

She reaches up and clutches Jeffrey then pulls him down with a fierceness
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! There are hell tones sounding, and as each one sounds pin points
of light appear in the shape of a 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 dripping 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 towards us from
the roof. It grows and grows and becomes a blood red stream. It is
a red high-heeled shoe. As it fills the screen it becomes red rips of
Dorothy's skirt open into a stream.

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'm gone to dinner at
Sandy Williams' house?

AUNT BARBARA
(sleepy, but sounds nice. Jeffrey,
I think you've got tomatoes 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 worse about tapping on the walls. She
moves into a dark area and taps. Something falls. She reaches down.

In EXTREME CLOSEUP we see a tarantula walking by her shoe on the thick
carpet. Then in EXTREME CLOSEUP we see Aunt Barbara's fingers pinch the
tarantula. We see her face. She holds the tarantula for a look. She
looks at the tarantula, then looks back at the wall.

We CLIMB 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.

DAD
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
that and you fumble just one time, the
thing'll spin like a beauty. real straight.

DETECTIVE WILLIAMS
(teasing him)
Maybe you come nobody caught anything
last year.

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. .The then gives a
stern look to Mike. .Then Mike and Sandy both look at Jeffrey.

JEFFREY
(very 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
(getting any honey)
Well, most guys don't. I mean that's the
point. You all mind if I take my vitamins?

MRS. WILLIAMS
Oh, Mike. but there are vitamins in the
food, you know.

Everyone laughs.

MIKE
Yeah, but I gotta supplement that. I gotta
take extra because I'm trying to build up
a machine. SOMEBODY 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.

DADDY
We've got some Raisinettes.

DETECTIVE WILLIAMS
Yeah. I like Red squash.

DADDY
I'll get it. Mike, what'ya 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)
Boys. .coffee dessert? It's blueberry pie. and
ice cream.

Jeffrey and Sandy say "yes."

MIKE
Thank for me, thanks.

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

MIKE
(listening to T.V.)
What are watchin' this junk for?

DADDY
You can change it if you want to.

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

DADDY
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 and does 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 Jeffrey and Sandy will say to one another.

DADDY
Well, how did it go?. What happened?

JEFFREY
Well. we found out some things.
nothing really for certain. There are some
strange people involved.

DADDY
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 tells Sandy a little story about Mrs. Willis's husband's movement. The charm Sandy a concerned look. Just then, Mike rails downstairs.

MIKE
Sandy. Could I talk to you a minute?

SANDY
(calling up)
Just a minute.
(to Jeffrey)
Excuse me.

129. INT. WILLIAMS' LIVING ROOM - NIGHT

Upstairs, Mike is by the front door.

MIKE
Come on out a minute, okay?

SANDY
Okay.

They leave.

129A. INT. WILLIAMS' BASEMENT - NIGHT

Downstairs Mrs. Williams picks up some dishes.

MRS. WILLIAMS
Sandy will be in 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
Bless of you to offer, Jeffrey, but certainly not. Sandy's friend, Detective Williams: 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
Come up for a minute. Up a minute, I'll show you some pictures.

130. INT. DETECTIVE WILLIAMS' STUDY - NIGHT

Jeffrey enters Detective Williams' study.

DETECTIVE WILLIAMS
(continuing)
Take a look at these. These are the photos of the variant ant where you found the ear. You might find them interesting.

Jeffrey begins going through the pictures. They are 8 X 10 black and white photos of the variant ant. Jeffrey finds them very, very 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
Nothing I'm at liberty to 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
(looking 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 say. I'm about to blow up.

128. INT. WILLIAMS CAR/CHURCH - NIGHT

Sandy laughs as she pulls the car rockside 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
I'm in a strange world, Sandy. This is what I have found out. What I think I have found out. Dorothy Vallens is a nice lady who sometimes sleeps with a man. I think the one and the husband have been kidnapped by a mad sadist. I think the sadist is a man named Frank. Frank I think he is holding them to make her do things for him. I think she wants to do them because she wants to stay alive. There is another man, a very dangerous man, who I think you saw his back the other day in the hall at her door. I don't know what he does but he is on drugs supplied by Frank. Frank is a very dangerous man.

SANDY
(quietly)
Wow. Should you tell my father?

JEFFREY
I don't know how I can, and I can't prove it. I don't know. I can 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
(pausing)
Twice, without her seeming anything?

JEFFREY
(lying)
Yes.

SANDY
(pausing)
Did you see her undressed?

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

SANDY
Yeah?

JEFFREY
(smiling, slight smile)
That doesn't bother you, does it?

SANDY
Why, no? Why should it?

JEFFREY
(seeing some jealousy and and happy for it)
That's what I thought.

SANDY
You've seen right. It is a strange world.

JEFFREY
Do you know 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 before
(she reflects silently on this before proceeding
. in the dream the world was a garden with a black ancer's very robins. you know, birds. robins crud for love. and all of a sudden the robins were pecking and tearing at this blinding light of love. and it felt like that love would be the only thing that would stop the robins from pecking. well the robins come there to trouble.

JEFFREY
Yeah I guess so.
(he turns to her)
You're a neat girl.

SANDY
Or are I
(laughs)
I mean you're a neat guy. Be better get back.

JEFFREY
Do you do 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. Meanwhile be careful. Be better be careful, Jeffrey.

JEFFREY
I will. I'll pick you up on the same corner as that chilly-Willy. 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
(pausing/crumbling)
No thanks not, Jeffrey.

JEFFREY
Okay. okay.

SANDY
Good-night.

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 tea table from his mom. It reads: "Jeffrey, Sorry I missed you. 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 finds a pair of Dorothy's panties and a bra. He picks up an and studies it. Again we see a huge CLOSEUP of a tortoise in the half-light. Jeffrey shakes his head in amazement.

132. INT. JEFFREY'S ROOM - NIGHT

Jeffrey paces nervously. He picks up the phone and searching 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. see she might be in danger because of you. Jeffrey, you're an idiot. 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 the picture.

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

JEFFREY
Game!

He replaces the cardboard box and continues eating.

DISSOLVE TO:

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

Later in the day. Jeffrey sits watching. He looks at his watch. It says 2:00.

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 cardboard box and takes the picture. They enter the steps and disappear within the old dark structure.

JEFFREY
Man.

DISSOLVE TO:

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

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

JEFFREY
(now loud to himself)
Fifteen minutes more.

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 moustache. He carries a alligator-skin briefcase. FRANK DOT DISAPPEARS. Both are talking together and the Yellow Man is very, very, very,

JEFFREY
Oh yeah? What about the woman?

COP #2
Probably just a whore he happened to be
with at the time.

JEFFREY
Man oh brother.

COP #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
(hopping beyond the car)
Oh JEFFY! JEF!

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. ENGAGEMENT 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
not cheese.

JEFFREY
Well, it's what makes it so good. You wanna
hear what I saw today?

SANDY
Sure.

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

SANDY
(thinking)
Nothing really, but it's interesting.
They know each other. they want 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.
He was with a woman who looked like an
alligator briefcase. They drove down this
factory building and stood on a staircase
and they started fighting and screaming.
Number three, you get this. In the distance
was a mother. a drug dealer shot to death
and a woman with her legs broken.

SANDY
Jeffrey!!

JEFFREY
Those 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 back to your 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 sexual.

SANDY
You like mysteries that much?

JEFFREY
I love to be 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. (a that so surprising?). Yeah I
worry. a lot. I get you into this.

CUT TO:

143. INT. COLONIAL - 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 hallway to the back bedroom. They've never made love
that way. Dorothy is sensual. Jeffrey uses his pretend skills has
with the propeller. He picks it up and spins the propeller. It makes a
kid of music. Dorothy detaches as she inches toward Jeffrey grabbing his
back, stopping him from turning the toy propeller. The music ends
suddenly. Jeffrey. Jeffrey releases the bar 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 want. don't you? I want you to stay.
(trying)
. don't hate me.

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

DOROTHY
I'm so crazy.
(thinking)
I know the difference between right
and wrong.

JEFFREY
That's good.

Jeffrey moves to get out of bed.

DOROTHY
(also pensive)
Do you like my body?

JEFFREY
Love I .mo.

She moves closer to him, towards his back touching it with her tongue.
She gets down to a prone and holds it.

DOROTHY
Do you know. you can feel em.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?
(pause)
Anything. anything.

JEFFREY
(whispering but)
What do you want?

DOROTHY
I want you to hurt me.

JEFFREY
No. I told you. I don't want to hurt you.
(pause) Dorothy. I don't know I have some it
what is happening to you.
(she doesn't hear)
Dorothy. I don't want to 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) Shut fucktit!
No police.

Suddenly, Dorothy gets very old. 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 quick 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
Look at how you've been scared. now you
want to scare someone.

DOROTHY
(smiles very strangely)
Does that scare you?

JEFFREY
Shut up.

DOROTHY
Reason (careful).

JEFFREY
(scared and mad)
Come on Dorothy.

DOROTHY
What if Frank came over here and found us?

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

JEFFREY
Look, snap out of it, will ya?

DOROTHY
Kiss me.

They kiss.

DOROTHY
(thinking/crooning)
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 than!

She kicks up.

JEFFREY
Wait a minute. Wait. Whatiya want? For
crying! 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 for she breaks loose and slams
out of the bedroom. Jeffrey rubbing his face 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
(I know you hurt me? Now. Open
me. .never me.

Jeffrey moves on top of her in the darkness.

He 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 fraught)
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
Shhhsss. 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
(very crazy. then they put their
vaccines into me. then it makes me
crazy. then they aren't so crazy for
a while. then they put their vaccines
in me again.
(starts crying)
I love you. I love you. but I love you. I
No. I mean. did you know that? did you
know that I love you?

JEFFREY
(very apprehensive)
I'm glad you do.

DOROTHY
(I know. I want I want to tell you. I'm in
so much darkness though with things moving.
there is darkness rocking me. It's blasing
and I can't stop it. I love you. I love every
hole. It's opening me to a death.

JEFFREY
Dorothy. no!

DOROTHY
(whispering)
If I die, then they'll be free. It's
a cold feeling. I love you. It's like
a cold feeling when it's late. It's same
than it gets cold. Jeffrey. I feel it
getting cold.

JEFFREY
You called me Jeffrey.

DOROTHY
I did. are you?

JEFFREY
Yes.

DOROTHY
(I know how here!
(Jeffrey gets on top

of her again!
Ooooooooo!!!"Ow.

JEFFREY
No, not really.
(Stay blue - very hot)
But I promise you 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 her 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?

JEFFREY
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
Well, I
I'll call you.

DOROTHY
Okay. wow! 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. Jeffrey leaves. Dorothy closes the door. Suddenly, Frank and THE FRIENDS of his come into view on the stairway.

JEFFREY
(to Dorothy)
Oh no.

DOROTHY
(her eyes glare over "
she's gone again)
No.
(walking 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)
Shot the fuck up.
Do you live here?
You like telephones? huh?. You wanna go
for a ride?

JEFFREY
No thanks.

FRANK
No thanks. what does that mean?

JEFFREY
(nervously)
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. COLONIAL - 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 Frank listens to and talks to police reports. At the lights, when they turn green, Frank says ahead.

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 stores and pawn shops. Hookers and prostitutes. They are blurred visions because of the speed of Frank's car.

Driving music plays.
Frank screams dangerously down various narrow streets, just barely making turns. The Ford bounces off several curbs. Dorothy occasionally steals a look at her lover, Jeffrey. She appears not load - sometimes with glee, mostly in fear.

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

149. EXT. "MARBARA COAST" - NIGHT

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

FRANK
Come on. I wanna to meet a friends 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. FRANKY BLUE RIBBON!!!

He grabs Jeffrey and pushes him into the bar.

150. INT. "MARBARA 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 - "MARBARA 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 willard. that's the last time I see
you high and watch you freak out!
motherfucker you turn my coat and I lose
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 mouth in the variant lot.

JEFFREY (V.O.)
What color is it?

DETECTIVE WILLIAMS (V.O.)
It's blue. blue velvet.

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

BEGINS CRAZY

WILLARD
Hey Frank I'm sorry buddy.

FRANK
Don't be ready for a love letter.
What you least expect it.

WILLARD
Frank. please man.

FRANK
A big love letter.

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

154. INT. STLING AND LANDING - MEN'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 Amber Blue Ribbon Beer.

FRANK
Hey Ben. COME ON. It's Frank.

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

BEN
(very gracious)
Frank! Come in.

FRANK
Hey, I brought some friends. and some
beer.

BEN
Fine. Welcome. Come out 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
(yelling higher all the time)
Dude. gimme six pre sneets, you fucker.
You want some beer?

BEN
(smiling)
Certainly. Sorry
(to the her woman)
Darling, get some glasses. We'll have
some beer with Frank. Don'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
Hey Ben! How the shit are ya?

BEN
Fine Frank. Fine. How are you?

FRANK
Fuckin' good, real fuckin' good. You know
this little old bit, Dorothy, and this shrew,
Rita. Rita, Dorothy. Dorothy, Rita. Hey,
What the shit we're doin' with a neighbor, I
don't know. goddam!(lustering to Ben) This
is my friend Jeffrey. Jeffrey, Ben. Ben, I love
one beautiful fucker, Ben. I love this jacket
and that cigarette holder of yours. shit, that
is a beautiful cigarette holder. Ben, I love
to hand-jive some Ben. Ben, I love to stuck
fuckin' wave Ben. it makes me puke.

BEN
Darling, where are the glasses?. Oh.
Here they are.

The woman brings the glasses in and sets them on the card table. She looks at Frank. 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 Ben. Say here's
to your fuck Frank.

BEN
If you like Frank. Here's to your fuck.
Cheers.

Frank's friends, Paul and Raymond, laugh.

FRANK
(laughs loud)
Cheers. Dude man. you're so fuckin'
suave. ME LOVE ONE! Here's to Ben!.

Frank slaps Jeffrey in the face.

FRANK
Say neighbor. Here's to Ben.

JEFFREY
(stunned, grabbing his face)
Here's to Ben.

FRANK
Ben man. Ben!. I can make him do
anything I fucks! please.

Ben goes to Jeffrey.

BEN
Sorry you neighbor. let me see your
face. did he hurt you?

Jeffrey shows him.

BEN
(concerning)
Oh. my.

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

BEN
(concerning 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
SHOOB US your favor! Hey, let Vico see
her bob.

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 drags her into another room. Jeffrey hears her crying out. He hears a small her.

DOROTHY (V.O.)
Sonny, oh my Sonny.

SONNY (V.O.)
Mommy!

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

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

SONNY
Mommy. You left me. you stopped loving me.

FRANK
(comes back into Ben's living room)
Okay. let's hit the fucks! road. we've
gotta' see neighbor a joy ride. Let's get
on with it. Ben, Ben. Is wanna go on a
joy ride with us. anyone? You?
(looking around)

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

FRANK
(continuing)
Hey. Dorothy. Wan? Wan? Okay, fuck it.
Let's go. Or you wanna come with Raymond?

Raymond has picked up the greasy girl.

BEN
See you Tuesday, Frank.

FRANK
Tuesday. LET'S GO FUCK. I'll fuck
anything that moves.

156. EXT. "MARBARA 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 spend on into the night. Frank drives through various dark streets.

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

. then cut 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 questionably at Frank. She senses something about where they are going.

DOROTHY
Where are we going, Frank?

FRANK
Relax. 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)
Don't. 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 a bumpy road into a fairly dense orchard of trees. He turns violently around to Jeffrey.

FRANK
What are you lookin' at?

JEFFREY
Nothing.

FRANK
(looks eyes with Jeffrey
long pause)
Don't. Don't look back. I shoot when I see the whites of the eyes.
(takes Dalias)
You like me?

Jeffrey is quiet.

FRANK
(will high voice)
Look at them. What are these?

DOROTHY
Frank, Frank. Let's go. Please.

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

FRANK
(in her voice PLEASE, Pookmaat. WHAT ARE THESE)

DOROTHY
These are my breasts.

FRANK
Can I feel 'em?

DOROTHY
If you want to.

Frank takes Dalias.

FRANK
Baby wants to pinch 'em.

She winces and tries to pull away.

FRANK
(continuing)
Don't be mean! Give 'em back. They're just a little rad, 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. Dorothy screams and he 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, MAYNARD!

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 Creepy 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 gun)
Pretty pretty, pretty.

Dorothy doesn't move fast enough so Frank dumps her whole purse out on the ground and takes 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 bit 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 drags him to the passenger side of the car and opens the front passenger window. Then, he flips Jeffrey up on the hood with Paul's help and presses Jeffrey's face against the rear window. Inside the car, this show is muffled 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 Creepy Girl watch in terror.

FRANK
Don't be a good neighbor to her or I'm gonna come back and kill you dead as fuck from my heart, fucker. You know what a love letter is? It's a bullet. straight from my heart. Dorothy gets 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 dabbing Jeffrey's face with it.

FRANK
(in a very breathing beauty)
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 right for me.

Suddenly Frank starts hitting Jeffrey in the face. Dorothy screams at the rear 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, bruised and bloody. Blood has dried on his face where Frank pulled down and "fuck off" has been written with lipstick on his forehead.

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.
(pause, pause)
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 Rabbi sign. Okay. I'll wait, don't worry. I'm gon 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 4:00 p.m.

DISSOLVE TO:

167. INT. JEFFREY'S ROOM - NIGHT

The clock says 1:00 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
Uuuu.

His muscles are very sore.

CUT TO:

169. INT. RAYMONDS' KITCHEN - DAY

At the breakfast table. Aunt Barbara and Mrs. Raymond 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. Sometimes, many marriages are saved by.

JEFFREY
(interrupting, smiling
at Aunt Barbara)
Aunt Barbara, I love you, but you've not gonna get me.

He holds his first up.

DISSOLVE TO:

170. JEFFREY'S ROOM - DAY

Jeffrey dials the phone.

JEFFREY
Mrs. Williams? Oh, this is Jeffrey Raymond. Alex and you? Good. Is Sandy there? Good. Tell Sandy I'm on my way. I'm very, very sorry I'm late. Sorrrrrrrr. I'll explain, but it got a little out of hand. I'm lucky to be alive. Tell Sandy I'm on my way. I'll tell you everything. How are you?

CUT TO:

171. INT. SANDY'S BEDROOM - DAY

Sandy on her phone.

SANDY
No broke up. No. It's okay. It's okay. Jeffrey, I'm so glad you're alive. Do you want to go to a party with me Friday night? He won't be there, don't worry. I'm so sorry. I'll be there Friday. You don't have I dial, I'll reach 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. Nothing serious. I don't think would 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
Okay. 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 stops 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 rocks his head. Jeffrey ranted home.

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

DETECTIVE
J.R. WILLIAMS
AND
T.R. GORDON

JEFFREY
(internal 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
I'm sorry. I'm sorry to bother you, but I've got to talk to you.

DETECTIVE WILLIAMS
Hey, 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
I'm sorry. I've been tell you. I've discovered some things. okayay. 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 Roth. His address is on
the back of the photo. No, in my opinion,
Frank is not involved in this. I think
here is of Frank with another man as they
sort into Frank's apartment.

Jeffrey casually hands the photo over and watches Detective Williams' face
warts 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 don't know anything about this guy, he
is involved with these people. I think
Frank has taken her husband and her son.

JEFFREY
(continuing)
I have no proof of any of this. Her
address is also on the photo. I think
these people are involved with drugs, and
I think that Frank is selling 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
involved with Frank's girlfriend myself
so, but it's what one for sure. I had to
tell you about these things in case it
could help.

DETECTIVE WILLIAMS
Jeffrey, 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've all through with this now?

JEFFREY
Yes sir. I sure am.

Detective Williams studies Jeffrey, then the photos.

DETECTIVE WILLIAMS
Jeffrey, I know your father Ben. And
Sandy Carter not as 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.

180. 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 know. I'm 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.
(to Williams, smiling)
Yes Jeffrey, Friday's on!

JEFFREY
Okay, great!

CUT TO:

181. EXT. BELMONTS' FRONT LAWN - DAY

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

DISSOLVE TO:

182. INT. HOSPITAL ROOM - DAY

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

DISSOLVE TO:

183. INT. HOSPITAL LAB - DAY

CLOSEUP of nails moving - dark nails move in - the picture gets dark.

DISSOLVE TO:

184. 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
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.D. Gordon.

DETECTIVE WILLIAMS
Hang down it Jeffrey. Behave yourself.
don't blow it.

Sandy becomes curious and moves over to Jeffrey and her father. Jeffrey
turns to treat Detective Williams. The Yellow Man (T.D. 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

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 one another. The Yellow Man rocks his head. thinking. No recognition.

SANDY
(to her mother)
Goodnight mom.
(to the Yellow Man)
Goodnight Sir.

T.D. 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. BELMONTS' 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 near to Guilford and up to Vista.
I'll tell you. I don't want to say 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. Whatjs 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 finds a little rot 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. Sandy and the second 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.
Jeffrey and Sandy are dancing very close and very long time. They kiss for the
long, long, long time. Because they are dancing the entire 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 near 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:

192. 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 are to ave. 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 in and moves off.

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

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

Jeffrey looks frantically in the rear view mirror. Sandy turns around in
fear. Jeffrey goes his car and roars 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 "Lorenzo Dr."

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
the car into the side of a corner. A tom 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. BELMONTS' CAR/NEIGHBORHOOD STREETS - NIGHT

JEFFREY
Hell!

Jeffrey floors the car again. but the car behind him is fast and gains
on them. Jeffrey swerves around the corner. The car behind him
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. BELMONTS' HOME - NIGHT

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

MIKE
(out of the car; very drunk)
Hey come here, you stick my girl, you
stick your girl, you stick 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 Dallison?

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 this poor 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 glares 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 there faster. I'm sure. I'm 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 slowly throws the car in reverse. He screeches out of Jeffrey's in a drop. Then he goes way forward and screts crazily down the road.

JEFFREY
Here we go.

They drive off.

198. INT. BEAUMONT/ CAR/NEIGHBORHOOD STREET - NIGHT

DOROTHY
(looking over)
Oh God. Jeffrey is that you?

Sandy looks at Jeffrey questionsiply.

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
(crying)
Is Dad home?

MRS. WILLIAMS
(shocked at sight)
No.

SANDY
You better call his and get an ambulance
now.

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 is my home?
(screaming)
Oh God. Okay hurt him, Jeffrey. Jeffrey,
Jeffrey, Jeffrey, hold me. HOLD ME.

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
(screamed)
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)
Hey hurt his head.

JEFFREY
Mary, Dorothy?

DOROTHY
(whispers)
Sam. help him. HELP HIM!! SOMEBODY!!!

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 will 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 screaming. A sickening, warm wind comes up and heals 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, Sam.

JEFFREY
Sam?. Where is he?

DOROTHY
(returning her eyes to Jeffrey's face 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?. Sandy, 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
(on phone, struggling
to speak through tears)
I forgive you. I just couldn't watch.
I love you Jeffrey. I love you. Is she
okay?. How Dorothy. What?

CUT TO:

207. INT. PAY PHONE - HOSPITAL CORRIDOR - NIGHT

Jeffrey on pay phone.

JEFFREY
(on phone)
Please get to your father and send him and
the police to Dorothy's apartment right
now. I don't know what the hell happening
is happening over there. They're hurting
someone. the guy who lives. Tell them to
get the police over right now.

SANDY (O.S.)
Mr 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)
Dad. I need to get 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 small crushing sounds as he climbs higher into the building.

He arrives at the fourth floor and stops. A high-pitched whine can be heard faintly. It gets louder as Jeffrey crosses to Dorothy's apartment door. Jeffrey stops and looks down the hall. Turns it. With a loud click the door swings open and the high white harmonic 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. Jeffrey moves cautiously forward and stopping every two or three steps to a hideous sight. Standing in the middle of Dorothy's apartment is T.S. 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 saw. 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 savage for the Yellow Man's labored breathing.

Suddenly there is a loud "radio voice" coming from the Yellow Man's police radio. Jeffrey jumps back and the Yellow Man turns his head toward the sound and just as suddenly the Yellow Man throws his arms out wildly knocking a floor lamp to the ground and crashing out its light. Jeffrey's heart goes out to the Yellow Man. Jeffrey watches the Yellow Man in silent and motionless agony. The radio barks 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 handing Jack and Pete to the roof.
It's.

RADIO VOICE #1
Hey.

Sounds of shots.

RADIO VOICE #1
(continuing)
We're shooting. from the second window.

RADIO VOICE #3
Stay in place.

RADIO VOICE #2
Get get up there quick. can return
fire?

RADIO VOICE #3
I think he's alone. Not 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 machines are in place and the street is filled with a crowd of people. Jeffrey is forward and heard from sirens and police radios there. Shots are being fired into a black window. Once in a while a shot is returned. The police are hard and one is being loaded into an ambulance.

POLICEMAN #1
We haven't fired a shot for six minutes.
maybe we got him. get on the radio. get
Detective Williams. and him if we can
find him. Get back.

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
and they're goin' up the front stairs
on rush. he fires back. one shields 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 the Yellow Man who is standing in the middle of the apartment in a corner. Every one and their is lamps in 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.S. Gordon who doesn't
hear or see Jeffrey. Jeffrey says
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 flight of stairs. He stops and looks down the hallway. Something 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 ducks back around the corner and peeks back. He watches the man walk 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!. Or did Frank though and he's on his way to get me. Or he's driving Frank's car, who is he?

The man enters the building at the front entrance directly behn Jeffrey.

Jeffrey starts climbing back up the stairs, thinking faster.

JEFFREY
What happened that day?.

214. 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
(continued. 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 back out of the room, through the "L" 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.
(hunches like himself in the
frightened inner voice)
Or no. Frank has a radio and is hearing this. Frank is the cop!!
(thinks some more - fast)
Detective Williams, hurry. I'm in the bedroom. Dorty. I'm hiding in the back bedroom.

DETECTIVE WILLIAMS
We've has dispatched an army 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 moving.

FRANK
(calling pleasantly in the direction of the back bedroom)
Hey sunshine. Not for healin. You forget some little bit in hiding. Here I come! Ready or not!

He starts down the hall to the back bedroom. The police radio which Jeffrey dropped under the bed, still on, emits harsh street broadcasting. Frank hears the radio and it has only the one under the bed plugs.

FRANK
Hey fork. I can hear you radio! Hey you stupid fork. you got about a second to live.

Jeffrey watches Frank reach inside his coat for his gun. He watches Frank pull out the Yellow Man's police gun. Jeffrey's eyes widen with fear. He sees the Yellow Man's coat for his police gun. It's there. He gets it but it causes the Yellow Man to wake and leap some in another almost death-pause. Jeffrey takes the bloody pistol and saves back inside the closet frantically catching his breath. Just then he hears Frank in the back room.

FRANK (V.O.)
(continued inner 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 fork, 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 hears in the silence which hangs in the air. Frank looks in 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 squeezes 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 pelts 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. Jeffrey is sitting in a chair in the center of the room. Detective Williams is seated 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 his as well. Gordon's partner, who was off on his own seem to 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, did Frank kidnap Dorothy's son and husband?

JEFFREY
He became obsessed with her. She hated him. He had to have her. He kidnapped her husband to have her. He kidnapped Vicky. Then she started to commit suicide. Frank saw her suicide note as a warning to her to stay alive. I'm not kidding. Frank loved Blue. Blue was his life. He was 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?

DETECTIVE WILLIAMS
We've decided to leave that up to Detective Williams. I'll tell you though, you're okay, you shot a real son of a bitch.

JEFFREY
(I've been lucky that. Yeah, but how many times am and there)

FADE TO BLACK - DARKNESS

225. EXT. BEAUMONTS' BACK YARD - DAY

A huge sun roaring grand comes in.

SLOWLY WE COME UP OUT OF A DEEP DARK HOLE. As we are rising out of an and but still among the crevices. They look ominous. We move up and float above the and and traverse across a chunk 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 running. 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 and sees the robin in a 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
(smiling, relaxed)
Say 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 close.

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
(he he jokes Aunt Barbara and Sandy to look at the robin)
Hey look at the robin. 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. SMALL 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 - SMALL 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 bit with a popular romps into view. The hat is on the head of a small child who is dancing and singing with joy. We move in on Dorothy's smiling face. Years of happiness come into her eyes, but there is still a distant look as we hear Bobby Vinton sang 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

Back to the main Blue Velvet Page