

Blue Velvet - The Screenplay

B L U E V E L V E T

screenplay by
David Lynch

FADE IN:

FOLDS OF BLUE VELVET UNDULATE EVER SO SLOWLY.

WITH TITLES

DISSOLVE TO:

1. EXT. BEAUMONTS' FRONT LAWN - DAY

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

DISSOLVE TO:

2. EXT. TREE - DAY

A songbird SINGS in the tree.

DISSOLVE TO:

3. EXT. CROSSWALK - SHADY STREET - DAY

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

DISSOLVE TO:

4. EXT. SHADY STREET - DAY

A bright red gorgeous fire engine is moving very slowly down the street.

We MOVE IN to see the happy face of a FIREMAN.

DISSOLVE TO:

5. EXT. FLOWER GARDEN - DAY

Yellow tulips sway in a warm afternoon breeze.

DISSOLVE TO:

6. EXT. BEAUMONTS' FRONT LAWN - DAY

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

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

This is slightly SLOW MOTION and DREAMY.

DISSOLVE TO:

7. EXT. BEAUMONTS' FRONT LAWN - DAY

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

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

The MUSIC becomes fainter as we MOVE SUDDENLY under the grass, now as if in a dark forest.

SLOWLY MOVING THROUGH.

The grass is like great timbers.

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

FADE TO:

8. EXT. BEAUMONT'S FRONT LAWN - DAY

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

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

CLOSE - MR. BEAUMONT

watches his watering, then looks up.

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

He looks back down at his lawn.

CLOSEUP - WATER ON GRASS

The water hits the grass and mats it down.

WIDER - MR. BEAUMONT

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

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

CLOSEUP - KINK IN HOSE

Loud HISSING NOISE.

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

CLOSEUP - MR. BEAUMONT

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

Water shoots crazily onto the driveway and his car.

Mr. Beaumont seems to be in tremendous pain.

CUT TO:

9. INT. BEAUMONTS' LIVING ROOM - DAY

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

CLOSEUP - MRS. BEAUMONT

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

CUT TO:

10. EXT. BEAUMONTS' FRONT LAWN - DAY

CLOSEUP - MR. BEAUMONT

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

No sound is coming out.

WATER SOUND is loud.

WIDER - MR. BEAUMONT

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

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

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

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

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

11. EXT. GREGG'S HOUSE - DAY

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

GREGG'S MOTHER
(calling out)

Gregg. Billy's waiting for his teddy.

She then turns to look out.

GREGG'S MOTHER
(continuing)

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

CUT TO:

12. EXT. BEAUMONTS' FRONT LAWN - DAY

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

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

GREGG'S MOTHER (V.O.)
TOM!!!

CUT TO:

13. EXT. COLLEGE CAMPUS BUILDING - NIGHT

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

14. INT. COLLEGE AUDITORIUM - NIGHT

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

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

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

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

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

We MOVE INTO the face of JEFFREY. He is hiding behind a furnace. He is fascinated by a sight beyond in the darkness of this basement room.

He sees a male student trying to rape his girlfriend. She is crying and telling him to stop but the boy keeps forcing her down toward the ground. forcing her clothes off her. Jeffrey at this point hears his name being called. Each time he hears his name the caller is closer. The boy is now hurting the girl. Before Jeffrey leaves the furnace room he yells out:

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

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

Jeffrey leaves the furnace room.

16. INT. HALLWAY - COLLEGE - NIGHT

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

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

LOUISE
Thanks for keeping me waiting so long.

As Jeffrey moves quickly toward the telephone.

JEFFREY
I'm sorry, Louise.

17. INT. PHONE/HALLWAY - COLLEGE - NIGHT

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

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

18. INT. BEAUMONT'S BEDROOM - NIGHT

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

MRS. BEAUMONT
I mean, for good, Jeffrey.

CUT TO:

19. INT. PHONE/HALLWAY - COLLEGE - NIGHT

CLOSEUP - JEFFREY

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

CUT TO:

20. INT. BEAUMONT'S BEDROOM - NIGHT

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

CUT TO:

21. INT. PHONE/HALLWAY - COLLEGE - NIGHT

CLOSEUP - JEFFREY

JEFFREY
(crying)
Mom.

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

phone.

CUT TO:

22. INT. BEAUMONT'S BEDROOM - NIGHT

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

FADE TO:

23. INT. GIRLS DORM LOBBY - COLLEGE - NIGHT

Jeffrey is waiting in a girls dorm lobby for Louise.

Girls are milling around. Louise gets off an elevator with some other girls. She forces a smile at Jeffrey as she comes toward him.

JEFFREY

Can't you come to the damn airport?

LOUISE

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

JEFFREY

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

LOUISE

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

JEFFREY

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

They kiss.

CUT TO:

24. EXT. LANDING STRIP

A PLANE TAKES OFF

DISSOLVE TO:

25. EXT. ANOTHER LANDING STRIP

A PLANE LANDS

26. EXT. AIRPORT - NIGHT

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

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

JEFFREY

Hi Mom. Hi Aunt Barbara.

They AD LIB hellos.

MRS. BEAUMONT

(a bit concerned)

Where's all your things, Jeffrey?

JEFFREY

This is it.

Mrs. Beaumont looks at Jeffrey.

JEFFREY

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

AUNT BARBARA

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

JEFFREY

Yeah. How's Dad?

MRS. BEAUMONT

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

27. INT. BEAUMONT'S CAR - NIGHT

They get in the car. Aunt Barbara is driving. She is not a good driver and makes Jeffrey nervous. He watches her every move from the back seat.

They drive on surface streets. Many gas stations, traffic lights, bars.

MRS. BEAUMONT

He had a cerebral hemorrhage and they think there's some sort of clot, or tumor, or something in there. They're doing all sorts

of tests. On the surface, he looks pretty good, but there are problems. They think he may have to stay in two weeks now, at least. You can go see him though tomorrow, Jeffrey.

AUNT BARBARA

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

JEFFREY

Aunt Barbara that was 5 years ago.

CUT TO:

28. EXT. BEAUMONTS' HOME - NIGHT

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

CUT TO:

29. INT. BEAUMONTS' LIVING ROOM - NIGHT

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

AUNT BARBARA

Home again, home again, jiggidy jog.

They look at Jeffrey. He looks at them.

CUT TO:

30. INT. JEFFREY'S BEDROOM - NIGHT

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

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

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

CLOSEUP - JEFFREY

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

31. INT. BEAUMONTS' KITCHEN/HALLWAY - DAY

Mrs. Beaumont is calling upstairs to Jeffrey.

MRS. BEAUMONT

Jeffrey, breakfast is ready.

JEFFREY (V.O.)

(calling)

Be right down.

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

AUNT BARBARA

This is marvelous jam. Are you going this morning?

MRS. BEAUMONT

I think Jeffrey would like to see his father alone.

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

JEFFREY

What time are visiting hours?

MRS. BEAUMONT

I've made arrangements with Dr. Gynde for 10:30. But Jeffrey, you'll have to walk over; I need the car this morning.

JEFFREY

Well. Okay.

MRS. BEAUMONT

Jeffrey, when you see your father.

JEFFREY

Yeah?

MRS. BEAUMONT

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

JEFFREY

What?

MRS. BEAUMONT

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

JEFFREY

Thanks a lot, Mom.

MRS. BEAUMONT

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

AUNT BARBARA

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

JEFFREY

(angry)

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

CUT TO:

33. INT. HALLWAY - HOSPITAL - DAY

Jeffrey follows a nurse to a hospital room.

NURSE CINDY

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

JEFFREY

Prepares him?

She peers into the room. Jeffrey does too.

34. INT. HOSPITAL ROOM - DAY

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

DR. GYNDE

Hello Jeffrey.

JEFFREY

Hello, Doctor Gynde. How is he?

DR. GYNDE

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

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

NURSE CINDY

(smiling a big smile)

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

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

JEFFREY

(shocked but concealing it)

Hi Dad.

MR. BEAUMONT

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

Hey Jeff.

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

JEFFREY

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

MR. BEAUMONT

(lips moving but hardly any sound)
uh uh.

JEFFREY

Are you feeling okay?

MR. BEAUMONT

(more mumbling)

uh uh.

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

MR. BEAUMONT

(more plainly but under strain)
Good to see you, son.

JEFFREY

(holding back tears)

It's good to see you, Dad.

Jeffrey squeezes his father's hand.

35. EXT. VACANT FIELD - DAY

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

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

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

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

He looks again at the ear.

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

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

IN THE DISTANCE, a MAN goes into the back door of a house. Nothing more.

Jeffrey hurries off, carrying the bag with the ear in it.

CUT TO:

36. EXT. POLICE DEPARTMENT - DAY

Jeffrey goes up the front steps...

37. INT. POLICE DEPARTMENT - DAY

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

JEFFREY
Hello. could you tell me if Detective Williams is still working here?

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

CUT TO:

38. INT. ROOM 221 - POLICE STATION - DAY

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

JEFFREY
Are you Detective Williams?

DETECTIVE WILLIAMS
Yes.

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

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

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

DETECTIVE WILLIAMS
(matter of factly)
You did? A human ear?

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

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

Jeffrey opens the bag and lets Detective Williams look inside.

DETECTIVE WILLIAMS
(continuing)
That sure looks like a human ear, doesn't it?. Let's run it down to the Coroner's Office and see what they make of it. Then, I want you to show me exactly where you found it.

CUT TO:

39. INT. CORONER'S OFFICE - DAY

Jeffrey, Detective Williams, and an OLD CORONER'S OFFICER are looking at

the ear, which is sitting in a medical dish on a table.

CORONER'S OFFICER
The tests will take awhile. Meanwhile,
we'll check the morgue records. I don't
recall anything coming in minus an ear.

The Coroner's Officer turns to Jeffrey.

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

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

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

40. EXT. VACANT FIELD - DAY

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

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

Detective Williams takes Jeffrey aside.

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

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

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

CUT TO:

41. INT. BEAUMONTS' KITCHEN - NIGHT

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

INSERT T.V. SCREEN

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

CUT TO:

42. INT. JEFFREY'S BEDROOM - NIGHT

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

JEFFREY
Hello?. LOUISE WERTHAM please. Louise?
. is she there?. Louise?
(very happy)
Yeah! How are you? He's okay. in the
hospital for tests.
(very serious)
I miss you so much.
(smiling now)
What have you been up to?. Louise, I don't
know. I've got to see how my father is
. It costs a fortune in that hospital.
When did he ask you to that?. Look. I
can't stop you. Go ahead. Just go ahead
. I may never be back, go. ahead. Look
Louise, stop trying to explain everything.
Just do it. let's talk again in a couple
of days or somethin', okay?. Yeah, I still
love you. Goodbye Louise. Goodbye.

Jeffrey sits alone in his room, thinking things over.

SLOW DISSOLVE TO:

43. INT. CORONER'S OFFICE - NIGHT

CLOSE UP - EAR IN MORTICIAN'S DISH

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

THEN DARKNESS.

SLOW DISSOLVE TO:

44. INT. BEAUMONTS' LIVING ROOM - NIGHT

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

JEFFREY
I'm going out for awhile.

MRS. BEAUMONT
(looks at her watch)
Do you want the car?

JEFFREY
No, I'm just gonna walk around.

MRS. BEAUMONT
Alright.

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

JEFFREY
(yelling back)
No. I'm just going to walk around the
neighborhood. Don't worry.

Aunt Barbara and Mrs. Beaumont continue watching the television.

INSERT T.V. SCREEN

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

CUT TO:

45. EXT. NEIGHBORHOOD STREET - NIGHT

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

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

Jeffrey continues walking through the night. In the trees, the shadows continuously re-arrange themselves in mysterious, sometimes frightening patterns.

46. EXT. WILLIAMS HOME - NIGHT

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

He goes up the front walk. Now, at the last minute, he feels a little foolish and has second thoughts about knocking on the door.

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

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

MRS. WILLIAMS
Oh, yes, Jeffrey. Come in. He'll be back
any minute now. You're welcome to wait.
Is it urgent?

47. INT. WILLIAMS' LIVING ROOM - NIGHT

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

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

JEFFREY
(thinks a bit)
Alright.

48. INT. WILLIAMS' KITCHEN - NIGHT

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

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

JEFFREY
Yeah, I know.

MRS. WILLIAMS
Would you like a piece of cake?

JEFFREY
No. No thank you.

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

JEFFREY
Yeah. okay.

49. INT. WILLIAMS' LIVING ROOM - NIGHT

Out in the living room, SANDY WILLIAMS and her BOYFRIEND, MIKE SHAW, come up from the basement. They are both carrying books.

Sandy is a very good looking, high school senior and Mike is a big, handsome football player type.

50. INT. WILLIAMS' KITCHEN - NIGHT

MRS. WILLIAMS
Sandy?.

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

MRS. WILLIAMS
(continuing)
Jeffery, this is my daughter, Sandy, and.
her boyfriend, Mike.

They all say "Hi" to one another.

SANDY
Mike's gotta go.
(to Jeffrey)
Nice to meet you.

MIKE
Yeah, nice meetin' yuh.

JEFFREY
Yeah. It was nice meeting you too.

They leave and go out the front door.

MRS. WILLIAMS
(smiles)
He comes over to study.

JEFFREY
(smiles big)
Yeah.

The front door opens.

DETECTIVE WILLIAMS (V.O.)
Pam?

MRS. WILLIAMS
In the kitchen, John!

Detective Williams comes into the kitchen surprised to see Jeffrey.

DETECTIVE WILLIAMS
Oh. Hello, Jeffrey. what's up?

He kisses his wife.

DETECTIVE WILLIAMS
Come into the study a minute.

JEFFREY
(getting up)
Excuse me, Mrs. Williams.

MRS. WILLIAMS
Certainly.

Jeffrey follows Detective Williams into his study.

CUT TO:

51. INT. DETECTIVE WILLIAMS' STUDY - NIGHT

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

DETECTIVE WILLIAMS
(to Jeffrey)
Shut the door.

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

DETECTIVE WILLIAMS
(continuing; in radio)
Detective Williams here. yeah. Tell him
to go to Sergeant Milton. yeah, copy.
(clicks off radio, turns to Jeffrey)
Well, Jeffrey, you found something which is
very interesting to us. Very interesting.
I know you must be curious to know more.
(scratches the middle of his back)
But. I'm afraid I'm going to have to ask
you not only not to tell anyone about your
find, but also not to ask more about the

case. One day. when it's all sewed up, I'll let you know all the details. Right now, though. I can't.

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

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

JEFFREY
It must be great.

DETECTIVE WILLIAMS
And it's horrible too.
(a cold look comes over Detective Williams)
I'm sorry Jeffrey. That's the way it has to be. Anyway. I'm sure you do understand.

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

52. INT. WILLIAMS' LIVING ROOM - NIGHT

JEFFREY
(calling into the kitchen)
Mrs. Williams? Thanks for the cake.

MRS. WILLIAMS
(coming out from the kitchen)
Oh, you're welcome. Nice to finally meet you, Jeffrey.

JEFFREY
Say "goodnight" to Sandy.

DETECTIVE WILLIAMS
We will. Good night.

Jeffrey leaves and they shut the door behind him.

53. EXT. WILLIAMS HOME - NIGHT

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

SANDY
Are you the one that found the ear.

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

JEFFREY
Yeah, how did you know?

SANDY
(coily)
I just know, that's all. I remember you from Central.

54. EXT. NEIGHBORHOOD STREET - NIGHT

They slowly walk down the street together.

JEFFREY
Oh yeah?

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

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

SANDY
Am I bothering you?

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

SANDY
Yes.

JEFFREY
How is Central these days?

SANDY
Terrible. boring.

JEFFREY
What else is new?. right?

SANDY
Yeah. What are you doing now?

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

SANDY

That's too bad.

JEFFREY

What do you know about the ear?. anything?

SANDY

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

(she smiles)

JEFFREY

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

SANDY

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

JEFFREY

Do you know who was brought in for questioning?

SANDY

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

JEFFREY

Were all these people questioned this afternoon?

SANDY

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

JEFFREY

The ear is from a missing person maybe?

SANDY

Maybe so.

JEFFREY

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

SANDY

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

JEFFREY

I guess you have to get back home soon?

SANDY

Not really, why?

(then she understands)

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

CUT TO:

55. EXT. LINCOLN STREET - NIGHT

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

SANDY

(nodding toward building)

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

JEFFREY

Where are they?

SANDY

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

They begin walking slowly back to Sandy's house.

JEFFREY

Did they find out anything when they questioned her?

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

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

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

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

SANDY
Yeah, I guess so.
(they continue walking)
What are you going to do now that you're
home?

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

SANDY
Still, it must be kinda rough.

JEFFREY
It's not bad. but it's bad enough.
it's a lot worse for my father.
(Jeffrey points to a house)
I used to know a kid who lived there and who
had the biggest tongue in the world.

Jeffrey and Sandy both laugh.

SANDY
What happened to him?

JEFFREY
I don't know. he moved away.

CUT TO:

56. EXT. NEIGHBORHOOD STREET - NIGHT

A LONG SHOT

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

57. EXT. WILLIAMS HOME - NIGHT

They arrive back at Sandy's home.

CLOSER ON JEFFREY AND SANDY

in front of Sandy's home.

SANDY
I've gotta go in.

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

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

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

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

JEFFREY
(smiles)
Yeah. Good bye.

Jeffrey watches as Sandy goes inside her house. He watches her house for
a moment and sees her cross the living room. He turns and walks away.

Again, the MYSTERIOUS CHORDS OF MUSIC swell up as Jeffrey walks through
the night.

CUT TO:

58. INT. BEAUMONT'S HARDWARE STORE - DAY

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

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

Ed peers into the back room. Spots Jeffrey.

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

JEFFREY
Okidoke Ed. Thanks.

CUT TO:

59. EXT. BEAUMONT'S HARDWARE STORE - DAY

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

CUT TO:

60. INT. BEAUMONT'S CAR - DAY

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

61. EXT. CENTRAL HIGH SCHOOL - DAY

Jeffrey is parked across the street from the school. High school kids
are pouring out the front door. In a moment he sees Sandy come out with
two or three other girls. They walk down the sidewalk away from Jeffrey.

He starts the car and slowly follows them to the corner, where he pulls
up alongside of them. very close. Sandy suddenly recognizes him.

JEFFREY
You hungry or thirsty, or both?

SANDY
(taken back)
I don't know.

JEFFREY
I'd like to talk to you about something.

SANDY
Just a minute. pull over and wait a
minute.

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

SANDY
(to the girls)
Please, don't say anything to Mike.
promise?

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

JEFFREY
I don't want to cause any trouble.

SANDY
I'm here, aren't I?

JEFFREY
(smiling as though he knew)
I guess Mike's got some sort of sports
practice in the afternoon.

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

CUT TO:

62. INT. DINER - DAY

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

SANDY
Alright, now tell me. What is it?

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

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

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

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

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

SANDY
Now, how are you going to do that?

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

SANDY
What will I say when she comes to the door?

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

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

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

SANDY
You've got a point there.

CUT TO:

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

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

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

SANDY
Alright.

JEFFREY
Let's go.

64. EXT. LINCOLN STREET - DAY

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

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

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

JEFFREY
Thanks. Dorothy Vallens. Okay. good
luck . three minutes, no sooner.

SANDY
Alright. Good luck, yourself.

Jeffrey takes off in the direction of the apartment building.

CUT TO:

65. EXT. APARTMENT BUILDING - DAY

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

66. INT. LOBBY - APARTMENT BUILDING - DAY

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

Jeffrey goes into the lobby.

CUT TO:

67. INT. STAIRWAY - APARTMENT BUILDING - DAY

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

OLD LADY
Well, it's about time you came.

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

JEFFREY
(to himself)
That's a good sign.

He keeps climbing. He arrives at the Seventh Floor. and finds Number 710.
He knocks and waits. He looks around. the hallway is empty.

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

DOROTHY
Yes? What is it?

JEFFREY
Pest control. gotta do your apartment.

DOROTHY
Oh God, that stuff stinks.

JEFFREY
(as he goes in)
Nope. it's new stuff. no smell.

DOROTHY
Oh yeah, that's good.

68. INT. DOROTHY'S APARTMENT - DAY

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

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

Suddenly, there is knocking at the door.

DOROTHY
What is this. Grand Central Station?

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

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

JEFFREY
(to Dorothy)
That oughta do it.

DOROTHY
Yeah.

69. INT. STAIRWAY - APARTMENT BUILDING - DAY

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

SANDY
Are you alright?

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

As they go downstairs,

SANDY
I was just about to go to the door, when that man did my job for me. Was it alright?

JEFFREY
Yes and no. Did you recognize him?

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

JEFFREY
I didn't get a good look at him either, but he sure looked at me. I didn't have time to get a window, but I found this key.
(he shows it to her)
Pretty nifty, huh?

SANDY
Yeah, if it opens the door.

JEFFREY
Yeah.

70. INT. LOBBY - APARTMENT BUILDING - DAY

They get to the door of the apartment building.

JEFFREY

You go first.

71. EXT. LINCOLN STREET - DAY

They leave the building separately. When Jeffrey gets to the car, Sandy isn't there. He looks around. He starts the car and drives off.

There, up ahead, he spots her. He pulls over and she gets in.

SANDY

So. what's next?

JEFFREY

Pretty clever. Are you game for more?

SANDY

I owe you. since I goofed up this one.

JEFFREY

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

SANDY

Yes. I do.

JEFFREY

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

72. INT. BEAUMONTS' CAR/WILLIAMS HOME - DAY

Jeffrey is driving Sandy home.

SANDY

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

JEFFREY

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

They pull up in front of Sandy's house.

SANDY

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

JEFFREY

(studies her a moment, then)
First of all, we'll have a nice dinner. Try to find out where Dorothy sings.

SANDY

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

JEFFREY

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

SANDY

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

JEFFREY

Okay. You better get out before someone sees us.

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

JEFFREY

See ya!

DISSOLVE TO:

73. INT. BEAUMONTS' LIVING ROOM - NIGHT

INSERT T.V. SCREEN

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

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

DR. GYNDE

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

AUNT BARBARA

I'll see to it, Bill.

DR. GYNDE
Good.
MRS. BEAUMONT
I feel fine.
DR. GYNDE
That's not the point. You're under a great
deal of stress. don't overdo it. don't
be foolish.

Jeffrey enters the room - to say goodnight.

JEFFREY
Doctor Gynde. my whole family's sick.
What's going on?

AUNT BARBARA
I'm not sick.

Jeffrey points to his head and makes a circular "crazy" gesture. They
all laugh, except Aunt Barbara.

AUNT BARBARA
(continuing)
We'll see who stays in my will.

They laugh again.

JEFFREY
(to his mother)
Can I use the car tonight?

MRS. BEAUMONT
Of course, Jeffrey.

They say their goodnights.

74. INT. BEAUMONTS' CAR - NIGHT

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

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

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

SANDY
What's the plan.

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

SANDY
Brilliant.

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

SANDY
This is not my usual Friday night!

CUT TO:

75. EXT. "SLOW CLUB" - NIGHT

The SLOW CLUB is a sleazy night club on the outskirts of town. It
has a dirty trash-strewn parking lot in front of it, where Jeffrey and
Sandy park. They get out of the car and enter the club.

CUT TO:

76. INT. "SLOW CLUB" - NIGHT

SLEAZY MAITRE D'
(French accent)
Good evening. two?

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

SLEZY MAITRE D'
Surely, come this way.

They follow him and are seated.

MAITRE D'
May I get you something to drink?

JEFFREY
I'd like an ice-cold Heineken.

SANDY
(she might as well)
That sounds good.

JEFFREY
Two.

MAITRE D'
Two Heinekens, thank you.

The Maitre d' leaves.

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

JEFFREY
(to Waiter)
When does Dorothy Vallens come on?

WAITER
(flustered; overworked)
I don't know. pretty soon. Who knows.

After the Waiter leaves,

SANDY
That guy was filled with information.

They pour their beers.

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

SANDY
I'll drink to that.

They drink.

DISSOLVE TO:

77. INT. "SLOW CLUB" - NIGHT

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

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

There is quite a round of applause, even though most people continue laughing, talking, and drinking. Dorothy Vallens comes out on stage.

She smiles. The house lights are still up. As she sings the first lines of "BLUE MOON" the house lights go down and a blue spot light comes up on her as she sings the word, "Blue." This is a very sexy and slow version of the song.

During the song, Jeffrey and Sandy look at one another with the thought that this is the woman whose apartment they are about to break into.

Jeffrey and Sandy leave as Dorothy starts her next song, "BLUE VELVET." They hear the first few lines before they get out the door.

78. EXT. "SLOW CLUB" - NIGHT

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

CUT TO:

79. INT. BEAUMONTS' CAR - NIGHT

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

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

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

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

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

JEFFREY
Why not?

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

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

SANDY
Yeah. but.

JEFFREY

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

SANDY
O.K.

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

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

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

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

JEFFREY
Oh, okay. can I call?

SANDY
Okay. yeah, call.

JEFFREY
Look. it can wait till Sunday.

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

JEFFREY
Yeah.

SANDY
I'm going to wait here until she comes.

JEFFREY
Are you sure?

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

Jeffrey nods.

JEFFREY
Okay. thanks.

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

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

SANDY
Okay, okay. Bye.

Jeffrey gets out of the car and shuts the door. He looks in one more time
at Sandy. They stare at each other silently.

Jeffrey can see her lips in the black darkness of the car. Sandy watches
him cross the lawn and go into the apartment building. She slides over and
sits in the driver's seat.

CUT TO:

81. INT. STAIRWAY - APARTMENT BUILDING - NIGHT

Jeffrey hurries up the stairs to the Seventh Floor.

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

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

Jeffrey then goes back to the Seventh Floor and goes to Door 710.
He takes out the key and looks around. No one. He inserts the key.
It fits. He turns it. The door opens.

82. INT. DOROTHY'S APARTMENT - NIGHT

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

Across the hallway he opens another door and is surprised to find an empty
child's room. In the child's room he sees a small pointed hat with a
propeller on top. The kind that plays music when the propeller turns.
The hat is sitting silently on the bed post. He quietly closes the door.
He returns to the closet. Once inside, he checks out how much he can see.
Through the slats he has a view of half the apartment. This is where he
will stay. He moves around some to relax. He takes several deep breaths.
He looks at his watch. It says "10:17."