

The Library Policeman

by
Mario Grooters

Based on the book
by Stephen King

Mario Grooters
van Nesstraat 12
4671 AJ Dinteloord
The Netherlands
06-13841982
www.thelibrarypoliceman.come2me.nl
se455547@gmail.com

THE LIBRARY POLICEMAN

FADE IN:

EXT. JUNCTION CITY LIBRARY - FRONT - 1976 - DAY

A road-sign reads: MILLER AVENUE. The sidewalk is abandoned. The JUNCTION CITY sky is dusky, the weather soggy and shimmy. The sidewalk passes into a lawn...

...a BUILDING creeps up at the other side of it. It is a square building with high windows. The slate roof overhangs the sides of the building, and SKYLIGHTS glitter prominent on top.

This is an eerie place. Trees, NO BUSHES, grow next to the building.

A path leads to the steps of the entry. An inscription above the door reads: JUNCTION CITY PUBLIC LIBRARY. A startlingly close lightning strike rips through the air, followed by a deafening crash of THUNDER. This really makes your flesh crawl.

DISSOLVE TO:

INT. SAM'S OFFICE - DAY

SAM PEEBLES, 39, an amiable man with dark hair and a rather innocent face, stands at a window. His Zegna suit fits perfectly. Sam, a confident look on his face, looks outside at...

OUTSIDE: ...his gorgeous silver colored Ferrari. Few People saunter along the sidewalk looking into shopping-windows. In the far distance appears a strike of lightning. A telephone starts to RING.

Sam walks to a mahogany desk. An elegant small plaque on it reads: SAM PEEBLES - PRESIDENT - JUNCTION CITY REAL ESTATE.

Sam picks up the telephone and plumps down on his high tech leather easy chair.

SAM

(Into telephone)

Junction City Real Estate, this is
Sam Peebles. How can I --

CRAIG (O.S.)

(Over telephone)

Sam, Craig here. The acrobat broke
his neck.

SAM
(Into telephone)
What?

INT. CRAIG'S OFFICE - DAY

CRAIG JONES, 35, looks like a hippie with his long blond hair. He is Sam's acquaintance. Craig sits behind his desk, his feet resting on it.

CRAIG
(Into telephone)
The acrobat broke his fucking neck.

INTERCUT AS NEEDED

SAM
Is he dead?

CRAIG
No, but he might as well be. He came in drunk, tried a back-over flip, and landed on his neck. It sounded like when you step in a puddle that just iced over.

SAM
Ouch.

CRAIG
He would speak about the drills and skills in his job, but he now leaves us without a speaker at The Rotary tomorrow night, good buddy.

SAM
(Annoyed)
Yes, what a shame.

CRAIG
It is, but I know you'll be happy to step in and fill the slot.

SAM
Me? I can't do a back-over flip.

CRAIG
(Ignoring Sam's remark)
Talk about an independently owned business in a small town.

SAM
Come on, Craig.

CRAIG
Or baseball, or drop your pants and wag your wing-wang at the audience.
(MORE)

CRAIG (CONT'D)

Sam, I need a speaker tomorrow night and you're elected, buddy.

SAM

Craig, I'm in the real estate. I sell country-houses I'm not an orator.

CRAIG

None of that matters. You owe me one. You know that. Look, Sam, I need someone to talk for half an hour and you're my man.

SAM

All right. All right.

CRAIG

Great. Remember, half an hour and I wasn't kidding about wagging your wing-wang. Your speech is at 7:30 P.M.

SAM

It seems I have a speech to write, Craig.

CRAIG

You got it. Bye, Sam.

INT. SAM'S OFFICE - DAY

Disappointment on Sam's face.

SAM

(Into telephone)

Bye, Craig.

Sam puts down the telephone and stares at it - wondering how he was dragged into this speech. Sam rises and walks to a coat hook. He takes his elegant camel's hair overcoat. Sam leaves the office.

INT. SAM'S HOUSE - LIVING ROOM - NIGHT

Sam sits at an enormous oak desk in the immense living room. He looks at MAX, a black and white Mongrel, who lies on a blanket beside him. The screen of his laptop reads: SMALL-TOWN BUSINESS - THE LIFEBLOOD OF AMERICA.

SAM

How does this sound to you, Max? A small-town business, the lifeblood of America. Sounds good, doesn't it?

Max looks at Sam. Sam turns back to the desk and starts typing.

CUT TO:

INT. SAM'S OUTER OFFICE - DAY

Sam sits on a desk, he keeps a note in his hand. At the desk sits NAOMI SARAH HIGGINS, 36, a gorgeous woman with long dark hair. Naomi wears decent clothing and she appears to be a reserved woman.

SAM

Small-town businesses are not just the lifeblood of America, but also the bright and sparkling lifeblood of the entire western world.

Sam looks at Naomi expectantly.

SAM (CONT'D)

Well? What do you think, Naomi?

Naomi opens her mouth to answer, but --

SAM (CONT'D)

Don't be afraid to be honest.

NAOMI

It's good -- pretty interesting.

SAM

And?

Naomi looks thoughtfully.

NAOMI

Nothing, it's really okay.

SAM

But?

NAOMI

Well, it's kind of eh you know eh eh dry.

Sam rises from the desk and rubs his sleepy eyes.

SAM

Oh.

NAOMI

But that's easy to fix. Your speech is tomorrow. You can go to THE LIBRARY tonight and get a couple of those books.

A disturbed look on Sam's face.

SAM

The library --? What books?

NAOMI

You know books with stuff in them
to liven up speeches.

Sam wonders and looks doubtful.

SAM

How do you know?

NAOMI

I lived up some speeches for Phil
Brakeman when he was running for
the State House.

SAM

I haven't been in a library since I
was...well, since I was a LITTLE
KID.

NAOMI

You can leave it just the way it
is.

SAM

I'll think about it. Maybe I will
visit the library. Thank you,
Naomi.

NAOMI

You're welcome, Sam.

Sam smiles at Naomi. Sam walks to his office.

CUT TO:

EXT. JUNCTION CITY LIBRARY - FRONT - DAY (DUSK)

The library looks sinister -- there is not a single spot of
light. The area around the library is abandoned. Bold
trees, NO BUSHES, flank the sides of the Library. Sam walks
away from his Ferrari. He looks great in his dark blue
camel's hair overcoat. Sam wears a pair of soft leather
gloves. He walks on the path that leads to the library.
Suddenly he stops.

Sam frowns and looks attentive at the library.

SAM

I thought there were bushes at the
side.

Sam looks around...

...but there is nobody out there to answer his question.

Sam mounts up the stairs that lead to a small front porch. In front of the door he hesitates. Then he presses the old-fashioned latch-plate of the door. The door swings open silently -- suddenly a lightning strike strikes in nearby with a deafening crash of THUNDER.

INT. JUNCTION CITY LIBRARY - FOYER - 1976 - DAY

Sam enters the shimmy foyer. The easel reads only one word: SILENCE.

Sam looks uncertain.

SAM
(Murmurs)
You bet.

The high ceiling bounces back Sam's voice in a grumble. Sam cringes and looks up. He walks cautiously into the main room.

INT. JUNCTION CITY LIBRARY - MAIN ROOM - 1976 - DAY

A high ceiling with dimmed glass globes hanging down is overwhelming. Prominent at the ceiling are SKYLIGHTS with crisscrosses of reinforcing wire.

The main room is shimmy with corners of gloomy webs of shadows. There are ladders to climb the immense bookshelves. It is very quiet and the place looks deserted.

An inquiring look on Sam's face as he moves further in.

He walks towards two wooden racks in the center of the library. One rack is an old fashion wooden oak magazine rack, with magazines in plastic covers looking like the hide of animals. Sam approaches the rack. Above it the sign reads: RETURN ALL MAGAZINES TO THEIR PROPER PLACE.

Behind the racks is the checkout desk. Sam walks between the racks -- the other rack is one with novels -- to the checkout desk. His heels click, although he is walking very carefully. He wonders and looks confused. On top of the checkout desk is an old-fashion microfilm camera.

A small plaque on the desk reads: A. LORTZ - HEAD LIBRARIAN.

Sam looks behind the checkout desk...nobody there. He turns around. Behind the novel rack is a closed door, the entrance of the CHILDREN'S LIBRARY.

Sam walks to the children's library, meanwhile pulling of his pair of gloves.

A POSTER of Little Red Riding Hood and the wolf in Grandma's bed is stapled at the door. The wolf snarls, foam drips from his bared fang. There is horror on Little Red Riding Hood's face.

Sam opens the door and pokes his head inside.

INT. JUNCTION CITY LIBRARY - CHILDREN'S LIBRARY - 1976 - DAY

Sam smiles, and he enters the children's library.

The room is cozy, with furniture special made for the children. The ceiling is low and the atmosphere feels comfortable. The books in the bookshelves show many colors. Posters of animals and other cozy stuff hang at a wall.

Sam still smiles. He turns to the other wall...and freezes. He abruptly stops smiling. Sam's eyes grow big. He looks...

...at a POSTER of a large dark car speeding away. A little boy, his hand plastered against the passenger window, screams like hell. A vague man in black clothing hunches the wheel. The note reads: NEVER TAKE RIDES FROM STRANGERS.

Sam looks at another poster, terror on his face.

Another POSTER shows a dismayed little boy and girl creep away from THE LIBRARY POLICEMAN. It is a huge man, wearing a dark trench coat and gray hat. His eyes are glittering dimes, and a jagged scar lies across his face. He holds a police-star in his hand, the words read: AVOID THE LIBRARY POLICE - GOOD BOYS AND GIRLS RETURN THEIR BOOKS ON TIME.

Sam licks his lips, a confused look in his eyes.

SAM
(Whispering)
I have seen this man before.

Sam slowly approaches the poster.

ARDELIA (O.S.)
Well, hello there.

Sam jumps...he turns around.

ARDELIA LORTZ, 60, is a plump woman with short, white hair with curls. She has a pleasant, unlined, but authoritarian face and she wears a schoolteacher pair of glasses. She stands two meter away from him, while holding a trolley with books.

She looks at Sam with her cool, expressionless, blue-gray eyes.

ARDELIA (CONT'D)
I suppose you were looking for me.
Did Mr. Peckham direct you in here?

Sam recovers quickly.

SAM
Mr. Peckham? No, I didn't see
anybody at all.

ARDELIA
No? Then he's GONE along home.

SAM
I take it you're the librarian.

ARDELIA
Yes I am. My name is Ardelia
Lortz.

Ardelia smiles, but her eyes stay expressionless.

ARDELIA (CONT'D)
And you are?

SAM
Sam Peebles.

ARDELIA
(Offering Sam her hand)
Ah, Junction City Real Estate. So
nice to meet you, Mr. Peebles.

Ardelia and Sam shake hands, then...

ARDELIA (CONT'D)
I'm sorry you found the main
section of the library deserted,
Mr. Peebles. You must have thought
we were closed, and someone
inadvertently leaves the door open.

SAM
Actually, yes I did, and please
make it Sam.

ARDELIA
Why, thank you, Sam. Well, we're
not closed. Especial not when the
schools begin to let out. The
children are our most faithful
clients. I love them so.

Ardelia smiles again, but also again, her eyes stay
expressionless.

ARDELIA (CONT'D)
 You haven't been to our library
 before. Have you, Mr. Peebles?

SAM
 No, I'm afraid not.

Ardelia looks at Sam, expectantly, then...

SAM (CONT'D)
 I've gotten myself into a bit of a
 bind.

ARDELIA
 Oh, that's too bad.

SAM
 I was drafted to take the place of
 the scheduled speaker tonight at
 The Rotary Club.

Ardelia's face is so-called passionate, except for her eyes.
 Her eyes stay expressionless.

ARDELIA
 Oh-oh.

SAM
 I wrote a speech and I read it to
 my secretary --

ARDELIA
 Naomi Higgins, I'll bet.

SAM
 Yes, how do you know that?

ARDELIA
 Naomi is a regular. She burrows
 many romance novels. For her
 mother she says, but actually -- I
 think she reads them herself.

A chuckle from Sam.

ARDELIA (CONT'D)
 And she's one of the few
 secretaries in Junction City, so it
 seemed reasonable she's the woman
 of whom you spoke.

SAM
 She liked my speech, but she
 thought it was a bit dry. She
 suggested --

ARDELIA
 The Speaker's Companion, I'll bet.

SAM

I guess so. Does it have jokes in it?

ARDELIA

Only hundred pages of them.

Ardelia grabs Sam by his sleeve. They leave the children's library.

ARDELIA (CONT'D)

Right this way, Sam, I'm going to solve all your problems.

INT. JUNCTION CITY LIBRARY - MAIN ROOM - 1976 - DAY

Ardelia and Sam walk to the checkout desk. The door to the children's library suddenly closes with a slam. Sam looks back at the door.

ARDELIA

(Not looking back)

Probably the wind. Come.

They walk on.

SAM

The children's library is an interesting place.

ARDELIA

You bet it is.

They stop at a wooden bench in front of the checkout desk. Ardelia tiptoes, putting a hand on Sam's shoulder. It looks like she is going to kiss him...

...but she pushes Sam onto the wooden bench.

ARDELIA (CONT'D)

Now, you just give me one minute. I know right where to find the books you need, Sam. Sit tight.

SAM

I could get them myself.

ARDELIA

I'm sure you could, but they are in the Special Reference Section. I don't let people in there if I can help it, even adults get up to didos if you let them. Don't worry, I'll be back in two shakes.

Ardelia turns. She walks through the gate in the checkout desk and closes it behind her. Ardelia flicks a switch. The hanging globes produce a dimmed and old-yellow light.

Ardelia smiles at Sam, but her eyes stay expressionless.

ARDELIA (CONT'D)
So, that's better.

She walks through the door at the back of the checkout desk...

...the main room looks dusty and mysterious in the soft dimmed and old-yellow light.

Ardelia reappears through the door. She opens the gate...walks through it...and closes it behind her.

ARDELIA (CONT'D)
I think I've got what you need,
Sam. I'll hope you agree.

Sam rises.

Ardelia gives Sam the two books.

ARDELIA (CONT'D)
The Speaker's Companion and The
Best Loved Poems of The American
People.

Sam looks at the very old-fashioned books. He looks doubtful. The cover of The Speaker's Companion is old white. It shows a man in an old-fashion tuxedo, standing behind a lectern. The man has a successful grin on his face.

It is as if Ardelia reads Sam's thoughts.

ARDELIA (CONT'D)
I know they look old-fashioned,
Sam, but I really think these are
the best help there is for people
who are new to the art of public
speaking.

SAM
(Grinning)
Amateurs, in other words.

ARDELIA
Well, yes, but you don't strike me
as a man who wants to make a career
out of this.

SAM
(Thumbing through the
book)
You've got that right.

ARDELIA

So, I suggest you go directly to the middle section, which is called Lively speaking. There you will find the jokes section.

SAM

It looks like a manual for gigolos.

ARDELIA

(Cunning laugh)

Perhaps it looks a little suggestive, Sam, but it was published in a more innocent time, the late thirties to be exact.

SAM

Much more innocent. Right.

ARDELIA

Nevertheless, both books still work, an important thing in business. Isn't it?

A doubtful look on Sam's face.

SAM

Yes...Yes, I guess it is.

Ardelia raises her eyebrows.

ARDELIA

A penny for your thoughts, Sam.

SAM

I was just thinking. I came here to find a book and you seem to have exactly what I came for. How often does that happen?

Ardelia smiles, but her eyes stay expressionless.

ARDELIA

I think I've just been paid a compliment.

SAM

Yes, ma'am. You have.

ARDELIA

I thank you, Sam. They say flattery will get you everywhere, but I'm afraid I'm still going to have to ask you for two dollars.

SAM

(So-called upset)

You are?

ARDELIA

That's the charge for issuing an adult library card, but it's good for three years. Now, is that a deal, or what?

SAM

It sounds fine to me.

ARDELIA

Then step right this way, Sam.

Ardelia moves to the other side of the checkout desk. She walks to a little desk with a ROYAL, an old model typewriter.

The main room with the two islands looks mysterious -- we hear someone TYPING. Sam thumbs through one of the books -- the TYPING stops. Ardelia walks to the checkout desk. Sam looks up and walks to the checkout desk. He puts down the books on the checkout desk.

Ardelia pushes a red-orange card over the desk to Sam.

ARDELIA (CONT'D)

Check and make sure all the information is correct, please.

Sam looks at the card and shoves it back.

SAM

It's all fine.

Ardelia puts the card in one of the books.

ARDELIA

(Smiling sly)

That'll be two dollars, please.

Sam pays Ardelia the money.

ARDELIA (CONT'D)

You can only keep these out for ONE week. They're from THE SPECIAL REFERENCE. The books are in great demand.

SAM

What...? Help for the beginning speaker?

ARDELIA

Yes. Along with a lot of others, and believe me, Sam, I know.

SAM

I'll bet you do.

Ardelia is on her guard, a defiant look in her eyes.

ARDELIA

I've been in the library business a LONG, long time, Sam. These books are NOT renewable. So be SURE to get them back by April third...that means Friday next week.

Sam's smile turns into a mask.

SAM

Or?

Ardelia looks at Sam, no expression in her eyes.

ARDELIA

Or else I'll have to send THE LIBRARY POLICEMAN after you.

Sam looks distraught.

SAM

What?

Suddenly Ardelia stands next to Sam. She takes him by the arm.

ARDELIA

Right this way, Sam.

Ardelia leads Sam to the foyer, it looks like he is intoxicated...then he blinks his eyes...he plants his feet firmly and stops walking. Ardelia seems surprised.

It looks like Sam is confused.

SAM

Can I ask you something, Ms. Lortz?

ARDELIA

Of course, Sam, that's why I'm here for.

SAM

It's about the children's library...and the posters. They almost shocked me.

ARDELIA

Posters? Oh, you must mean the Library Policeman...and Simple Simon, the boy who's yelling, of course.

SAM

Yelling? That boy is screaming.

Ardelia shrugs.

ARDELIA
Yelling, screaming, what's the
difference? We don't hear any
complains. The children are very
good. Very respectful.

SAM
I'll bet they are.

Ardelia leads Sam into the foyer.

INT. JUNCTION CITY LIBRARY - FOYER - 1976 - DAY

Sam and Ardelia enter the foyer.

ARDELIA
Besides, it's all a matter of
interpretation. Isn't it?

SAM
I suppose so, but they struck me as
extreme, those posters.

They stop walking near the easel: SILENCE.

ARDELIA
Did they?

SAM
(Irritated)
Yes. Scary. Not appropriate to a
place where small children gather.

Ardelia smiles, but her eyes stay expressionless.

ARDELIA
You're not the first person who
ever expressed that option, Sam.

SAM
I guess you think I was wrong to
put my two cents in.

ARDELIA
Not at all. It's just that you
don't understand. According to the
poll last summer, children chose
movies like THE VILLAGE and DAWN OF
THE DEAD, novellas like THE SHINING
and SECRET WINDOW from Stephan King
as one of their favorites.
(Self-assured)
Do you see what I'm getting at,
Sam?

SAM

I suppose. You say it wouldn't be fair to usurp the children's taste.

Ardelia smiles, the silver nickels are back in her eyes.

ARDELIA

Well, yes, but that's a part of it. This library is a member of the National Library Association. They sent us a sheet of forty posters every month. We can pick any five free.

Sam looks a little restless.

ARDELIA (CONT'D)

I see you're getting restless, Sam. But you DO deserve an explanation.

SAM

(Restlessly)

Me? I'm not restless.

ARDELIA

We have a children's library Committee formed by children, of course.

SAM

Of course.

ARDELIA

They pick some of the new books we order. They pick the new drapes and tables and of course, they pick the posters. Now do you understand?

SAM

Yes, the kids picked out Little Red Riding Hood, and Simple Simon and the Library Policeman.

ARDELIA

That's right.

SAM

They like them because they're scary.

ARDELIA

Correct.

Sam looks impatient and irritated at the same time.

SAM

Ms. Lortz, do you keep a DVD of The Ring in the children's library, or a selection of books by Stephen King.

ARDELIA

Sam, you miss the point.

SAM

Do you keep them in there because some of the kids like them?

A red blush of anger appears on Ardelia's face.

ARDELIA

No, but we do keep stories about housebreaking, parental abuse, and burglary. I'm speaking of Goldilocks and Hansel and Gretal of course. I expected a man such as yourself to be a little more understanding, Sam.

Sam gets a hold of himself.

SAM

I'm sorry...I apologize if I've said anything to offend you...and I really ought to be going.

Ardelia looks mad - apology not accepted.

ARDELIA

Yes, I think you ought.

Sam smiles a selling smile.

SAM

I suppose that I'm a little nervous about my speaking debut tonight.

Ardelia eases a bit, then...

ARDELIA

That's very understandable.

SAM

Well, we got a little feisty there for a second or two. I expect I overstepped my bounds. I hope there are no hard feelings.

Ardelia briefly touches Sam's hand.

ARDELIA

None at all.

Sam pulls back, like a snake bit him.

SAM
Well then, I'll be getting along.

ARDELIA
Yes, and remember...
(Pointing at the books)
...one week on those, Sam. I
wouldn't want to have to send The
Library Cop after you.

SAM
No, I wouldn't want THAT, either.

Ardelia opens the door.

ARDELIA
That's right, you wouldn't.
(Offering Sam her hand)
Goodbye, Sam.

Sam hesitates to shake hands...but he finally does.

SAM
Goodbye, Ms. Lortz.

Sam exits the library.

EXT. JUNCTION CITY LIBRARY - FRONT - DAY (DUSK)

Sam descends the steps. He turns around and looks at the library. The door is closed and the lights turned down. The place looks abandoned and creepy. Sam rushes off in a hurry. He carries the books under his arm.

FADE TO BLACK:

INT. ROTARY CLUB - NIGHT

In the dark, we hear Sam talking...

SAM (O.S.)
...but the bright and sparkling
lifeblood of the entire western
world.

Still in the dark, people APPLAUD and CHEER loud.

Slowly it becomes clear. In a large meeting-room, a crowd of about forty people stands in front of their chairs. They CHEER and APPLAUD. Sam stands behind a lectern. Craig approaches him. They shake hands. They talk to each other, but we cannot hear what it is all about. Craig tabs the microphone. The CHEERING and APPLAUDING fade away.

A cheerful look on Craig's face.

CRAIG

I think we'll all agree that Sam's speech more than made up the price of the rubber chicken we had for dinner.

The crowd APPLAUDS again.

CRAIG (O.S) (CONT'D)

If...

Craig looks at Sam, the APPLAUDING fades away.

CRAIG (CONT'D)

...if I'd known you had that in you, I would've booked you in the first place. That was great. Where'd you copy it from, Sam?

SAM

I didn't. It's mine, although I had the help of a couple of books from the library.

CRAIG

Okay...anyway, thanks again.
(To the people)

Some men walk to the lectern.

FRANK STEPHENS, 45, a bold man, shakes Sam's hand.

FRANK

Great. We shoulda had it on tape. Damn, that was a good talk, Sam.

SAM

Thank you, Frank.

Sam turns and immediately RUDY PEARLMAN, 50, an Irish man with a red swollen face, approaches him.

They shake hands.

PEARLMAN

Oughtta take it on the road, Sam.

Sam shrugs, finding no words.

PEARLMAN (CONT'D)

I darn near cried. Honest to God. Where'd you find that poem?

SAM

I found it in The Speaker's Co --

BRUCE ENGALLS, 55, a severe man with short gray hair, grasps Sam at the elbow.

BRUCE
Right this way, Sam.

He takes Sam through the crowd. Sam looks back at Rudy, a kind of apologizing.

BRUCE (CONT'D)
Best-damned speech I've heard in
this joint for two years.

SAM
Thank you, Bruce.

Sam and Bruce walks to the bar.

BRUCE
Maybe five. Let me buy you a
drink, Sam. Hell let me buy you
two drinks.

EXT. SAM'S HOUSE - NIGHT

Sam walks to his one million dollar detached house at Lantern Drive.

Craig opens the window of his car, then...

CRAIG
Good night, Sam.

Sam turns around.

SAM
The same to you, Craig.

Craig drives away.

INT. SAM'S HOUSE - ENTRY - NIGHT

Sam enters the house.

SAM
Finally home.

Max joyfully wags his tail. Sam drops his coat on a coat hook.

SAM (CONT'D)
(To Max)
I should give Naomi a bonus next
week, Max. She saved my ass
tonight.

Sam walks up the stairs. Max walks after him.

INT. SAM'S HOUSE - BEDROOM - NIGHT

Sam takes off his clothes. The telephone RINGS downstairs. Sam looks up.

The ANSWERING MACHINE takes THE CALL.

SAM (O.S.)
(As answering machine)
Hello, this is Sam. I can't come
to the phone right now. Please
leave your message after the beep.
Thanks.

The sound of the answering machine fades away. Max lies on a carpet near the bed. Sam lies down in the bed. He looks at the ceiling.

He turns his head to Max.

SAM (CONT'D)
Perhaps I ought to give that woman
from the library a bonus as well.

Sam dozes off.

FADE TO BLACK:

INT. SAM'S HOUSE - LIVING ROOM - DAY

Sam walks into the living room. He wears a towel over his showered and hammering head.

The message light of the answering machine blinks.

Sam pushes the button and walks to the couch.

ARDELIA (O.S.)
Hello, Sam.

Sam freezes and looks at the answering machine. He pulls the towel from his head.

ARDELIA (O.S.) (CONT'D)
I heard your speech last night was
a great success. I'm so glad for
you, but be sure to get your
borrowed books back by Friday.
(Archly)
REMEMBER the Library Policeman!

The answering machine CLICKS. Sam looks irritated.

SAM
You're a bit of a bitch. Aren't
you, lady?

INT. SAM'S HOUSE - KITCHEN - DAY

Sam walks into the kitchen. Max crosses his way. A JOHNNIE WALKER BOX is in a corner - the two LIBRARY BOOKS lay on top of some old papers.

CUT TO:

INT. SAM'S OUTER OFFICE - DAY

Naomi walks away from a hat rack. Sam walks to her. He hands her an envelope.

Naomi does not take it.

NAOMI
What's this?

SAM
Open it and see.

Naomi takes the envelope and opens it. Sam looks anxious. Naomi pulls out a thank-you-card, along with a fifty-dollar bill.

Naomi looks at Sam, surprised as she is.

NAOMI
Why?

SAM
You saved my bacon when you send me to the library last week. The speech went over very well, Naomi.

NAOMI
I'm really glad it worked, but I can't take the --

SAM
Yes, you can...and you will. Business was more than great this week, it was the busiest week I've ever had. I had no time to do ANYTHING else, Naomi. If you don't take that fifty, I'm going to feel like shit.

NAOMI
(Shocked)
Sam, please.

SAM

I'm sorry, Naomi. No offence.
What I mean to say is that I really
want you to take the money.

Naomi tugs the money into her purse.

NAOMI

There...satisfied?

SAM

Yes, I am.

Naomi sits down behind her desk.

NAOMI

I heard several people say your
speech was good. Do you really
think that's the reason you've done
more business?

Sam sits down on a chair.

SAM

Yes, I do...and then to think I
didn't want to do the speech in the
first place.

NAOMI

I know.

SAM

You know, or it is luck, or God
makes you wonder sometimes if He
tightened all the screws in the big
machine before He set it going.

NAOMI

You're luckier than you know if the
books you got at the library really
did help you out. It usually
doesn't open until five o'clock on
Fridays.

SAM

Oh?

NAOMI

You must have found Mr. Price
catching up on his paperwork or
something.

SAM

Price? Don't you mean Mr. Peckham?
The janitor.

Naomi shakes her head.

NAOMI

The only Peckham I ever heard of around here is old Eddie Peckham. He died YEARS ago. I'm talking about Mr. Price, the librarian. Tall man? Thin? Gray hair?

SAM

No, I got a lady named Lortz. Short, plump, and over middle aged.

A suspicious look on Naomi face.

NAOMI

Oh, MS. LORTZ, was it? That must have been fun.

SAM

She's peculiar, all right.

NAOMI

You bet. In fact, she's absolutely --

The telephone RINGS. Naomi answers the call.

NAOMI (CONT'D)

(Into telephone)

Junction City Real Estate, this is Naomi. How can I help you?

Sam rises.

NAOMI (CONT'D)

(At Sam)

It's Burt Iverson, Sam. He wants to talk to you.

Sam walks to his office.

SAM

I take it in my office, Naomi.

INT. SAM'S OFFICE - DAY

Sam sits down at his desk. He picks up the telephone.

SAM

(Into telephone)

Hello, Burt.

CUT TO:

INT. SAM'S HOUSE - LIVING ROOM - DAY

Sam enters the living room, a cheerful smile on his face. A necktie lies on his shoulder.

The red light on the answering machine blinks.

Sam is not aware of that. He walks to the window, looks outside, and sees...

OUTSIDE: ...a pale, blue sky, the image of an early spring.

Sam turns away from the window and looks at his watch. His Franck Muller watch shows us that it is April Fourth. Max looks at Sam, cheerful wagging his tail.

Sam buttons up his necktie.

SAM

April Fourth, Max. Sun, first day of the weekend, what a perfect day to start the summer season. I needed that after the busiest week in my life.

Sam notices that the message light of the answering machine is blinking. He walks to the answering machine.

He pushes the button and walks away from it.

ARDELIA (O.S.)

Hello, Sam.

Sam freezes, his happy face turns into a mask of terror.

SAM

Shit.

ARDELIA (O.S.)

I'm very disappointed in you. You had to return your books yesterday. Now they are overdue.

Desperation on Sam's face. He walks to the dinner table, in search of the books...then he walks to his desk.

ARDELIA (O.S.) (CONT'D)

I explained to you, I believe, that The Speaker's Companion and The Best Loved Poems of The American People are from the Special Reference Section of the library. They cannot be kept for longer than one week. I expected better things of you, Sam. I really did.

Sam looks on his desk and in the drawers.

ARDELIA (O.S.) (CONT'D)
 I have decided to give you an extension. You have until Monday to return your borrowed books. Please help me avoid any unpleasantness. REMEMBER the Library Policeman, Sam.

A CLICK...no more messages. Sam grabs a piece of paper and a pen. He writes a note.

SAM (O.S.)
 Dear Ms. Lortz, I apologize for being late returning your books. This is a sincere apology, because the books were extremely helpful.

Sam puts the note in an envelope, along with a twenty-dollar bill.

SAM (O.S.) (CONT'D)
 Please accept this money in payment of the fine. I want you to keep the rest as a token of my thanks. Sincerely yours, Sam Peebles.

Sam rises. He walks to a newspaper-table in the corner of the room and looks on it.

Sam scraps his head.

SAM (CONT'D)
 Crap. Where the hell are those books?

INT. SAM'S HOUSE - BEDROOM - DAY

Sam looks under his bed. He searches the drawers and closets.

INT. SAM'S HOUSE - BASEMENT - DAY

It is dusky. Sam looks on a desk full of tools, wondering where he had left the books.

INT. SAM'S FERRARI - DAY

Sam is looking for the books.

INT. SAM'S HOUSE - LIVING ROOM - DAY

Sam plumps down on the couch, dismayed as he is.

SAM

Balls.

A prominent view of the telephone and the answering machine.

Max jumps on the couch and sits down next to Sam.

SAM (CONT'D)

I have to think clear, Max. Where have I been this week...? I took the books from the office...got myself a pizza. I took the books inside...then what?

Sam suddenly rises. He looks worried.

SAM (CONT'D)

Oh no.

Sam walks to the kitchen. Max looks at him from the couch.

INT. SAM'S HOUSE - KITCHEN - DAY

Sam hurries to the white Johnnie Walker box in the corner.

SAM

Oh no.

He looks in the box...

...but finds it empty.

SAM (CONT'D)

Damn. No old papers.

(Wondering)

Dirty Dave.

CUT TO:

EXT. STATION AREA - DAY

There is an early century railroad station with a deserted wooden platform and a deserted station building. There are many railroad tracks, some overgrown with weed.

In the distance, two tracks shine a little -- it looks like they are still in use. There are three four-story buildings, old white-gray, with porches in front, a path, and weed all over the gardens around the buildings. A sign at the beginning of the path reads: STATION STREET. The neighboring of the buildings are fields. On a far track, a seemingly endless freight rumbles by. Behind it are the contours of Junction City.

The sun shines low. The trees near the buildings are bold. It seems chilly. A car parks near one of the buildings.

Sam gets out of his Ferrari. He shivers by the bone chilling WIND.

On a platform, the old JUNCTION CITY-sign swings back and forward with a rusty and squeaking sound.

Sam walks to a dilapidated building. A sign at the gate reads: ANGELS' SHELTER.

A plaque beside the door reads: NO DRINKING ALLOWED IN ANGELS' SHELTER (OUR HOMELESS SHELTER).

Sam opens the gate and walks to the porch of the building. It looks like a few men sit behind the balustrade.

EXT. ANGELS' SHELTER - PORCH - DAY

Two men sit on the ground. LUKEY, 65, baldly, psychotic, shakes his head and hands all the time. The other man is RUDOLPH, 60, resigned on himself, relaxed view, works with his tongue peeking from the corner of his mouth. They are busy making posters. The styles of the posters are a bit similar to the scary posters in the library, but these are more cheerful.

"DIRTY" DAVE DUNCAN, 60, tanned face, tall, gray, bewildered hair, but a set of bright blue eyes, sits on a chair.

Sam approaches the men.

SAM
Hello, Dave.

Dave looks up.

DAVE
Mr. Peebles?

SAM
Yes. How you doing, Dave?

DAVE
Oh, purty fair I guess. Purty fair.
(To Lukey and Rudolph)
Hey, you guys. Say hello to Mr. Peebles.

The two other men are still concentrated on their work.

LUKEY
(Not looking up)
You got me my Slim Jim.

Sam is surprised.

SAM

Excuse me?

DAVE

That's Lukey, Mr. Peebles. He ain't havin' one of his better days.

LUKEY

Got me my Slim Jim. Got me my Slim Fuckin' Slim Jim.

SAM

Uh, I'm sorry.

DAVE

(To Lukey)

He ain't got no Slim Jims. Shut up and do your posters, Lukey. SARAH wants 'em by six. She's comin' out special.

LUKEY

Then I got me rat-turds.

DAVE

Don't mind him, Mr. Peebles. What's up?

SAM

I was just wondering if you might have found a couple of books when you picked up the old papers last Thursday. I've misplaced them and I thought I'd check. They're overdue at the library.

An apologizing look on Dave's face...

DAVE

I didn't see any books, I'm sorry. I just got the papers, like usual. Your housekeeper was there, and she can tell you.

SAM

I believe you, Dave.

DAVE

I just dumped your box into one of my bags and I took it to the Recycling Center...

(Gesturing his head to a place far away)

...right over there.

In the far distance are the contours of THE RECYCLING CENTER.

Sam has pity on Dave.

SAM
I believe you.

DAVE
Can I come back next month, Mr.
Peebles?

Sam pats Dave's bony shoulder.

SAM
Sure...
(Nodding at the posters)
...what are you doing?

DAVE
Aw, just passing the time.

The woman on the poster looks like Naomi. She invites the reader to join in, the text reads: CHICKEN DINNER AT THE FIRST METHODIST CHURCH - TO BENEFIT THE ANGELS' SHELTER HOMELESS SHELTER - SUNDAY APRIL 15TH - 6:00 TO 8:00 P.M. - COME ONE COME ALL.

Dave looks at Sam.

DAVE (CONT'D)
It's for the AA-meeting. Only, you can't put that on the poster. It's kind of a secret, you know.

SAM
I know. Do you go to AA, Dave? I know it isn't my business.

DAVE
I go, but it's hard.

SAM
Yeah.
(Nodding at the poster)
Is that a real person?

DAVE
That's Sarah. She keeps this place going. She's the real angel in here. We named this place after her.

SAM
She looks like someone I know.

Lukey raises and brings his poster to Dave.

LUKEY
Ain't that some fuckin' chow-de-dow?

Dave looks at the poster.

DAVE
This is good, Lukey. Go on inside
and turn on the TV.
(To Rudolph)
How you doin', Dolph?

Lukey walks into the Angels' Shelter.

Rudolph raises and brings his poster to Dave.

RUDOLPH
(To Sam)
I draw better when I'm stewed.
It's the fantasy approach.

SAM
I like it.

RUDOLPH
Good. You got a dime for me?

Sam reaches for his pocket. Dave puts a hand on his arm.

DAVE
Don't give him any money, Mr.
Peebles.

Sam looks at Rudolph.

SAM
I'm sorry.

RUDOLPH
That's good.

Rudolph walks into Angels' Shelter.

Sam looks at Dave, who rises from his chair.

SAM
You're good, why don't you --
(Cuts himself of)

Dave looks at Sam, a sad smile on his face.

DAVE
I had a shot at it. Fucked it up
myself, but it doesn't matter
anymore.

Dave walks to the front door of Angels' Shelter...

...then turns around and looks at Sam.

DAVE (CONT'D)

Do you want to come in and have a cup of coffee, Mr. Peebles? You could meet SARAH.

SAM

No, I'd better go back.

DAVE

All right. Are you sure you're not mad at me?

SAM

Not a bit.

DAVE

Okay. You have a nice night, Mr. Peebles.

SAM

The same to you, Dave.

Dave walks into the house. Sam descends the porch.

CUT TO:

EXT. RECYCLING CENTER - DAY

The weather is raw. Sam approaches a closed gate. Behind it, big piles of old paper surrounds a small building. Old paper flutters all over the site. The place is deserted.

Sam stares at the ground -- does he see something? He walks to a spot. He kneels and picks up a piece of paper...

...it is the book jacket of *The Speaker's Companion*.

Sam stares at it for a second and drops it. He walks back to his Ferrari.

EXT. JUNCTION CITY LIBRARY - FRONT - NIGHT

Sam walks up the steps to the entry of the library. The carriage lights flanking the entrance are on. The building is heaving a pleasant charisma. People walk in and out.

INT. JUNCTION CITY LIBRARY - FOYER - NIGHT

Sam enters the foyer...a muttered CHATTER appears from the main room. The easel in the middle shows a photo of Stephen King. The quotation reads: ONE PAGE AT A TIME, THIS IS HOW I WRITE.

Sam moves on to the main room, a surprised look on his face,

INT. JUNCTION CITY LIBRARY - MAIN ROOM - NIGHT

Sam stops dead in the doorway, his eyes wide open.

A suspended ceiling with strip lighting has replaced the high ceiling...there are low bookshelves and stools to pick out a higher placed book are scattered about. About twenty visitors walk around and do whatever you expect visitors to do when they are in the library.

Sam moves further in, a stunning look on his face.

Sam walks to the wooden rack with the novels. The other rack is gone. Behind it is the well-known checkout desk. CYNTHIA BERRIGAN, 22, college-girl, long blond hair, and bright blue eyes, and TOM STANFORD, 21, college-boy, and well build, gaze at Sam.

Sam stumbles through the main room. He gazes around with wide-open eyes. People look suspicious at him. Two women giggle and point at Sam. Other people stop with what they are doing. They all look at Sam. One boy puts a finger against his forehead.

Sam is in shock, he rubs his eyes. He stares at the ceiling. The MUMBLING is gone. Sam looks at the visitors around him. They stare at him. Then Sam grins and shrugs.

Sam walks to the magazine table, placed on the location of the second magazine rack. He grabs a magazine and looks into it. Sam looks over the magazine he is holding -- are the visitors still watching him?

The visitors went back to what they had been doing.

Sam puts down the magazine. He walks to the children's library. The warm dark oak door is still the same, but Donald Duck and his nephews replace Little Red Riding Hood. They bath in a swimming pool. The sign reads: COME ON IN - THE READING IS FINE.

Sam approaches the door to the children's library.

SAM
(Muttering)
What's going on here?

Sam opens the door. He pokes his head in.

INT. JUNCTION CITY LIBRARY - CHILDREN'S LIBRARY - NIGHT

The children's library is about the same as the last time, except for the posters. They are all friendly and inviting, suitable for children. Sam enters and looks around, a confused look on his face.

INT. JUNCTION CITY LIBRARY - MAIN ROOM - NIGHT

Sam exits the children's library. He walks to the checkout desk. Cynthia and Tom both look nervous.

Sam strikes us as a man who is not sure about himself.

SAM

Hello. Perhaps you can help me. I need to speak to the librarian.

CYNTHIA

Gee, I'm sorry. Mr. Price doesn't come in on Saturday nights.

Sam sees a small plaque on top of the checkout desk, it reads: MR. PRICE - HEAD LIBRARIAN.

Sam then looks at Tom and Cynthia.

SAM

No, not Mr. Price. The other one. Ardelia Lortz.

Tom and Cynthia quickly exchange a puzzled glance, then...

TOM

No one named Ardelia Lortz works here.

CYNTHIA

You really must be mistaken, sir.

SAM

(Confused)
She's the librarian.

CYNTHIA

We never heard of her.

A moment of silence, then...

SAM

(Apologizing)
Pardon me. I'm having one of those days.

CYNTHIA

That's okay.

TOM

Anything else we can do to help you, Mr. ehh?

SAM

Peebles, Sam Peebles. I'm sorry. My manners seem to have flown away with the rest of my mind.

Cynthia and Tom relax.

CYNTHIA
 (Offering Sam her hand)
 I'm Cynthia Berrigan.
 (Shaking hands with Sam,
 while nodding at Tom)
 This is Tom Stanford.

Sam and Tom shake hands.

TOM
 Pleased to meet you, Mr. Peebles.

MRS. PETERSON approaches the checkout desk.

MRS. PETERSON
 Pardon me? Could someone help me,
 please?

TOM
 I'll be right with you, Mrs.
 Peterson.

Tom walks to Mrs. Peterson. They walk into the main room.

Sam looks at Cynthia.

SAM
 Tell me, Cynthia. How long has Mr.
 Price been the head librarian?

CYNTHIA
 (Shrugging)
 I don't know, but at least six
 months. That's when I came to work
 here. Mr. Price hired me. Is
 something wrong?

Sam looks at the ceiling.

SAM
 I don't know. Has this suspended
 ceiling been here since you came to
 work?

CYNTHIA
 Yes.

SAM
 I had an idea there were skylights,
 you see.

CYNTHIA
 There are, but you can only see
 them from the outside. I think
 it's been THIS way for years.

SAM

And you've never heard of Ardelia Lortz?

CYNTHIA

No, I'm sorry.

SAM

What about The Library Police?

CYNTHIA

(Smiling)

Only from my old aunt.

Tom walks behind the checkout desk.

TOM

Who is this Ardelia Lortz? The name rings a bell, but --
(Cuts himself off)

SAM

That's just it. I don't really know.

TOM

Well, we're closed tomorrow, but Mr. Price will be in on Monday. Maybe he can tell you what you want to know.

SAM

I'll come back then. Thanks for the information...and I didn't mean to freak you out.

CYNTHIA

You didn't.

Sam smiles at the both of them.

SAM

Have a nice evening.

TOM

You too, Mr. Peebles.

Sam smiles, turns and walks away.

CUT TO:

INT. SAM'S HOUSE - LIVING ROOM - NIGHT

Sam walks into the living room. In the dark, the message lamp of the answering machine blinks.

Sam switches on the light.

SAM
Oh, shit. Not again.

Sam walks to the answering machine.

Sam pushes the button and walks to the couch.

RANDOWSKI (O.S.)
(Over telephone)
Hi, Mr. Peebles. This is Joseph
Randowski, the acrobat.

A relieved sigh, Sam walks from the couch to the dinner table. Meanwhile he reveals his wallet.

RANDOWSKI (O.S.) (CONT'D)
(Over telephone)
I want to thank you for filling in
for me last week. I heard you did
a real great job. I'm doing fine.
My neck wasn't broke, it was
sprained. Well, take care of
yourself. Thanks again, and
goodbye.

The tape stops. Sam searches his wallet.

SAM
Thank you, Mr. Randowski. Fuck.
Where is my library card?

He throws his wallet on the dinner table. He walks to the telephone, picks it up, and sits down on the couch.

He dials a number, then...

MRS. HIGGINS (O.S.)
(Over telephone)
Who is it, please?

SAM
(Into telephone)
Hello, Mrs. Higgins, it's Sam
Peebles. Can I speak to Naomi,
please?

MRS. HIGGINS (O.S.)
(Over telephone)
She's out this evening.

SAM
(Into telephone)
Could you ask her to call me, when
she gets back?

MRS. HIGGINS (O.S.)
(Over telephone)
I'm going to bed in a minute.

SAM
 (Into telephone)
 Okay, I'll call tomorrow.

MRS. HIGGINS (O.S.)
 (Over telephone)
 We'll be in church tomorrow.

SAM
 (Into telephone)
 Mrs. Higgins, does the name Lortz
 ring a bell to you? Ardelia Lortz?

MRS. HIGGINS (O.S.)
 (Low, vicious voice over
 the telephone)
 How long are you Godless Heathens
 going to go on throwing that woman
 in our faces? Do you think it's
 funny? Do you think it's clever?

Sam sits right up.

SAM
 (Into telephone)
 Mrs. Higgins, you don't understand.
 I just want to kn --

The CLICK of disconnection, Sam leans back in the couch, an
 astonished look on his face.

INT. SAM'S HOUSE - BEDROOM - NIGHT

Sam lies in his bed, his eyes wide open.

SAM
 (Whispering)
 Jesus...the library couldn't have
 changed that way in just one week.

Sam dozes off into...

INT. SAM'S HOUSE - BEDROOM - NIGHT (CONTINUOUS)

...his FIRST NIGHTMARE...

...Sam's eyes grow big -- What is that sound? He looks at
 the curtain.

Ardelia appears from behind it and closes in on Sam. She
 looks and sounds frightening.

ARDELIA
 You lost the books, Sam...You lost
 them...so it will have be the
 Library Policeman.

Sam sits right up in his bed, scared off...

INT. SAM'S HOUSE - BEDROOM - NIGHT (CONTINUOUS)

...but is it real or is it his SECOND NIGHTMARE...

...Sam looks around. Ardelia is gone. The curtain rattles. The Library Policeman appears from behind it.

He closes in on Sam. The Library Policeman LISPS.

LIBRARY POLICEMAN

You were wrong about the bushes. There are bushes growing along the side of the library. Lots of bushes. And we're going to explore them...we're going to explore them together.

Sam is in shock. He crawls back in his bed, away from the Library Policeman.

SAM

No, stop it. I don't want to know...ever. The bushes were a long time ago, and I never have to remember the bushes again.

The Library Policeman closes in on Sam.

LIBRARY POLICEMAN

I will make you REMEMBER, Son.

WAKING UP...Sam startles from the nightmare. He SCREAMS.

SAM

No.

Sam switches on the bed lamp.

He looks exhausted.

SAM (CONT'D)

I've to get a grip on myself, Max...Jesus, what the hell was I dreaming about?

Sam gets out of the bed.

INT. SAM'S HOUSE - LIVING ROOM - NIGHT

Sam appears and turns on the floor light. He carries a blanket under his arm. Sam sits down on the couch. Max jumps on the couch beside him.

Sam pets the dog.

SAM

I can imagine them up there.
Ardelia and the Library Policeman,
creeping up with knives between
their teeth.

Sam looks up in the air.

SAM (CONT'D)

Better, with ARROWS, Max. Long
BLACK ARROWS.

Sam pushes Max off the couch. He lies down and drops the
blanket over his body. He pulls it up to his chin.

Sam looks into nothing.

SAM (CONT'D)

Is it real...or is it Memorex?

Sam dozes off.

FADE TO BLACK:

EXT. ANGELS' SHELTER - PORCH - DAY

THIRD NIGHTMARE...

...Sam walks to Dave, Lukey, and Rudolph. They work on their
posters.

Dave looks at him.

SAM

(Nodding at the posters)
What are you doing, Dave?

DAVE

Aw, just passing the time.

The poster shows Simple Simon on a spit, his clothes burn.
He holds RED LICORICE in his hand. Simple Simon screams.
The text reads: CHILDREN DINNER IN THE PUBLIC LIBRARY BUSHES
- TO BENEFIT THE LIBRARY POLICE FUND - MIDNIGHT TO 2:00 A.M. -
COME ONE COME ALL - THAT'S CHOW-DE-DOW.

Sam looks at Dave.

SAM

Dave, that's horrible.

DAVE

Not at all. The children call him
Simple Simon. They love to eat
him.

Rudolph jumps up. He YELLS and points at something in the field outside.

RUDELPH

Look...look. It's Sarah.

Sam looks into the field outside.

OUTSIDE: Naomi crosses the littered, weedy ground between Angels' Shelter and the Recycling Center. She passes a rusty railroad track and a deserted platform. She pushes a shopping cart, which piles with books The Speaker's Companion. Behind Naomi, the sun sets down. Behind her, a long passenger train rumbles slowly along the track. The coaches are black, crepe hang and swing in the windows. It looks like an enormous funeral train.

Sam looks at Dave.

SAM

No. That isn't Sarah. It's Naomi, Naomi Higgins.

Dave looks at Sam with sunken eyes.

DAVE

Not at all. It's Death coming, Mr. Peebles. Death is a woman.

Lukey walks to the balustrade of the porch.

LUKEY

She got Slim Jims. Oh my god, she's got all Slim Fuckin' Slim Jims.

Sam looks outside again.

OUTSIDE: Naomi is changed in Ardelia, who is dressed in a black trench coat and really closes in on him fast. She looks like a bat, with long discolored vampire teeth. The shopping cart is full with dripping red licorice, looking like blood. Ardelia takes a hand full. She grimaces and put the red licorice in her mouth.

She sounds so-called gentle.

ARDELIA

I love red licorice, Sam. What about you?

Red licorice juice squirts out of her mouth. Ardelia raises her hands, now changed into hooked talons.

Her eyes become silver. She sounds creepy.

ARDELIA (CONT'D)
You lost the books, Sam. You lost
the books.

Ardelia quickly approaches Sam, as if to catch him.

INT. SAM'S HOUSE - LIVING ROOM - DAY

Sam wakes up rudely and sits up with a jerk. He sweats all over his body.

A bewildered look on his face.

SAM
Jees, what a nightmare.

Sam looks at his Franck Muller watch: 06:48 A.M. He gets up...takes a blanket...switches of the light and leaves the room.

INT. SAM'S HOUSE - KITCHEN - DAY

Sam, dressed now, nips at a cup of coffee. Max walks into the kitchen.

Sam sits on a stool at the counter. He looks at Max.

SAM
It's funny, Max, but you know what actually the point is...I lost two library books, that's all. Tomorrow I'm going in, I'm going to apologize, and ask her to send me the bill for the replacements.

Sam rises.

SAM (CONT'D)
That's all.

He walks into the entry.

SAM (CONT'D)
That's the end.

Max looks at Sam from the kitchen.

Sam put on his coat.

SAM (CONT'D)
But first...visit Dave.

Sam leaves the house.

CUT TO:

EXT. ANGELS' SHELTER - DAY

Sam walks to the gate, he heads for Angels' Shelter. An old Nissan is parked near the fence. Sam looks at it with mixed feelings...Is it Naomi's? Sam walks through the gate.

EXT. ANGELS' SHELTER - PORCH - DAY

Sam walks to the door. He knocks on it. No answer. Sam pushes against the door. A wide hall reveals in the shimmy light.

INT. ANGELS' SHELTER - HALL - DAY

Sam appears through the outer door.

SAM

Hello?

No answer. The hall is dusty and empty. Sam sneaks into the hall, like an intruder.

SAM (CONT'D)

Hello?

Again, no answer...Sam moves further in. He looks into a COMMON ROOM, an old-fashion TV is in it. Sam sneaks through the long hall...more ROOMS. Sam passes the STAIRS...he opens the door at the end of the hall...it looks like a kitchen.

INT. ANGELS' SHELTER - KITCHEN - DAY

It is an old fashion kitchen with old fashion equipment. A sign above the stove reads, GOD BLESS OUR BOOZELESS HOME. Fainted voices appear from outside.

Sam walks to a window. He peeps outside.

OUTSIDE: The BACKYARD is a green field surrounded by trees and bushes, a volleyball net and kitchen garden. Behind the trees and bushes, is the platform and railroad track. In the center of the backyard, a bunch of PEOPLE sits on folding camp chairs. Naomi, Dave, Lukey, and Rudolf are among them. Bruce Engalls sits in front of the group.

A shocked look on Sam's face.

SAM

(Whispering)

Bruce?

OUTSIDE: Rudolph points at Bruce.

A humiliating look on Bruce's face.

BRUCE
My name is Bruce and I'm an
alcoholic.

Sam backs away from the window.

SAM
Shit.

He pulls back. The hum fades away. Sam exits the kitchen.

INT. ANGELS' SHELTER - HALL - DAY

Near the outer door, against the wall, dangles a pile of cut-up paper. Sam rips of a sheet...

...and starts writing.

SAM (O.S.)
Dave, I stopped by this morning to
see you, but nobody was around. I
want to talk to you about a woman
named Ardelia Lortz.

Sam puts the sheet, with Dave's name facing out, on top of
the pay phone.

SAM (O.S.) (CONT'D)
I have the idea you can tell me who
she is. Will you give me a call?
Thanks very much, Sam Peebles.

Sam exits the building.

CUT TO:

INT. SAM'S HOUSE - LIVING ROOM - NIGHT

The TV is on...an American Football match is going on.

Sam sits on the couch. Sam looks laborious. A box with a
pizza lays half-empty on the coffee table. The telephone
RINGS. Sam gets up...he walks to the telephone...

...and picks it up.

SAM
(Into telephone)
Hello?

INT. ANGELS' SHELTER - HALL - NIGHT

Dave and Naomi stand next to each other. Dave has the
telephone in his hand.

DAVE (O.S.)
 (Almost out of control
 into the telephone)
 You don't want to be talking about
 that woman. You don't even want to
 be thinking about her.

INTERCUT AS NEEDED

SAM
 Dave, what is it about that woman?
 What in the hell did she do to
 freak you out this way?

DAVE
 Mr. Peebles, you've been a real
 good help to me over these years,
 but I can't talk about that bitch,
 and if you know what's good for
 you, you won't talk to anybody else
 about her, neither.

SAM
 That sounds like a threat.

DAVE
 I'm just warnin' you, Mr. Peebles.
 Don't talk about her and don't
 think about her...Let the DEAD STAY
 DEAD!

SAM
 (Shocked)
 What? W...when did she die?

DAVE
 (Frantic voice)
 I don't want to talk about her, Mr.
 Peebles...Please.

SAM
 You drew some poster for the
 library once, didn't you? I think
 I recognized your style...the
 Library Policeman, Simple Simon.

DAVE
 (Sobbing)
 Leave it alone, I couldn't help
 myself then, I --

INT. ANGELS' SHELTER - HALL - NIGHT (CONTINUOUS)

Naomi grabs the telephone out of Dave's hand. Dave cries.

NAOMI
 (Into telephone)
 Stop it, you horrible man.

INTERCUT AS NEEDED

SAM
 Naomi?

NAOMI
 My name is Sarah, my middle name,
 when I'm in here, and I hate you
 equally under both names, Sam
 Peebles. I'm never going to set
 foot in your office again. Why
 couldn't you leave him alone? Why
 did you have to rake up all this
 old shit? Why?

INT. SAM'S HOUSE - LIVING ROOM - NIGHT (CONTINUOUS)

Sam is upset.

SAM
 (Into telephone)
 Why did you send me to the library,
 Naomi? If you didn't want me to
 meet her, why did you send me to
 the Goddamn library in the first
 place?

The HUM of disconnection...

SAM (CONT'D)
 Damn, I think I met a GHOST.

Sam sits down on to the couch. Max jumps next to him.

SAM (CONT'D)
 But where did Ardelia Lortz call me
 from, Max? Do they have telephones
 in limbo?
 (Shrugging)
 Well, we know tomorrow.

FADE TO BLACK:

INT. SAM'S HOUSE - LIVING ROOM - DAY

Sam, his hair wet, is dressed in a descent suit. He sits at
 his desk. He writes a note. A mug of coffee is near him.
 Max lies down on his blanket. Sam turns to Max.

Sam reads the note.

SAM

One: Ardelia Lortz. Who is she,
or who was she? Two: What did she
do? Three: Library, when
renovated? Four: Today, deadline
returning books.

Max raises, he looks at Sam.

SAM (CONT'D)

(To Max)

Where will I start...? Right! At
the files of the newspaper.

Max walks out of the room.

SAM (O.S.) (CONT'D)

Hey, I'm talking to you.

EXT. SAM'S HOUSE - BACKYARD - DAY

Max appears through a hatch in the back door.

INT. SAM'S HOUSE - LIVING ROOM - DAY

The doorbell RINGS. Sam raises from his the desk.

SAM

Ah, the Gazette. That's about
time.

A very LOUD BANGING on the door...Sam rushes to the entry.

SAM (CONT'D)

I'm coming as fast I can, Keith.

INT. SAM'S HOUSE - ENTRY - DAY

The top of a BLACK HAT is prominent visible through the
window above the door. Again, that VERY LOUD BANGING...Sam
rushes to the door.

SAM

Don't punch a hole in the damn --
(Cuts himself of)

Sam looks through the window above the door. It looks dark
outside.

Sam smacks his lips. His hand is on the doorknob. The
doorknob moves down. Suddenly the door slams open. The door
hits Sam. He flies backwards into the kitchen.

INT. SAM'S HOUSE - KITCHEN - DAY

The Library Policeman ducks his head, while stepping into the house. The mist of cold air is around him. His skin is white and his face looks dead. His silver eyes are rimmed with pinkish red flesh. His mouth is closed and set in line of ultimate, passionless authority.

The Library Policeman closes the outer door. He walks into the kitchen raising the rolled up Gazette. He lisps.

LIBRARY POLICEMAN

I brought you your paper, Mr. Peebles. I was going to pay the boy as well, but he seemed in a hurry to get away. I wonder why.

Sam cowers back against the counter. He avoids looking at the Library Policeman. Sam has the huge and shocked eyes of a terrified kid.

The Library Policeman approaches Sam.

Sam looks like a child, caught up red-handed. He collapses between the stools of the counter. He holds up his arms blindly above his head. Sam looks horrified.

He does not dare looking up to the Library Policeman.

SAM

(Crying voice)

No...No...Please don't do it to me anymore, please. I'll be good. I'll be real good. Please, don't hurt me that way again.

The Library Policeman slowly approaches him. He looks like pure evil.

LIBRARY POLICEMAN

Look at me.

SAM

No.

Whack! The Library Policeman hits Sam with the Gazette on his head.

LIBRARY POLICEMAN

Look at me.

SAM

No...Please don't make me.

Whack! Another hit on Sam's head.

Sam slowly looks up. He looks terrified at the giant who is standing over him.

The Library Policeman stands at Sam's feet.

LIBRARY POLICEMAN
That's better.

The Library Policeman reveals a police-star. His silver eyes stand cruel.

LIBRARY POLICEMAN (CONT'D)
I'm a policeman. You have two books that belong to us. Miss Lortz is very upset with you, Mr. Peebles.

SAM
I lost them, I...I --

The Library Policeman shows no compassion.

LIBRARY POLICEMAN
I don't want to hear your sick excuses.

The Library Policeman reveals a big, sharp knife.

LIBRARY POLICEMAN (CONT'D)
You have until midnight...
(Touching the blade)
...then I come back and do it to you again. You'd better find what you lost, Mr. Peebles.

The Library Policeman draws back up to his full height. He puts away the knife into his pocket.

LIBRARY POLICEMAN (CONT'D)
There is another thing. You have been asking questions. Don't ask anymore. Do you understand me?

Sam tries to answer...he only can groan.

The Library Policeman bends down and looks Sam straight into ones eyes.

LIBRARY POLICEMAN (CONT'D)
Don't pry into things that don't concern you. Do you understand?

SAM
Yes. Yes, I do.

The Library Policeman again draws back up to his full height.

LIBRARY POLICEMAN
Good. Because I will be watching, and I'm not alone.

The Library Policeman throws a book on the counter, along with red licorice.

LIBRARY POLICEMAN (CONT'D)

This is your other book, THE BLACK ARROW. You had to return it a LONG time ago. This is for free. Enjoy the book and the RED LICORICE, Mr. Peebles.

The Library Policeman turns around. He leaves the kitchen.

INT. SAM'S HOUSE - ENTRY - DAY

The Library Policeman walks to the outer door. He stops in the middle of the entry, but does not turn around.

LIBRARY POLICEMAN

If you don't want to see me again, Mr. Peebles, find those books.

The Library Policeman walks past the mirror...no REFLECTION! He exits the house, along with the cold mist. He closes the door behind him.

INT. SAM'S HOUSE - KITCHEN - DAY

Sam raises slowly, terror on his face. He stares at the book and at the red licorice.

CUT TO:

INT. GAZETTE - BASEMENT - DAY

DOREEN MCGILL, 50, plump, and gray, descends the stairs. Sam follows her. He wears casual McGregor clothes.

The basement is immense, the many cabinets and the blue light makes it look as if we are in a morgue.

DOREEN

Welcome in the morgue, Mr. Peebles.

SAM

(Shocked)
Morgue?

DOREEN

A silly Gazette joke. There are no bodies down here, just reels and reels of microfilm.

They walk to a desk with a large book on it.

DOREEN (CONT'D)
You have to sign the book.

SAM
Okay.

Sam signs the book.

DOREEN
And you have to sign it when you
leave.
(Self-complacent)
It's nice down here, isn't it?

SAM
It sure is, Mrs. McGill.

Doreen points to a wall.

DOREEN
On the right is the recent section,
the rest is further left.

The cabinets look like tombs.

DOREEN (CONT'D)
(Smiling)
Modern times on your right and
ancient days on your left. CHRON-O-
LODGE-ICK-A-LEE speaking.

SAM
Okay.

Doreen walks to a modern microfilm reader. Sam walks after
her.

DOREEN
You know how to use a microfilm
reader, Mr. Peebles?

SAM
Yes, I do.

DOREEN
All right. If I can help you any
further, I'll be right upstairs.

SAM
(Shocked)
Are you --?
(-- going to leave me
alone?)

Doreen raises her eyebrows. She is going to leave Sam alone
down in the basement.

SAM (CONT'D)

Nothing.

DOREEN

Very well, Mr. Peebles.

Doreen walks to the stairs.

Sam turns around and looks at the cabinets -- or graves? We hear Doreen WALKING up the stairs.

The room looks like an immense morgue with refrigerators to keep the bodies cold.

A nervous look on Sam's face. He licks his lips. Sam saunters to the cabinets and walks between two of them.

Above the cabinet is a sign: 2005 - RECENTLY.

Sam looks at another cabinet. A sign above reads: 1997 - 1999.

Sam takes a box out of a cabinet. He walks the microfilm reader. Sam takes a film from the box. He puts it in the reader and looks into it.

A PHOTO shows people standing in front of the library. The sign reads: APRIL 1, 1997 - RICHARD PRICE OF THE PUBLIC LIBRARY REMINDS YOU ABOUT THE NATIONAL LIBRARY WEEK - COME AND SEE US.

LIBRARY POLICEMAN (O.S.)

Come with me, Son. I'm a policeman.

Sam jumps. He looks around...the basement is empty. A shudder shakes Sam. He looks into the reader.

The reader shows a diversity of PHOTOS of the library in different phases of restoration. On one of them, Richard Price stands behind the checkout desk in the library. Sam reads the text.

SAM

One hundred years of history. During the flood of 1948, Mrs. Felicia Culpepper took on the job of head librarian. She stepped down in 1967 to give way to Christopher Lavin. He stepped down in 1976.

(A beat)

Mr. Price became head librarian in 1980. He made the major renovations his number one goal.

Sam looks up from the reader.

SAM (CONT'D)

What happened between 1976 and
1980?

Sam looks in the reader. Suddenly a hand drops on Sam's shoulder...Sam jumps, not being able to move. He breathes in to yell...but he finds no yell in there...Sam breathes out. He looks gray and resigned. Sam raises his hand to his chest, and closes his eyes.

Naomi stands behind Sam.

NAOMI

Sam? Is that you?

Sam turns around slowly. He looks exhausted and he gasps for breath. Naomi's eyes grow big, an astonished look on her face. She steps back.

A confused look on Sam's face.

SAM

Naomi?

NAOMI

Sam, what's happened to you?

Sam stares at Naomi's twisted face.

SAM

What are you doing here?
Jesus...you scared the living shit
out of me.

NAOMI

I was looking for you and Craig
Jones told me he saw you go in
here. I want to apologize about
that Ardelia Lortz thing. You
don't seem the person to pull a
trick like that. You've always
been so nice.

SAM

Thanks.

NAOMI

I saw Dave when he was talking to
you. He looked like he'd seen a
ghost...Sam, you have to understand
something about me. I was with
Dave, because I'm with the AA.

SAM

I guess I know. I was looking for
Dave yesterday...and I saw you guys
in the backyard, but I don't know
on purpose.

NAOMI
It's all right. But Good Lord,
what has happened to you?

SAM
What do you mean?

NAOMI
You look like a man who's seen his
own ghost.

A large shadow descends the stairs...it looks like the
Library Policeman.

Sam's eyes grow big...

...but it is Doreen.

DOREEN
I see you found your friend, but
it's lunchtime and we're closing
up.

A relieved look on Sam's face.

SAM
Okay. Thank you, Mrs. McGill.

Doreen remains standing at the last step of the stairs.

DOREEN
Don't forget to sign the book.

Sam walks to the book. Naomi walks after him.

SAM
I won't.

Sam signs the book.

He turns at Naomi.

NAOMI
Come, we have to talk.

CUT TO:

INT. NAOMI'S NISSAN - JUNCTION CITY - DAY - TRAVELING

Naomi sits behind the wheel. Sam sits right next to her.

SAM
Why are we going to Angels'
Shelter?

NAOMI

I'm worried about Dave. I went there first thing this morning. He wasn't there.

SAM

You're afraid he may be out drinking.

NAOMI

Dave has been sober for almost a year, but his general health isn't good.

SAM

Mh.

NAOMI

Tell me what happened to you, Sam.

SAM

No, not yet. You're going to tell me something first. Tell me all about Ardelia Lortz, Naomi? Tell me who she was and what she did.

Naomi is surprised...She drives over a curve stone and suddenly stops the Nissan.

Naomi looks at Sam closely.

NAOMI

You mean you weren't joking when you talked to Dave?

SAM

That's right.

NAOMI

Sam, Ardelia Lortz is DEAD. She has been dead for thirty years.

SAM

I know she's dead. I mean, I thought so.

NAOMI

It's Junction City's Dirty Secret. How come you don't know?

SAM

I came to live here seven years ago, I guess that's the reason I've never heard of Ardelia Lortz.

NAOMI

Tell me. What makes you think --?

SAM

No. First, you tell me.

Naomi drives on.

NAOMI

I was only four years old when she died. Most of what I do know comes from overhead gossip...she belonged to THE FIRST BAPTIST CHURCH OF PROVERBIA. To that community, it's as if she never existed.

SAM

That's just how Mr. Price treated her in an article he wrote...and your mother was pissed at me when I mentioned her name when I called her Saturday.

NAOMI

That's what you called about?

Sam shrugs.

NAOMI (CONT'D)

(Grinning)

Oh Sam. If you weren't on Mom's s-list, you're now...on top.

SAM

I was on top of it before. Go on, Naomi.

NAOMI

Most of what I've heard I picked up at what people told at the AA-meetings.

SAM

How long have you been in the AA?

NAOMI

Nine years.

SAM

Was SHE in the meeting? Ardelia Lortz?

NAOMI

Good Lord, no. But people remembered her. She showed up in Junction City in 1972 or '73. She went to work for Mr. Lavin, the head librarian. A few years later Mr. Lavin died and the town gave the job to the Lortz woman.

SAM
What did she do, Naomi?

EXT. ANGELS' SHELTER - DAY

They drive into the Angels' Shelter area.

INT. NAOMI'S NISSAN - ANGELS' SHELTER - DAY - TRAVELING

Naomi stares in front. Sam looks at her.

NAOMI
She killed a cop, two children and then she committed suicide...in the summer of 1976. She hung herself from the skylights in the library.

SAM
How did she kill the children?

NAOMI
I don't know. No one's never said. Now tell me what happened to you.

SAM
First, I want to speak to Dave.

NAOMI
No.

SAM
Naomi, he's PART of this, and you are too. I dreamed about it, about you and Ardelia. I saw you walking out there.

Sam waves with his hands at the rusty railroad tracks.

NAOMI
Impossible, you can't see Dave.

SAM
But --

NAOMI
You don't understand, do you?

Sam does not know what to say.

NAOMI (CONT'D)
It doesn't surprise me. Earth People rarely do.

SAM
What does that mean? Earth People?

NAOMI
People without a problem with booze
and pills.

Naomi parks the Nissan.

SAM
Maybe I do understand, Sarah.

NAOMI
You have no right to call me Sarah.
(Pointing at Angels'
Shelter)
They have.

INT. NAOMI'S NISSAN - ANGELS' SHELTER - DAY - CONTINUOUS

Naomi points at the building...

...Angels' Shelter looks dejected.

Sam looks Naomi right into her eyes.

SAM
Maybe I'm one of you now. You have
booze. This Earth Person has THE
LIBRARY POLICE.

NAOMI
I don't underst --

SAM
Neither do I. All I know is that I
need help, Naomi. I borrowed two
books from a library that doesn't
exist anymore, and now the books
don't exist either. They ended up
there.

Sam swings his arm to the...

...the Recycling Center.

An agitated look on Sam's face.

SAM (CONT'D)
They've been pulped. I've got
until midnight, Sarah, and then the
Library Policeman is going to pulp
me. I think he doesn't even leave
my jacket behind.

Sam gets out of Naomi's Nissan.

EXT. ANGELS' SHELTER - DAY

Naomi also steps out of her car.

NAOMI
Stay here.

Naomi walks to Angels' Shelter...

...Sam leans on the Nissan, looking at nothing. The sky shows some dark clouds.

NAOMI (O.S.) (CONT'D)
(Shouting)
Sam.

Sam looks at the shelter.

Naomi's arm is around Dave's waist. They stand at the porch.

NAOMI (CONT'D)
Come up on the porch.

Sam walks to the porch of Angels' Shelter.

EXT. ANGELS' SHELTER - PORCH - DAY

Dave sits in his chair. He looks old and tired. Naomi and Sam remain standing.

NAOMI
I didn't want him to talk to you,
but he insists.

DAVE
Mr. Peebles, I'm sorry. It's all
my fault, I --

SAM
You have nothing to apologize for,
Dave.

Naomi and Sam sit down on the worn-out chairs.

Dave looks at Sam with compassion.

DAVE
She's after you, isn't she? That
bitch from the far side of hell.

SAM
She's sicced someone on me, someone
from a poster you drew. I know it
sounds crazy, but it's the Library
Policeman. He came to see me this
morning and he says he's not alone.

DAVE

None of them are real, only her,
only the devil-bitch.

NAOMI

Can you tell us, Dave?

DAVE

I'm going to tell you things I've
never told anybody, not to no man's
God. Those things I saw and did
back then...I found a basement in
my heart, I put those things in
that room and I locked the door.
Then, I threw away the key. That
thing in that room has a name, Mr.
Peebles. Its name is Ardelia
Lortz.

SAM

What can you tell us, Dave?

DAVE

You know you're in trouble, don't
you?

Sam agrees with a nod.

DAVE (CONT'D)

Yes, but what you don't know is how
bad your trouble is. That's why I
have to talk.

Naomi raises and walks away.

DAVE (CONT'D)

Last night, I bought myself a jug,
Mr. Peebles. I tipped that jug for
a good long drink...but then it
smelled just like her...at the end.

A resolute look in Dave's eyes.

DAVE (CONT'D)

I threw that jug away, because this
shit has got to end. I won't let
her take another nip out of this
town...but first, tell me
everything that happened to you,
Mr. Peebles.

SAM

I will, on one condition...you have
to promise to call me Sam.

Naomi returns with a glass of water. The men look at Naomi,
a gentle look on their face. Naomi puts the glass of water
on the table. She sits down in her chair.

Dave smiles at Sam.

DAVE

You've got yourself a deal there,
Sam.

SAM

Good...everything was the fault of
the Goddamn acrobat.

EXT. ANGELS' SHELTER - DAY

A VIEW of the Angels' Shelter area...

...from a distance we see Sam talking to Dave and Naomi.

EXT. ANGELS' SHELTER - PORCH - DAY

Sam, Naomi, and Dave sit down in their chairs.

SAM

I was just thinking about one thing
in that place. That was the Little
Red Riding Hood poster comparing to
the others...that was so different
from the rest.

DAVE

That's the only one I didn't draw.
She liked mine, but I bet that was
her favorite.

SAM

Well, to borrow the books I had to
buy a library card. On the way
out, I had an argument with her
over the hostile posters in the
children's library.

DAVE

That's it. You made her mad.
Goddamn if you didn't. I know her.
You made her mad and now she's sent
her cap for you.

Sam sighs. Dave takes a nip of his glass of water.

SAM

You're right. This morning the
Library Policeman paid me a visit.

DAVE

You said your Library Policeman had
a scar. Well, my Library
Policeman, the one I drew, didn't
have no scar.

SAM

So? What does that mean?

DAVE

To me nothing, but it must mean something to you, mi...Sam. Who was your Library Policeman?

SAM

I don't know what you're talking about.

Sam licks his lips.

DAVE

What's wrong, Sam?

SAM

I taste red licorice. It sounds stupid. I've never eaten it in my entire life, but I do taste it.

DAVE

Let it alone for now. Let me tell you my story first. I wasn't always Dirty Dave Duncan.

DISSOLVE TO:

INT. DAVE'S OFFICE - 1973 - DAY

YOUNG DAVE, 25, good looking, muscular, stands over a big Lucky Strike poster.

BRENDA, 30, red hair, voluptuous, nice looking, appears.

BRENDA

We're doing great, Dave.

Dave raises and turns around.

YOUNG DAVE

(Smiling)

Of course we do, Brenda.

BRENDA

Today I sold some more posters.

YOUNG DAVE

Great, we'll have a pint tonight.

Brenda smiles.

BRENDA

Count me in on that one.

Brenda turns around and walks away.

EXT. BAPTIST CHURCH - 1973 - DAY

People leave the church, young Dave is among them. YOUNG ARDELIA, 25, very beautiful, long blond hair, a dowdy black dress, and big, almost silver eyes, walks by and gives Dave the big eye. Dave glances at her. Ardelia stands with a group of visitors. Ardelia glances at Dave, so-called timid. At a large table, Dave gets himself a drink. Ardelia tabs him on the back. Dave turns around. There bodies are very close to each other...this a pleasant surprise for Dave.

She acts so-called shy.

YOUNG ARDELIA

People told me that you're a real good painter, Dave.

YOUNG DAVE

Yes, Ma'am, but actually I'm doing sign painting.

A proud look on Dave's face.

YOUNG ARDELIA

I'm not that good with a brush, Dave, but my house needs a painting.

YOUNG DAVE

Oh. Do you want me to paint it for you, Ms. Lortz?

Ardelia looks proper, except for her eyes.

YOUNG ARDELIA

As long you don't want to put advertisements for bleach and chewing tobacco all over my new house.

YOUNG DAVE

No, Ma'am, but with you being new in town and all, I thought it would be neighborly.

YOUNG ARDELIA

Yes, it would be indeed.

Ardelia touches Dave's shoulder. He melts by the touch.

Dave looks at Ardelia with almost hypnotized eyes.

YOUNG DAVE

Can I walk you home, Ms. Lortz. We can talk about the colors and that kind of things.

YOUNG ARDELIA
(Spruce)
Why, that's a very good idea, Dave.

EXT. CORNFIELD - 1973 - DAY

Dave and Ardelia walk on a sandy road. Next to the road are acres of corn as far as the eye can see. The SPOOKY RUSTLING of the corn is the only sound around here. Suddenly Ardelia puts a hand on Dave's shoulder. They stop walking. Dave looks surprised. Ardelia puts her lips against Dave's ear.

Ardelia points to something in the cornfield.

YOUNG ARDELIA
Look! Do you see it?

Dave looks into the cornfield...

...but sees nothing but acres of corn.

Dave shrugs.

DAVE
No.

YOUNG ARDELIA
I'll show you.

Ardelia runs into the cornfield, LAUGHING like a witch...Dave waits a second and chases her...Ardelia appears on an unexpected place, she LAUGHS...Dave moves that way...Ardelia appears in his back...Dave sweats, he starts running back to Ardelia...when he reached her spot, he hears her LAUGHING on a different spot. Dave looks back at Ardelia.

Ardelia, looking very tempting, stands ten meters away from him.

YOUNG ARDELIA (CONT'D)
Come and get me, Dave.

Dave purchases Ardelia...but when he reaches her, she is gone. Dave looks around. Ardelia's hat hangs over an ear of corn, she is still LAUGHING. Dave grabs the hat and walks on.

In the next row Dave finds her shoes...he grabs them and walks on.

In the next row hangs Ardelia's garter-belt on an ear of corn. Dave grabs the garter-belt. He stands with Ardelia's belongings in the middle of the cornfield.

Dave looks around, a desperate look on his face.

YOUNG DAVE

Where are you? Where the fuck are you?

Suddenly Ardelia appears behind Dave...she only wears a bra, a slip, and her nylons. Dave is not aware of it. Ardelia strokes Dave's neck with a fingernail. He jumps.

Ardelia teases Dave, her silver eyes twinkle.

YOUNG ARDELIA

I've been waiting for you. What took you so long? Don't you want to see it?

She pulls Dave to her.

YOUNG DAVE

Yes.

Dave drops her belongings.

Ardelia lies down. She pulls Dave on top of her.

YOUNG ARDELIA

Well Dave, be a good neighbor to me.

EXT. ANGELS' SHELTER - PORCH - DAY

Naomi rises. She walks into the house.

Dave looks at her leaving, then at Sam.

DAVE

We finally did it, and when we're finished I want to do it again, but she didn't let me.

SAM

Why is that?

DAVE

I tried to, but she pushes me off as easy as Arnold Schwarzenegger pushes fifty pounds. She was as quick as a cat and strong as an ox. When I knew playtime was over, I went just as meek as Mary's little lamb.

Dave hesitates.

SAM

Please go on, Dave.

DAVE

Well, I walked her home. In the next two years I painted her house inside and out and doing everything she'd let me to do to her. Besides that, I was drunk every day...Hell, I was drunk almost the whole day.

SAM

What else can you tell me, Dave?

DAVE

In that time, she became Head of the children's library. I was there every day. God, I painted the whole library for free just to be with her.

Naomi appears and puts down another glass of water. Sam and Naomi quickly glance at each other.

Dave takes a nib of his water.

DAVE (CONT'D)

Just before the head librarian, Mr. Lavin, died, Ardelia had an argue with him over the Little Red Riding Hood poster.

INT. JUNCTION CITY LIBRARY - 1975 - DAY

Ardelia stands with a little boy, WILLY, 10, looking like Simple Simon, in front of the Little Red Riding Hood poster.

YOUNG ARDELIA

Do you see that little girl, Willy?

WILLY

Yes, Ms. Ardelia.

YOUNG ARDELIA

Do you know why that Bad Thing is getting ready to eat her?

Willy is scared and almost in tears, he nods denying.

YOUNG ARDELIA (CONT'D)

Because she forgot to bring back her library book on time. You won't ever do that, Willy. Will you?

Willy cries.

WILLY

No.

YOUNG ARDELIA

Good.

Ardelia leads Willy into the children's library. Dave stands on a ladder. He paints a wall. He has a bottle of beer in his hand.

MR. LAVIN, 55, gray/white hair, skinny, watches the scene from a hidden corner.

Ardelia and Willy stand in the doorway to the children's library. Ardelia looks back over her shoulder. She looks straight at Mr. Lavin's position. Apparently, she sees him. Her eyes are as cold as ice. A red glow appears in it.

Mr. Lavin pulls back further out of sight.

INT. ARDELIA'S HOUSE - BEDROOM - 1975 - NIGHT

In bed, Ardelia is on top of Dave...I believe they just finished having sex. Dave gasps for breath.

Ardelia's silver eyes twinkle.

YOUNG ARDELIA

I told you I'd fix that Mr. Lavin,
Davey.

YOUNG DAVE

What'd you do to him?

Ardelia's face becomes older. It wrinkles and looks like a face in the water.

She looks a bit like an alien.

YOUNG ARDELIA

I hugged him, Davey. I give special hugs. I put my arms around him and showed him what I really looked like. Then he began to cry, that's how scared he was. He began to cry his special tears, I kissed them away, and when I was done...he was dead in my arms.

Dave shakes his head...Ardelia is back to normal. She snores on Dave.

YOUNG ARDELIA (CONT'D)

Don't worry. You don't ever have to see, Davey, as long as you behave. As long as you're one of the Good Babies.

Ardelia jumps off Dave. She sits at the side of the bed. She pours in a glass of Scotch. Dave sits up.

Ardelia hands Dave the drink. He smiles, grabs the glass, and takes a good long drink.

INT. JUNCTION CITY LIBRARY - MEETING-ROOM - 1975 - DAY

Dave stands at a desk in a little meeting-room.

A funny cartoon POSTER lies on the desk, A FOUR-EYES BOY RUN OVER BY A STEAMROLLER. The text reads: BRING BACK YOUR BOOKS IN TIME. The rest of the desk is empty and clean. Dave picks up the poster. He leaves the room.

INT. JUNCTION CITY LIBRARY - OFFICE - 1975 - DAY

Dave walks into Ardelia's office. He hands her the poster. She looks at it.

A disappointed look on Ardelia's face.

YOUNG ARDELIA

I thought you'd understand, Davey. I took a risk becoming a head librarian. I keep the library closed for a week out of respect for Mr. Lavin. All I'm asking you is to make some new posters for the Children's Room.

YOUNG DAVE

I think the poster is funny.

YOUNG ARDELIA

No Davey, you don't understand. This won't make the children bring back their books on time. I don't want it to be funny. This will only make them laugh.

YOUNG DAVE

Well, I guess I didn't understand what you wanted.

Ardelia grabs Dave's balls...ouch, that hurt. Dave groans.

Ardelia looks straight into Dave's eyes.

YOUNG ARDELIA

I want you to make it realistic.

YOUNG DAVE

But if a kid really did get run over --

Ardelia squeezes Dave's balls. He groans louder. He looks helpless. He has tears in his eyes.

Ardelia stay expressionless.

YOUNG ARDELIA

I don't want them to laugh, Dave.
I want them to cry. So why don't
you go back in there and do it
right this time...understood?

YOUNG DAVE

Okay...okay...

Ardelia releases Dave's balls...A desperate look on his face.
He shakes his head and turns away.

INT. JUNCTION CITY LIBRARY - MEETING-ROOM - 1975 - DAY

Dave enters the room. The desk is full is with drawing
paper. A glass of booze is beside it. Dave smiles and walks
to the desk...

...Dave is painting and drinking.

INT. JUNCTION CITY LIBRARY - OFFICE - 1975 - DAY

Ardelia watches Dave entering her office...an expectant look
on her face.

Dave drops the poster on Ardelia's desk.

YOUNG DAVE

Well?

Ardelia stares at Dave...She does not look at the poster.

YOUNG ARDELIA

It's PERFECT, Davey.

THE POSTER shows a real live boy, who is splattered all over
the place after being run over by a steamroller. His head is
apart from the body. The driver of the steamroller is a
silhouette, but for sure, it is the Library Policeman. The
boy looks like Willy.

Ardelia touches Dave's face.

YOUNG ARDELIA (CONT'D)

That'll scare a whole mountain of
do-right into that little snot
noses.

Ardelia and Dave look at three other real life
posters...there are always little children and always the
Library Policeman to scare them.

YOUNG ARDELIA (CONT'D)
I really like them, Davey. I'll
put them up right away.

Ardelia kisses Dave in the neck.

EXT. ANGELS' SHELTER - PORCH - DAY

Dave looks at nothing. His eyes are red and full off tears.

DAVE
I painted a lot of little Willies
and a lot of Library Policemen.

A worried look in Naomi's eyes.

DAVE (CONT'D)
Man, we turned the children's room
into a house of horror for the kids
who came there. She and I, and you
know what?

SAM
No?

DAVE
They always came back for more, and
they never, ever told. SHE saw to
that.

NAOMI
But the parents. Surely, when the
parents saw --

DAVE
Their parents never saw nothing.

INT. JUNCTION CITY LIBRARY - 1975 - DAY

The closed door at the children's library has the Little Red Riding Hood poster on it.

INT. JUNCTION CITY LIBRARY - CHILDREN'S LIBRARY - 1975 - DAY

Little children sit in a circle. The scary posters are on the wall and the lights are dimmed. It is as if the children are hypnotized. Ardelia sits in front of them. She has a book in her hand.

YOUNG ARDELIA
You all know what will happen when
you're not a Good Baby. Do you?

CHILDREN
Yes, Ms. Ardelia.

YOUNG ARDELIA

Because who will be after you when
you're not a Good Baby?

CHILDREN

The Library Policeman, Ms. Ardelia.

YOUNG ARDELIA

And you know what's he gonna do to
you?

CHILDREN

He's gonna take us away.

YOUNG ARDELIA

And then?

CHILDREN

He will eat us alive.

Dave sits in the back of the room. He wears dirty, old
ragged clothes of a painter. He is as drunk as a skunk and
he looks dilapidated.

Ardelia cocks her head aside, as if she is listening.

YOUNG ARDELIA

We're going to have company. Isn't
that special, children?

CHILDREN

Yes, Ms. Ardelia.

YOUNG ARDELIA

Do I have some Good Baby volunteers
to help me get ready for our Big
People company?

Dave raises his hand first. All the children raise their
hands too...but they say nothing.

YOUNG ARDELIA (CONT'D)

(Smiling)

Good.

Dave and the children take down Dave's posters. Ardelia
smiles. The children put normal, friendly children's posters
on the wall. All the children, Dave and Ardelia sit down.
Ardelia snaps her fingers. The children wake up from their
trance.

Ardelia reads aloud from a book. She looks and sounds like
an angel.

YOUNG ARDELIA (CONT'D)

Then the prince kisses the
princess, and...

The door opens. MRS. BATES sticks her head inside.

Ardelia smiles like an angel.

 YOUNG ARDELIA (CONT'D)
 ...they lived happily ever after.
 (A beat)
 Please come in, Mrs. Bates.

Mrs. Bates enters. The children rise. Dave stands alone at a corner.

EXT. ANGELS' SHELTER - PORCH - DAY

Dave takes the glass of water. His hands tremble. Naomi and Sam look at each other.

Dave puts down his glass of water.

 DAVE
 You won't believe it. She changes
 fairy tales into horror stories.
 The kids liked them...and they
 liked her. Hell, children hate the
 darkness, but it also fascinates
 them.

 SAM
 I know what you mean, Dave.

 DAVE
 Have you figured it out, Sam? Who
 is YOUR Library Policeman?

 SAM
 I still don't understand that part.

 DAVE
 I think that maybe you do.

An inquiring look on Sam's face.

 DAVE (CONT'D)
 Do you understand why I put that
 story in that room, Sarah?

 NAOMI
 Yes...and I understand why the kids
 never told. Some things are just
 too monstrous.

 DAVE
 For us, maybe. I don't believe
 that kids know monsters so well at
 first glance.

SAM

You're right, especial when they'd be in a trance.

DAVE

But down underneath, they remember plenty. Just like down underneath you know whom your Library Policeman is.

SAM

I still don't get that point.

DAVE

Well, Ardelia left a legacy of secret nightmares, and I still haven't got to the worst thing yet.

NAOMI

What's the worst thing, Dave?

DAVE

That was back in 1976. She was reading a story to the children.

INT. JUNCTION CITY LIBRARY - CHILDREN'S LIBRARY - 1976 - DAY

Dave is as drunk as a skunk. He sits in the back of the room. Ardelia sits in front of a dozen children.

She reads to the children. She sounds threatening.

ARDELIA

The evil witch had locked up Hansel. Gretal saw that Hansel was tied up and that the evil witch starts eating Hansel's arm. Gretal screams. Hansel cries of fear and pain --

Willy has hysterics. Ardelia walks to Willy.

Ardelia acts slow, pale, and spiritless.

YOUNG ARDELIA

Shht, Willy.

Ardelia turns to the other children.

YOUNG ARDELIA (CONT'D)

Put your heads down and rest. I take Willy to the bathroom and make him feel better.

All the children put their heads down, with the eyes half open and only the white visible. They do not move anymore.

Ardelia leaves the children's library together with Willy.
The door SLAMS.

Dave gets up and moves to the door. He quietly and silently opens the door a bit. Through the slit, he sees Ardelia and Willy walking into the bathroom. Dave sneaks into the main room of the library.

There is a weird SLURPING sound. The door to the bathroom is opened a bit...Dave peeps inside the bathroom...his eyes grow big.

INT. JUNCTION CITY LIBRARY - BATHROOM - 1976 - DAY

Ardelia kneels in front of Willy. We cannot see his face yet, but we still hear that weird SLURPING sound. Slowly it becomes clear...Ardelia's face is turned into a kind of an anteater's mouth. Willy cries thick, pink, and jelly tears. Ardelia SLURPS them away.

INT. JUNCTION CITY LIBRARY - CHILDREN'S LIBRARY - 1976 - DAY

THROUGH THE SLIT IN THE DOOR, we see Dave running away from the bathroom...through the main room...and towards the children's library. Dave enters the room and rushes to his seat. The children still do not move...

...the door opens. Ardelia and Willy enter. They smile and look renewed. Ardelia glances at Dave. Dave turns away his head. Ardelia stands in front of the children. Willy stands right beside her.

YOUNG ARDELIA

(Grinning)

All Good Babies lift your heads up.

All the children raise their heads. Ardelia smiles.

YOUNG ARDELIA (CONT'D)

Willy feels lots better, and he wants me to finish the story. Don't you, Willy?

WILLY

Yes, Ms. Ardelia.

Ardelia kisses Willy on the forehead. Willy sits down.

EXT. ANGELS' SHELTER - PORCH - DAY

Sam, Naomi, and Dave sit together.

NAOMI

Good Lord.

DAVE

I know what I saw. Maybe she did the same thing to Mr. Lavin, the old librarian. Although I think she didn't drink his fear, I think she drank his BLOOD.

SAM

How did it end, Dave?

DAVE

I'd like to say that in the end I broke her hold over me, but that'd be a lie.

SAM

Who found her out?

DAVE

Deputy Sheriff John Power. Ardelia was supposed to kill THREE Bad Babies instead of the two they found, and I was supposed to have a part in it.

INT. ARDELIA'S HOUSE - BEDROOM - 1976 - NIGHT

Dave stands in the doorway, looking like a bum...

...Ardelia paces up and down the room. She is naked and she is furious. Ardelia has threads of a cocoon around her. She is not aware of Dave's presence.

She bashes a real big whole in the wall.

YOUNG ARDELIA

John Power.

She bashes another whole in a wall.

YOUNG ARDELIA (CONT'D)

You don't DARE cross me.

Ardelia spots Dave with her cruel red eyes...

...and she cheers up.

YOUNG ARDELIA (CONT'D)

Davey.

Ardelia walks to Dave. The red glow in her eyes becomes silver.

YOUNG ARDELIA (CONT'D)

I'm so glad you're here. Have a drink. In fact, have two.

Ardelia pushes Dave on the bed. The threads of the cocoon disappear. Ardelia jumps on top of Dave.

Ardelia stares at Dave with her spooky silver eyes.

YOUNG ARDELIA (CONT'D)
You're getting to seedy, Dave.

YOUNG DAVE
Me?

Ardelia starts undressing Dave.

YOUNG ARDELIA
I don't want you around the library anymore.

YOUNG DAVE
Does the talk about you and me bother you?

YOUNG ARDELIA
You and me? No idiot, it's the talk about you and the children.

An embarrassed look in Dave's eyes.

YOUNG ARDELIA (CONT'D)
Now I have the sheriff on my tale. The only place you're allowed to see me is here, and only after dark.

Ardelia looks older, pale, and tired. Her hair is faded and thin.

YOUNG ARDELIA (CONT'D)
You see me change. Don't you, Davey? But that's all right, it'll be over soon, and I want you to come with me.

Ardelia's head turns into that anteater's face. She kisses Dave...who is not far from screaming...then she turns back to normal...and they are going to make love.

FADE TO BLACK:

INT. ARDELIA'S HOUSE - BEDROOM - 1976 - DAY

Ardelia kicks Dave out of bed. She looks down on him, as a teacher punishing a kid.

YOUNG ARDELIA
Come on Davey. It's time for you to be about your business.

Dave lies at Ardelia's feet, a decrepit look on his face.

YOUNG DAVE

What business is that, Ardelia?

YOUNG ARDELIA

I want you to take John Power's daughter into the woods. Do whatever you want to do to her, but be sure that the LAST thing you do...is to cut her throat.

(Terror on Naomi's face)

And don't let anybody see you on your way back to town. When you're back, you meet me in the library. I kill the other two kids. They will find us, thinking we're dead. But you and I won't be dead. We will be free. The joke will be on them.

Ardelia LAUGHS...she changes in that monstrous look. Dave starts to dress up...fast.

EXT. ARDELIA'S HOUSE - 1976 - DAY

Dave leaves the house in a rush. Ardelia hangs outside the window on the second floor. She has changed into a sort of a cocoon.

YOUNG ARDELIA

Don't let me down, Davey. Don't let me down or I'll kill you.

Dave runs away from the house. Ardelia seems like floating at the window. She YELLS at Dave.

YOUNG ARDELIA (CONT'D)

And you won't die fast.

INT. JUNCTION CITY LIBRARY - MAIN ROOM - 1976 - DAY

A police officer, JOHN POWER, 35, lies dead on the floor. A little boy and girl also lay dead on the floor. They both are pale and sucked out of blood. They both stare with horror in their eyes. Ardelia hangs at the end of a rope, tangled to the skylights.

EXT. ANGELS' SHELTER - PORCH - DAY

Dave stares at nothing. Naomi shivers.

DAVE

I didn't kill Deputy Power's girl. After I let Ardelia down, she trapped and killed him. And she killed those two kids. I know she went looking for me that day. Not that she jumps into a car or so. No, her talent was to see me...call it supernatural. And finally, she hung herself...

SAM

How come you know?

DAVE

After I left her house, I called Deputy Power to warn him. Then I fell asleep under a deserted railroad-loading platform...Hell, it was more of a coma. I know her eyes went over that place times and times again...but this time, she couldn't find me. Ardelia's power over me was broken.

NAOMI

What happened next?

DAVE

I woke up the next morning, when it was all over. Ardelia went to sleep, the sleep that looks so much like death. And now you come along, Sam, thirty years later.

SAM

I still don't get it, Dave.

DAVE

She still owes me a settling up, that's a start. But there's something a lot better than that. You also know about The Library Police, Sam.

A confused look on Sam's face.

SAM

I don't know how --

DAVE

It makes it even better for her. Secrets we put away as far as possible are the best secrets of all, especial for people like Ardelia Lortz.

(MORE)

DAVE (CONT'D)

She has to take lives to get through her time of change...and waking up must be a time of change for her too.

NAOMI

You mean that she tries to possess Sam.

DAVE

A little more than that. After the change is done, he'll go on looking like a man named Sam Peebles, but he won't be a man anymore...he shows up in another town. People like him, particularly children, and of course, he will be a librarian.

Sam shivers. He looks at his watch.

SAM

What do you think I should do, Dave? I've got nine hours left to return those books.

Naomi takes Sam's hands.

NAOMI

In any case, you won't be doing anything alone.

SAM

(A gentile smile at Naomi)
Thank you.
(To Dave)
I can run.

DAVE

But you can't hide. She, or it, sees you.

A desperate look on Sam's face.

SAM

Then what?

DAVE

I think you both know what to be done first.

They all sit quiet together, no speaking...

...Naomi suddenly rises, enthusiastically.

NAOMI

Of course. There's a place in Des Moines, as I recall.

DAVE

Pell's Bookshop. If any place can help, it'll be them. Why don't you make the call, Sarah?

Naomi walks into the shelter...Dave and Sam stare after her.

SAM

Even if they CAN help, I don't think we'll be back in time.

DAVE

You will be. You and Sarah go out to the Proverbial Airport.

SAM

Yes...and?

DAVE

Stan Soames will take you to Des Moines and have you back by eight.

SAM

And when he's not there? Or when he doesn't want to take us there?

DAVE

He'll be there...and if he doesn't want to fly you there, tell him Dave Duncan sent you, and Dave says that it's time to pay for the baseballs.

Sam looks at Dave with a face full of questions.

DAVE (CONT'D)

And when he lands you again, you and Sarah drive straight into town.

Sam's eyes grow big.

SAM

To the library?

DAVE

That's right. I'm going to be a part in this, Sam. I started this shit a long time ago...and now I'm going to end it.

SAM

But --

DAVE

But nothing. Ardelia plans to go on from Junction City as you, Sam.
(MORE)

DAVE (CONT'D)

You think she'll leave anybody behind who knows her identity. Do you?

SAM

I don't think so.

DAVE

Good. Because in the end, we share this together...or we're gonna die at her hands. If you wanna save Sarah and yourself from Ardelia, Sam, start remembering whom YOUR Library Policeman was.

SAM

I've tried, but eh --

A dreary look on Sam's face.

DAVE

Try harder...or there's no more hope.

Naomi reappears. Dave and Sam rise. Naomi's eyes sparkle.

Dave looks at Naomi and then at Sam.

DAVE (CONT'D)

Ain't she some gorgeous?

SAM

(With love)

Yes...yes, she sure is.

NAOMI

(Smiling shy)

We're in luck. Pell's has got the two books.

DAVE

Very good. You two are going out and collect those books, and I'll pay the library a visit.

SAM

How will we get in tonight?

DAVE

I'll take care of that. I will be at the library at eight. I'll see you there. Now you just get going.

Naomi kisses Dave gently.

NAOMI

Thank you for telling us, Dave.

DAVE
I'm glad I did.

Sam hugs Dave.

DAVE (CONT'D)
Okay, just go.

CUT TO:

EXT. PROVERBIA AIRPORT - DAY

Sam and Naomi stand near STAN SOAMES, 60, tall, rawboned face, and grumpy eyes. A small airplane is in their back.

STAN
Sorry ma'am can't do it, though.
I'm too busy. You should have
called a couple of days ahead.

NAOMI
It's an emergency. Really, Mr.
Soames.

STAN
An emergency...look, there's a
fellow over in Cedar Rapids who
might --

SAM
We don't have time for that. Dave
told us you'd probably say --

STAN
(Curious)
Dave who?

SAM
Dave Duncan. He told me to say
it's time to pay for the baseballs.

Stan thinks, then...

STAN
(Shaking his head)
After all these years. Goddamn. I
thought that drunk old bastard was
gonna die before I could quit evens
with him. Come on, let's go.

Stan walks to the plane.

Naomi and Sam follow together.

NAOMI
What was that all about?

SAM
I don't know. Dave wouldn't tell me.

Naomi and Sam join Stan.

Stan offers Naomi his arm.

STAN
Ma'am, will you walk with me?

NAOMI
I will, thank you, sir.

They walk to the plane. There is a muddy spot leading to the plane.

Sam suddenly snatches Naomi from the back...and lifts her.

SAM
Excuse me, Mr. Soames. I'll take her from here.

A surprised look on Naomi's face.

NAOMI
Sam, no. You'll break your back.

Sam smiles. He carries Naomi to the plane...then she smiles. Near the plane, Sam releases Naomi.

They hug.

NAOMI (CONT'D)
You can call me Sarah if you want to.

SAM
I will.

STAN
(Smiling)
Come on, let's go.

They follow Stan into the plane.

INT. STAN'S PLANE - AFTERNOON - DAY

Sam, Naomi, and Stan bounce and jounce in the plane.

Sam taps Naomi on her shoulder.

SAM
You act as if you've never flown before.

NAOMI

I haven't.

SAM

I'll be damned.

Stan looks at the both of them.

NAOMI

Mr. Soames, what is the story of you and Dave and the baseballs?

Stan looks away from Naomi.

NAOMI (CONT'D)

If it's personal, that's okay, I'm just curious.

STAN

No, that's all right.

(A beat)

It all happened in 1989. The doctors had discovered leukemia at my only boy.

NAOMI

I'm sorry.

STAN

Thanks. I think about her once in a while, but some things don't ever shake out.

SAM

Indeed they don't.

STAN

Well, this is one of them.

Stan wipes of his mouth with a trembling hand.

STAN (CONT'D)

Joey was a fan of the Kansas City Royals. In the end when he was in the hospital, he couldn't visit the games anymore...that was his biggest fear.

A tear rolls down Stan's face.

STAN (CONT'D)

One day, when we were in the hospital, Dave steps in, carrying two shopping bags. He empties them on my boy's bed. What is it, Uncle Dave? Joey asked him. Uncle Dave, that's how he called him.

Naomi almost cries.

STAN (CONT'D)

Well, Dave empties the bags on the sheet. I never ever, saw such an expression on my little boy's face...baseballs, all with a face of The Royals players from 1989 painted on everyone. They all wear a cap, and each player signed his ball.

NAOMI

Wow, that's great.

STAN

He told Joey that now he couldn't visit the games anymore, the players would visit him. You shoulda seen my boy's face...that's what Dave is to me, a hell of a guy.

NAOMI

That was a wonderful thing to do.

STAN

And when I'm downtown and I hear people laugh about DIRTY DAVE...

An ashamed look on Sam's face.

STAN (CONT'D)

...but he's a special sort of man.

They all stare for a moment, agreeing with Stan's last sentence.

CUT TO:

EXT. DES MOINES AIRPORT - AFTERNOON - DAY

Sam, Naomi, and Stan walk to the departure hall.

STAN

What's the emergency? I'll help if I can.

NAOMI

We need to go to a place called Pell's Bookshop. We have to collect two books.

STAN

I know Pell's. New books out front and old books in the back.

(MORE)

STAN (CONT'D)

Did you have me to fly you all the way across the state to get a couple of books?

SAM

They're very important books, Mr. Soames, on this moment the most important things in my life.

STAN

You can call me Stan. Let's go. I want to get back to Junction City before the rain starts.

CUT TO:

INT. PELL'S - AFTERNOON - DAY

Pell's is an old-fashion bookshop. Stan looks at the books in an old wooden bookshelf. Naomi and Sam stand at the wooden desk.

MIKE, 25, thin, long hair, appears from the back. He carries two books.

MIKE

Best Loved Poems is easy, but The Speaker's Companion is out of print. I'd guess Pell's is the only bookshop with a copy as nice as this one.

Mike shows the books to Sam and Naomi.

SAM

They both look great to me.

MIKE

Shall I have it gift-wrapped?

SAM

That won't be necessary.

MIKE

Okay. That'll be thirty-two dollars and seventy-five cents.

Sam pays Mike the money.

SAM

Here you are...and thanks.

MIKE

You're welcome.

Stan, Sam, and Naomi leave Pell's.

CUT TO:

EXT. DES MOINES AIRPORT - AFTERNOON - DAY (DUSK)

Sam and Naomi walk to the plane.

SAM

I can't believe it. It's as simple
as just...just returning the books.

A sad smile on Naomi's face.

NAOMI

I have the feeling it won't be
simple as just, Sam...I have the
feeling it won't be simple at all.

They enter the plane.

INT. STAN'S PLANE - NIGHT

The plain is in the air. Sam's head leans against the
window. Tears trickle from beneath his closed eyes and run
over his cheek.

He speaks with a frantic boy's voice.

YOUNG SAM

Am I in trouble, sir?

Naomi leans forward to Sam, but she withdraws. She leans
back.

Stan looks back at Naomi.

STAN

What?

NAOMI

Whoever it was, he's found him
again.

STAN

Found whom?

NAOMI

The Library Policeman.

Stan looks as if he wants to ask Naomi a million questions,
but he cannot find one. He turns back to his instruments.

Naomi looks at Sam.

NAOMI (CONT'D)
Remember, Sam...REMEMBER.

DISSOLVE TO:

EXT. ST. LOUIS LIBRARY - FRONT - 1976 - DAY

A road-sign reads: BRIGGS AVENUE. SAM is a nine year old, joyful boy. He stands next to his bicycle at the beginning of the path that leads to the library.

The library looks like the one in Junction City, but this is the ST. LOUIS PUBLIC LIBRARY. Trees and BUSHES grow next to the building.

A book, THE BLACK ARROW, is in the basket of Sam's bicycle. A one-dollar bill is tied under the RUBBER BAND. Sam secures his bicycle. MR. CAMPBELL, the janitor, passes Sam.

Sam looks up.

YOUNG SAM
Good afternoon, Mr. Campbell.

MR. CAMPBELL
Good afternoon to you, my little friend.

Mr. Campbell walks to the library. Sam takes The Black Arrow and looks at the library...

...Mr. Campbell walks into the library.

The area is now abandoned. Sam puts some red licorice in his mouth. He walks to the library.

CUT TO:

INT. STAN'S PLANE - NIGHT

Sam cries in his sleep.

YOUNG SAM
Beware. The wolf is waiting,
little boy. Beware of the wolf.

Stan looks back and wants to wake Sam.

Naomi prevents that by grabbing Stan's arm.

NAOMI
Please, Stan. Leave him be.

Stan pulls back his arm, he smiles at Naomi.

Sam cries, and he tries to shirk from his memory. Dave's face shows up, transparent over Sam's face.

DAVE (O.S.)

No, Sam, don't do it, don't wake up. You have to REMEMBER your Library Policeman.

SAM

I...I don't want to see it. I don't want to know. Once was bad enough.

DAVE (O.S.)

Nothing is as bad as what's waiting for you, Sam...NOTHING!

DISSOLVE TO:

EXT. ST. LOUIS LIBRARY - FRONT - 1976 - DAY

Little Sam walks to the library.

The BRIGGS AVENUE "BA" LIBRARY COP, 30, five-eight, a red and pimpled face, broad shoulders, wearing a black overcoat and round silver sunglasses, stands near the steps to the entrance. He has the Library Policeman's scar on his face. The area is abandoned. Sam wants to walk up the steps.

The BA Library Cop stops Sam...The BA Library Cop LISPS, but he does not sound threatening.

BA LIBRARY COP

Hello there, Son. What's your name?

YOUNG SAM

It is Sam Peebles, sir.

BA LIBRARY COP

Do you mind telling me something about the book you have before you go inside, Sam?

YOUNG SAM

It's THE BLACK ARROW, written by Mr. Robert Stevenson, sir. Mr. Stevenson is dead, but the book is very good.

The BA Library Cop nods, a reassuring look on his face.

BA LIBRARY COP

Okay. One other question, Sam. Is your book overdue?

YOUNG SAM

Yes. A little. Just four days. I

--

The BA Library Cop stands straight. He shows Sam his police-star, an authoritarian look on his face.

BA LIBRARY COP

Come with me, Son. I'm a policeman.

The BA Library Cop seizes Sam. Sam drops the red licorice...
...the RED LICORICE hits the ground.

A tearful look on Sam's face.

YOUNG SAM

Am I in trouble, sir?

BA LIBRARY COP

Yes you are. And if you want to stay out of trouble, Son, you do exactly as I say. Do you understand?

YOUNG SAM

Yes, sir.

The BA Library Cop pulls Sam to the BUSHES next to the library. The BA Library Cop flattens the red licorice with his shoe.

BA LIBRARY COP

I'm the BRIGGS AVENUE LIBRARY POLICEMAN, and I'm in charge of punishing boys and girls who bring their books back late.

YOUNG SAM

I have the money. You can have it...you can have it all, but please don't hurt me.

Just before entering the bushes, they stop.

BA LIBRARY COP

Shut up, or I'll tell your mother what a bad boy you've been.

YOUNG SAM

Oh please, no. I'll pay the fine, mister. I'll pay it, but please don't tell her.

The BA Library Cop looks around...as if to see nobody is watching...

...the area is still abandoned.

The BA Library Cop pulls Sam into the BUSHES.

BA LIBRARY COP
Come on, son.

EXT. ST. LOUIS LIBRARY - BUSHES - 1976 - DAY

The BA Library Cop spins Sam against the wall of the library.

BA LIBRARY COP
Put your hands up on the wall.
Spread your feet. Now. Quick.

Sam put his hands up on the wall. The BA Library Cop seizes Sam's pants and pulls them down along with his underpants.

BA LIBRARY COP (CONT'D)
Don't move. Once you pay the fine,
son, it's over...

The BA Library Cop drops his own pants.

BA LIBRARY COP (CONT'D)
...and no one needs to know.

Through a few shrubs, it looks like the BA Library Cop puts his abdomen against Sam's buttocks...

...Sam shrieks, tears welling up in his eyes.

The BA Library Cop whispers in Sam's ear.

BA LIBRARY COP (CONT'D)
Dare to scream again and I kill
you.

It is as if the BA Library Cop rapes Sam, but we cannot take a good look at it. Sam drops The Black Arrow. The BA Library Cop moans. Sam's face is restrained from unbearable pain, but he is holding back a scream. Sam looks down through the low-level windows and looks into the basement.

IN THE BASEMENT, Mr. Campbell walks from a desk to a closet full of meters. He reads them. He looks up and...it is as if he looks at Sam...but he does not. Mr. Campbell turns away and leaves the basement.

The BA Library Cop's face is red from exertion, while he moves in and out. He squeezes Sam's buttocks.

BA LIBRARY COP (CONT'D)
Steady...

Sam cries. He never felt pain like this before. The BA Library Cop moves faster...

BA LIBRARY COP (CONT'D)
Steady...steady...Ooaaahhhh...

Sam still stands with his hands up on the wall. The BA Library Cop stops moving in and out. He rests for a second. He backs up from Sam...

...and steps on the Black Arrow.

The BA Library Cop raises his pants. Sam's pants are down. His naked buttocks are red from the squeezing. The BA Library Cop spins Sam around. Sam cries. He looks humiliated and hurt at the same time.

The BA Library Cop looks at Sam with his cruel eyes.

BA LIBRARY COP (CONT'D)
Look at you. Look at you with your pants down and your little dingle out. You liked it, didn't you? You dirty boy, you liked it.

YOUNG SAM
Is my fine paid, sir?

The BA Library Cop raises his sunglasses. His eyes are red from exertion and they show no compassion.

BA LIBRARY COP
No, I'm letting you go, that's all. But if you ever tell anyone -- EVER -- I'll come back and do it again.

The BA Library Cop puts his face right in front of Sam's face.

BA LIBRARY COP (CONT'D)
And don't you ever let me catch you on Briggs Avenue again, son. Do you understand?

YOUNG SAM
Yes.

The BA Library Cop grabs Sam and shakes him.

BA LIBRARY COP
Yes, what? Yes what, son?

YOUNG SAM
Yes, I understand.

BA LIBRARY COP
You'd better not forget. When bad boys and girls forget I kill them.

Sam closes his eyes...

...and slowly opens them. The BA Library Cop has disappeared. Sam pulls up his pants. He picks up The Black Arrow. Sam crawls to the border of the BUSHES and the lawn. He looks at the front of the library...

...and sees there is no BA Library Cop, only a few children walk away from the library.

Sam looks like a hunted little deer, hidden between the BUSHES...

...then the lawn is empty.

Sam steps out and walks to the entrance of the library.

EXT. ST. LOUIS LIBRARY - FRONT - 1976 - DAY

Sam wants to put down the book in the porch, but he hesitates. Then he pulls back. He turns around, and flees from the library, THE BLACK ARROW dangling in his hand.

Sam runs to his bicycle.

LIBRARY POLICEMAN (O.S.)
Come with me, son. I'm a
policeman.

FADE TO BLACK:

LIBRARY POLICEMAN (O.S.) (CONT'D)
And the fine will never be paid,
son.

INT. STAN'S PLANE - NIGHT

Sam struggles to escape from this memory.

SAM
No.

LIBRARY POLICEMAN (O.S.)
Never...ever.

SAM
(Long-drawn)
No...

EXT. PROVERBIA AIRPORT - NIGHT

Stan's plane lands.

INT. STAN'S PLANE - NIGHT

A rough landing...Sam and Naomi are jolted by the plane. Sam wakes up, a bewildered and disorientated look on his face.

A calm look on Naomi's face.

NAOMI

It's okay, Sam. It's just me, and you're back.

Sam collapses in his seat.

SAM

Oh, Naomi, what a nightmare...what a terrible dream.

NAOMI

Was it a nightmare, Sam? Or was it the Library Policeman. YOUR Library Policeman?

SAM

Yes.

The plane taxis. Sam looks straight into Naomi's eyes.

NAOMI

Do you know who he is now, Sam?

SAM

Yes, I know.

EXT. PROVERBIA AIRPORT - NIGHT

It is dark and a heavy storm is heading their way. It looks like it is going to rain.

Stan, Sam, and Naomi stand near the plane.

NAOMI

Thank you very much, Stan.

STAN

You're welcome...

(To Sam)

...I'm sorry for the rough landing.

SAM

It's okay.

STAN

Well, as long as you've got what you needed.

NAOMI

We have, and thanks again.

They shake hands. Sam and Naomi walk away from Stan and the plane.

CUT TO:

INT. NAOMI'S NISSAN - JUNCTION CITY - NIGHT - TRAVELING

It is dark outside and rain is pouring down. The wipers move like crazy. Naomi drives cautious. Sam seems restless.

SAM

I hope we can make it by eight.
Dave is waiting at the library.

NAOMI

I'll do the best I can.

SAM

But I need to make a stop at the
Piggly Wiggly store.

NAOMI

What's that for?

SAM

I'm not sure, but I know it when I
see it.

Naomi's frowning face.

NAOMI

Okay.

They glance at each other. A sign shows up in the rain, it reads: PIGGLY WIGGLY STORE.

EXT. PIGGLY WIGGLY - NIGHT

Naomi parks the Nissan. A clock tells us it is 7:35 P.M. Sam rushes out...he runs through the rain...and enters the store.

INT. PIGGLY WIGGLY - NIGHT

Sam enters. He is soaking wet. He walks to the candy rack. A CLERK, 25, blond hair, floating, and hazy eyes, looks at him. A sign reads: BULL'S EYE RED LICORICE. Sam grabs about twenty boxes. He rushes to the counter.

The clerk smiles at Sam.

CLERK

You sure you got enough, dude?
I've got some more in the back.

SAM
Yeah, but ring it up, would you.
I'm in a hurry.

CLERK
Yeah, it's a hurry-ass world, man.

A RUBBER BAND lies on the counter.

SAM
Could I have this?

CLERK
Be my guest, dude. Anything I can
do to please the Lord of the red
licorice.

Sam takes the rubber band and put it around his wrist. The clerk grins. Suddenly a gust of wind rocks the building, and the lights flicker. Sam looks up, considering what to think of it.

The clerk smiles vaguely.

CLERK (CONT'D)
Whoa, that wasn't in the forecast.
Just showers they say.

SAM
Yeah...how much do I owe you?

CLERK
That'll be twenty dollars and forty-
one cents.

SAM
This stuff was a hell of a lot
cheaper when I was a KID.

CLERK
Inflation sucks the big one, all
right. You like this stuff, dude?

Sam pays.

SAM
Like it? I hate it. This is for
someone else. Call it a present.

Sam turns...he exits. The clerk stares at him.

INT. NAOMI'S NISSAN - JUNCTION CITY - NIGHT - TRAVELING

Naomi drives her Nissan. The dashboard clock shows 7:44 P.M. Sam takes the two books and put the rubber band around it.

Naomi points at the red licorice, lying on Sam's lap.

NAOMI

What's that for?

SAM

The fine. One on these two...
 (Pointing at the books)
 ...and one on another, THE BLACK
 ARROW. This ends it.

Sam puts a five-dollar bill under the rubber band. The wipers of the car almost cannot handle the pouring rain. Sam takes the packages of red licorice. He opens them one by one.

Naomi glances at Sam, her face full of questions.

NAOMI

Sam, what on earth are you doing?

SAM

Fear is Ardelia's meat, Naomi. We have to find out what's the opposite of fear. All I know is that this is what I have. It is a symbol of ALL the things my Library Policeman took from me. I used to love this stuff...now I fucking hate it.

Sam makes a ball of sticking red licorice.

SAM (CONT'D)

But maybe I'm looking too hard. Maybe just plain old bravery is the opposite of fear. Is bravery the difference between Naomi and Sarah? Was it bravery when you gave up drinking?

A confused look on Naomi's face.

NAOMI

I never really gave it up. I think the real opposite of fear might be honesty...and belief. How does that sound to you?

SAM

Not bad, I guess...anyway, they'll have to do.

NAOMI

We're here.

They reach the side of the library. The dashboard clock shows: 7:57 P.M.

Naomi parks the car in the street at the side of the library. Sam and Naomi have a clear sight of the back area of the library.

EXT. JUNCTION CITY LIBRARY - FRONT - NIGHT

Three schoolchildren run over the path to a waiting car, their jackets high up against the rain and storm.

INT. NAOMI'S NISSAN - JUNCTION CITY LIBRARY - NIGHT

Sam and Naomi look at the Parking area at the back of the library.

NAOMI

Maybe we better wait and make sure everybody is gone, before we go around back.

SAM

That's a very good idea.

OUTSIDE: Mr. Price and Cynthia leave the library from the back door.

Sam sits back in his chair and stares outside.

SAM (CONT'D)

Once, when I was in high school, I saw a few kids beating up another kid. Watching was what I did best...and hoping they wouldn't beat me up.

NAOMI

Sam, what are you talking about?

SAM

Hope...I guess honesty and belief have to come a little later.

OUTSIDE: Cynthia and Mr. Price get in their cars. They leave the Parking area.

Sam stares at the library.

SAM (CONT'D)

Now it's only us, the library, Ardelia...along with my old friend, the Library Policeman.

Naomi drives onto the Parking area at the back of the library. A gust of wind rocks the Nissan.

EXT. JUNCTION CITY LIBRARY - BACKSIDE - NIGHT

Naomi parks her Nissan at the Parking area at back of the library. A sign reads: LIBRARY DELIVERIES ONLY. A bolt of lightning strikes nearby. Naomi parks her car at one of the parking places at the back. Modern streetlights light the area.

INT. NAOMI'S NISSAN - JUNCTION CITY LIBRARY - BACKSIDE - NIGHT

Fear on Naomi's face.

NAOMI

God. I don't like this.

SAM

I'm not crazy about it myself.

EXT. JUNCTION CITY LIBRARY - BACKSIDE - NIGHT

THUNDER and lightning...rain and storm...bold trees, no bushes, shake next to the library. Shadows dance around.

One shadow looks like the Library Policeman.

LIBRARY POLICEMAN (O.S.)

I've been waiting for you. Come here, son. I'm a policeman.

INT. NAOMI'S NISSAN - JUNCTION CITY LIBRARY - BACKSIDE - NIGHT

Terror on Naomi's face. A bewildered, though resolute look on Sam's face.

SAM

Did you hear that, Naomi?

NAOMI

Yeah...

EXT. JUNCTION CITY LIBRARY - BACKSIDE - NIGHT

A major lightning...a splintering CRACK...a tree branch drops not far from the Nissan.

INT. NAOMI'S NISSAN - JUNCTION CITY LIBRARY - BACKSIDE - NIGHT

Naomi SCREAMS.

OUTSIDE: Dave struggles his way to the back door on the platform. He looks horrible white.

Sam points at Dave.

SAM
Naomi, there's Dave.

Naomi tries to see Dave.

NAOMI
Where...? Oh yes, I see him. My God, he looks horrible.

Naomi struggles to open the door. The wind and rain gust inside the Nissan. She leaves the car...the door slams. Sam hesitates for a moment...then he also leaves the car.

EXT. JUNCTION CITY LIBRARY - BACKSIDE - NIGHT

They run to Dave.

DAVE
Hurry up. I can smell her Goddamn perfume everywhere.

SAM
Maybe she's materializing. Wait a minute.

Sam runs back to Naomi's Nissan.

INT. NAOMI'S NISSAN - JUNCTION CITY LIBRARY - BACKSIDE - NIGHT

Sam opens the door. He grabs the books and the red licorice. In the background the surroundings and streetlights changes into...

DISSOLVE TO:

INT. NAOMI'S NISSAN - JUNCTION CITY LIBRARY - BACKSIDE - 1976 - NIGHT (CONTINUOUS)

...1976. Sam looks over his shoulder...and leaves the car.

EXT. JUNCTION CITY LIBRARY - BACKSIDE - 1976 - NIGHT

The multiple modern streetlights are gone. What left is an old fashion, single streetlight. Sam puts the ball of red licorice in his pocket. Naomi and Dave stand near the back door. Suddenly a white hand pulls Dave into the library. Naomi SCREAMS.

Sam runs to the back door.

SAM

Naomi, grab the door. DON'T LET IT
LOCK!

The door closes...

...but Naomi grabs it in time. Sam catches up with Naomi.

A horrified look on Naomi's face.

NAOMI

It was a tall man with silver eyes.
I saw him. He grabbed Dave.

Sam grabs Naomi at the waist. He pulls her into the library.

INT. JUNCTION CITY LIBRARY - LIBRARIAN'S BACKOFFICE - 1976 -
NIGHT

Sam and Naomi stumble into the librarian's back office.
Suddenly the door closes behind them. They both look at the
door...and then back into the librarian's back office. An
old fashion desk with an old fashion lamp and an old fashion
typewriter is on it.

Naomi is scared.

NAOMI

We're in the wrong library, Sam.

SAM

No. We're in Ardelia Lortz's
world...and that of the Library
Policeman.

The Library Policeman appears in an aisle. He holds Dave in
a half nelson, about three inches above the ground. The
Library Policeman looks at Sam and Naomi with his cruel
silver glinted eyes.

The Library Policeman has a chrome grin on his face...and he
LISPS.

LIBRARY POLICEMAN

Not a step closer, son, or I'll
snap his neck like a chicken bone.

Sam approaches the Library Policeman.

SAM

Am I supposed to think you'll let
him live if we stand away from you?
(A beat)
Bullshit.

LIBRARY POLICEMAN
(Surprised)
I'm warning you.

Sam walks on.

SAM
Warn and be damned. You've got a
bone to pick with me. Don't you,
asshole? Well, let's pick it.

The Library Policeman takes a step back. The silver glance
in his eyes dims.

LIBRARY POLICEMAN
The librarian has a score to settle
with the old man.

SAM
Then let her settle it. My score
is with you, and it goes back
thirty years.

The Library Policeman raises Dave above his head.

LIBRARY POLICEMAN
All right, then.

He throws Dave against a wall...Dave smashes against the wall
with a loud smack...a fire extinguisher drops down on Dave's
head. Dave groans, and he bleeds from his forehead.

Naomi rushes to Dave.

SAM
(Shrieking)
Naomi, NO.

The Library Policeman suddenly stands at her side. He grabs
Naomi tight with his white hands. Naomi groans...

Sam approaches the aisle...

...the Library Policeman holds Naomi from behind. He puts
his face against Naomi's neck, as if he is kissing her.

Sam grabs a book from the bookshelf aside...

...the Library Policeman coughs in Naomi's neck.

Sam throws the book at the Library Policeman...

...it strikes the side of the head of the Library Policeman.
He cries of rage.

Naomi tears herself free from the Library Policeman...and
runs away.

She bounces into a bookshelf...the bookshelf drops over and. It is snowing books and papers...the bookshelf clatters on to the floor.

Naomi runs to Dave.

NAOMI

Dave...Dave.

She reaches Dave and kneels beside him.

NAOMI (CONT'D)

Dave, talk to me.

A belittling look on the Library Policeman's face.

Sam glances at Naomi, and then at the Library Policeman.

SAM

Your argument isn't with her either.

The Library Policeman now wears small, round, silver glasses.

LIBRARY POLICEMAN

I should have killed you the first time.

The Library Policeman walks to Sam. His coat sweeps on the floor. He has grown shorter. Sam held up the two books, the rubber band, and the five-Dollar bill.

SAM

The fine is paid and the books are returned. It's all over, you bitch, or bastard, or whatever you are.

The Library Policeman sweats...red blemishes on his face.

LIBRARY POLICEMAN

Wrong. Those aren't the books you borrowed. That old cocksucker destroyed the books.

Sam walks slowly towards the Library Policeman.

SAM

These are real good replacements. Take them, damn you.

Sam hands over the books at the Library Policeman. It is as if the Library Policeman has grown shorter even more. The Library Policeman is confused. He reaches for the books with his white hands.

Sam pulls back the books, raises them above his head.

SAM (CONT'D)

No, not like that...like THIS.

Sam slams the books on the Library Policeman's head. The Library Policeman SCREAMS. His silver glasses shuffle over the floor. He put his hands in front of his face. When he removes his hands, black sockets and white fluid are in the place the eyes usually belong.

Little treads crisscross the Library Policeman's face.

LIBRARY POLICEMAN

You can't, you can't hurt me.
You're afraid of me. Besides, you
liked it, you dirty little boy, you
liked it.

A mad, though resolute look on Sam's face.

SAM

Wrong. I fucking hated it. Now
take these books and get out of
here.

Sam slams the books into The Library Policeman's chest. The Library Policeman tries to grab Sam. Sam hoicks his knee into The Library Policeman's crotch. The Library Policeman SCREAMS. He falls down. He drops the books.

Sam looks down on the Library Policeman.

SAM (CONT'D)

That's for all the other kids. The
ones you fucked and the ones she
ate.

The Library Policeman looks like a crying zombie, lying on his back. His trench coat writhes and ripples like snakes in a bag. His face turns into a skeleton face. He grumbles on the floor.

LIBRARY POLICEMAN

(Hissing with Ardelia's
voice)

I want you...and I will have you.

Sam just stands still, a sad smile on his face.

SAM

Try me, Ardelia.

Sam kneels. He grabs the coat, but it falls into dust. The Library Policeman has become dust.

Sam stands straight. A frightening LAUGH comes out of the walls.

ARDELIA (O.S.)
Too late, Sam. The DEED is done.

A bolt of lightning...and a clash of THUNDER. The building shudders and shakes.

An irresolute look on Sam's face.

SAM
(Into space)
What deed? What the fuck DID you do?

The light flickers for a second...and went down. Sam walks to Naomi and Dave. It is as if Dave is going to die.

Horror on Naomi's face, she looks up at Sam.

NAOMI
(Begging)
Sam, he's dying...we have to get him to a hospital.

Sam kneels at Naomi.

SAM
Do you think she'd let us out of here now?

NAOMI
Well --

Sam looks around. A heavy book flies to Naomi.

SAM
(A shriek)
Naomi.

Sam pulls Naomi away. The book just misses Naomi. It hits the wall.

Sam looks at Naomi, still not exactly knowing what to do.

SAM (CONT'D)
It's still changing.

NAOMI
Get her Sam...Please, get her.

Naomi grabs Sam's arm.

SAM
I'll try.

Sam rises. He walks into the aisle. Sam reveals the ball of red licorice out of his pocket. He squeezes the ball. Sam reaches the door to the main room and opens it carefully...it still is very quiet.

INT. JUNCTION CITY LIBRARY - MAIN ROOM - 1976 - NIGHT

Sam walks slowly into the dusky main room of the library. Through the skylights, bolts of lightning drive into the main room. It is the same room when Sam visited the Library for the first time.

Sam holds.

SAM

Where are you? If you want a piece of me, Ardelia, why don't you come and get it?

Sam walks on carefully. Suddenly a dozen of books fly his way. Sam ducks...

...on top of one of the bookshelves, a figure moves out of sight. It LAUGHS like a mad man.

Sam rushes to a bookshelf. He throws his back against it. The bookshelf knocks over...it hits another bookshelf...this one hits another and...The bookshelves drop like dominoes.

Something drops from a bookshelf...Ardelia SCREAMS.

Sam rushes to that something that dropped. He walks around a knocked over bookshelf...

...Ardelia appears slowly from behind a bookshelf. She is a crawling, white, and misshapen creature. She is naked, fat, and her arms and legs end in claws. Flesh and threats hang all around her body.

Sam looks at Ardelia, his face full of revulsion.

Ardelia's face changes into a sort of anteater's face...she closes in on Sam slowly...the wind and thunder HOWL. Ardelia now clammers a bit faster towards Sam. Her body disappears in a big hunch in the neck. She moves forward with only the anteater's face and the hunch in the neck.

Ardelia reaches Sam and she slowly moves up from Sam's feet. He kneels at her. Sam closes his eyes. Ardelia moves up to Sam's face. Sam cries thick pink tears. Ardelia's snout is going for Sam's eyes.

Sam suddenly opens his eyes. For a moment, they stare at each other. A ball of red licorice is in Sam's hand. Sam embraces Ardelia with his free hand.

SAM (CONT'D)

I've got something for you, bitch.

Ardelia tries to pull back. Sam stuffs the ball of red licorice into the snout face. Ardelia squeals like a sucking pig. She is strong...she struggles...and she pulls back.

Sam staggers back.

Ardelia twists on the floor. She tries to get rid of the red licorice. The claws come out of the hunch, but they are too clumsy to free the snout from the red licorice.

Ardelia swells up.

ARDELIA
Fuck you, Sam Peebles.

She keeps swelling. She twists and wrings on the floor.

ARDELIA (CONT'D)
You're too late, Sam. The DEED is done.

SAM
What DEED? What do you m --

Ardelia EXPLODES.

Sam holds his arms in front of his face to protect himself. Sam falls down backwards...ending up with his back against a knocked over bookshelf. Flesh, treads, and pink thick fluid drops on the contents of the main room. Flesh, treads, and pink thick fluid drops on Sam. The library is a mess. The dropped bookshelves show pink from the thick fluid and flesh. The emergency bulb flickers...and went out. It is dark. Sam closes his eyes...

FADE TO BLACK:

INT. JUNCTION CITY LIBRARY - MAIN ROOM - NIGHT

...Sam opens his eyes.

The main room is changed into the present time. The bookshelves are all up and the books neatly in it. The ceiling is low again. The light comes from a few modern emergency lights. The flesh and pink fluid are gone.

A glittering golden earring lies on the floor. Is it Ardelia's? Sam struggles to get up.

NAOMI (O.S.)
(Calling)
Sam...Sam, where are you?

SAM
(Yelling)
Here.

Sam walks back to the door that leads into the librarian's back office.

INT. JUNCTION CITY LIBRARY - LIBRARIAN'S BACKOFFICE - NIGHT

There is still the old fashion desk, now with a modern lamp and a modern computer on it. Light shines from modern emergency bulbs...

...Sam walks through the aisle and heads for Naomi and Dave. The fire extinguisher stands back at its place. Naomi sits near Dave. Sam kneels down at Naomi and Dave.

Dave smiles at Sam.

DAVE
(Whispering)
Not bad. I bet you...didn't know...you had it...in you.

SAM
You got that right.

Sam holds up three fingers in front of Dave's eyes.

SAM (CONT'D)
How many fingers do you see, Dave?

Dave sees Sam three times, holding up a number of fingers.

Dave's twisted and blooded face tries to discover how many fingers he can see.

DAVE
About...seventy-four.

Naomi gets up. Sam grabs Dave to lift him up.

Dave stops Sam.

DAVE (CONT'D)
No. Not yet.

Dave makes a gesture with his finger to Sam. He wants to say something to Sam, but in his ear. Sam bends over to Dave.

He almost puts his ear against Dave's mouth.

DAVE (CONT'D)
She waits. Remember Sam...SHE
WAITS!

SAM
Who waits, Dave?

Dave falls into an unconscious. Naomi wants to walk away.

NAOMI
I'm going to make a call to the --

SAM

No.

Naomi turns back, a furious look on her face.

NAOMI

What? Are you crazy? He --

SAM

(Gently)

He's going, Sarah. Very soon.
Stay with him. Be his friend.

Naomi kneels down at Dave.

NAOMI

Dave?

Dave gasps for breath...this man is dying. He looks at Sam.

DAVE

Remember...she w --
(Fading away)

Dave's eyes grow still and fixed, he stops breathing...Naomi cries...she holds Dave. Sam kneels and holds Naomi.

DISSOLVE TO:

EXT. GRAVEYARD - DAY

An OLD CHURCH and a NEGLECTED GRAVEYARD look sad on this gray and drizzly day. About twenty people stand around a GRAVE. Sam wears black clothing. He looks pitiful. Rudolph and Bruce stand nor far away from him. Naomi stares at the coffin, a strange, almost emotionless look on her face. A PRIEST stands at the feet of the coffin.

PRIEST

May the Lord bless you and comfort
you. May the Lord make his face to
shine upon you, and lift you up,
and give you peace. For the
Father, the Son, and the Holy
Ghost...Amen.

The priest walks away. Sam leaves the graveyard. Rudolph and Lukey walk along with him. Naomi stays behind. She stares at the coffin. She looks lonely and forlorn.

CUT TO:

INT. ANGELS' SHELTER - LIVING ROOM - DAY

People in dark clothing stand in little groups. A muttered chatter surrounds them.

Sam stops for a second. He and Stan Soames shake hands.

STAN

He was a real good man, Sam.

SAM

I know, Stan...I know.

Sam walks into the hall.

INT. ANGELS' SHELTER - HALL - DAY

Rudolph and Lukey play a game on a cribbage board. They sit in the corner of the hall.

Sam walks to them.

SAM

Hello, you guys. I guess you probably don't remember me --

Rudolph looks up, an annoyed look on his face.

RUDOLPH

Sure we do. Whatcha think we are? A couple of feebs? You're Dave's friend.

LUKEY

Right.

RUDOLPH

Did you find those books you were looking for?

SAM

Yes, I did...eventually.

LUKEY

Right.

SAM

I brought you guys something.

Sam gets a package of Slim Jims out of his pocket. He kneels down at the two men.

Lukey's eyes grow big.

LUKEY

Slim Jims, Dolph. Sarah's boyfriend brought us all fuckin' Slim Jims.

Sam gives Lukey the package of Slim Jims...

...but Rudolph snatches the packages from Sam's hand before Lukey can take them.

RUDOLPH

Gimme those, you old rummy.
(Lukey is disappointed)
If you eat them all, you shit your
bed tonight, dinkweed. You can
have one.

Rudolph gives Lukey a Slim Jim. Lukey starts eating the Slim Jim with greedy bites.

Sam looks at them, an amused look on his face.

SAM

(To Lukey)
Sarah's boyfriend. Where did you
hear that, Lukey?

LUKEY

Words go fast around here, Sunny
Jim.

RUDOLPH

He doesn't know Jack shit, mister.

LUKEY

I know because Dave told me. Last
night I had a dream and Dave was in
it. He told me this fella is
Sarah's sweetie.

SAM

By the way, where is Sarah? I
thought she'd be here.

RUDOLPH

She'd told me you'd know where to
find her later on...if you wanted
to see her. She said that you told
her, you'd SEEN her there once
already.

LUKEY

She liked Dave awful much.

Lukey starts to cry. Sam moves a little closer to Lukey.

SAM

I know the police said Dave was
drunk, and that he went into the
library. I know they say Dave
tripped and hit his head...but let
me tell you this...

(Sam hands Lukey his
handkerchief)

...he made it in the end.

(MORE)

SAM (CONT'D)

He died sober. Whatever talk you hear, you hold onto that. I know it's true, swear to God.

RUDOLPH

Amen.

LUKEY

Amen.

(To Sam)

Thanks.

SAM

Don't mention it, Lukey.

Sam tabs Lukey on the shoulder. Sam smiles at Rudolph. Sam raises...nods at Lukey and Rudolph, and walks away from them, a pensive look on his face.

EXT. ANGELS' SHELTER - PORCH - DAY

FLASHBACK FROM NIGHTMARE THREE...

...Naomi crosses the littered, weedy ground between Angels' Shelter and the Recycling Center. The platform is prominent. Naomi moves slowly, pushing a shopping cart.

INT. ANGELS' SHELTER - HALL - DAY

Sam walks from the hall into the kitchen, passing other mourning people.

EXT. ANGELS' SHELTER - BACKYARD - DAY

Sam leaves the house and steps down onto the backyard. He walks across the deserted backyard. He puts his hand in his pocket and reveals a package of Bulls Eye Red Licorice. Sam walks to the trees and bushes. He holds for a second.

INT. JUNCTION CITY LIBRARY - LIBRARIAN'S BACKOFFICE - 1976 - NIGHT

FLASHBACK FROM THE FIGHT IN THE LIBRARY...

...the BA Library Cop puts his face against Naomi's neck, as if to kiss her there. He bites Naomi in the neck, like a vampire.

ARDELIA (O.S.)

You're too late Sam, the DEED is done.

The BA Library Cop pulls back his head. A little pink bulb sticks at Naomi's neck.

EXT. ANGELS' SHELTER - PLATFORM - DAY

Sam appears through the bushes. Naomi stands silently on the platform at the railroad track, her arms crossed over her bosom. Sam walks her way, meanwhile producing a little ball of the red licorice. He climbs up the platform. Sam approaches Naomi. Naomi looks pale, a haggard look in her eyes. She briefly looks at Sam...

...then she looks back at the tracks.

NAOMI
(Strange voice)
Hello, Sam.

SAM
Hello, Sarah.

Sam puts an arm around her waist. Naomi stays stiff and inflexible.

SAM (CONT'D)
How have you been?

Naomi looks tired and powerless. She keeps looking at the tracks.

NAOMI
Not so well, Sam. Not so well at all. I can't sleep, can't eat, my thoughts don't look as my own thoughts anymore...and I want to drink.

Naomi looks dreadfully lost. Sam looks at her, compassionateness in his eyes.

SAM
She'd like it if you start drinking again. She waits...and she's hungry.

Naomi now looks at Sam.

NAOMI
What do you mean, Sam?

SAM
The persistence of evil. How it waits in its patience to strike...so powerful.

Naomi looks at Sam's kneading hand. Sam raises his hand and opens it.

Sam reveals the ball of red licorice.

SAM (CONT'D)

Do you recognize this, Sarah?

Naomi flinches away from that hand. Naomi puts her hand to the back of her neck. She is fully awake. Her eyes are silver and show hate and fear. She has the same expression on her face as that of Ardelia. She speaks with Ardelia's evil accent. It is as if Ardelia takes possession of Naomi.

NAOMI

Throw that damned thing away.

In the far distance, a train approaches.

Sam looks at Naomi, a firmly look in his eyes.

SAM

I'm talking to you, Sarah, not to her...I love you.

Naomi blinks her eyes. Naomi is Naomi again. Her eyes show fear and helplessness.

NAOMI

Yes...maybe you do.

Sam takes a step closer to her.

SAM

I want you to do something for me, Sarah. I want you to turn your back to me. I want you to watch the train coming and not look back. Can you do that?

Naomi steps back. She blinks and her eyes are silver again. She looks at Sam, her eyes full of hate.

NAOMI

(Ardelia's evil accent)

No. Leave me alone. Go away.

Sam stays calm.

SAM

Do you really want me to leave, Sarah?

Naomi closes her eyes and opens it. She is Naomi again, her eyes in total loneliness.

NAOMI

Sam, please help me. Something's wrong here, but I don't know what to do.

SAM

I know what to do. Trust me,
Sarah. Remember, honesty and
belief are the opposite of fear.

Naomi steps back. She blinks and her eyes. They stand
silver and evil again.

NAOMI

(Ardelia's evil accent)
Go fuck yourself.

Sam looks at Naomi, a determined look in his eyes.

Naomi blinks. She becomes herself again.

NAOMI (CONT'D)

Help me, Sam.

Sam approaches Naomi.

SAM

There's not much time, Sarah. It
has to be now. Turn around and
look at the train. Watch it come.

Naomi turns around and looks at the approaching train. Sam
shoves her hair aside. A pink, liquid, and pulsing growth is
in Naomi's neck. It is covered with a sort of cobweb. Sam
stands behind Naomi. Naomi struggles to stay Naomi and not
to become Ardelia. Her eyes flicker from red, to silver and
to normal. She groans.

NAOMI

Yes.
(Almost begging)
Do what you have to do, Sam, and if
you see it isn't going to
work...PUSH me in front of the
train.

SAM

Be quiet. Look at the train,
Sarah. And remember...I love you.

Sam makes a square of the ball red licorice.

SAM (CONT'D)

Can you see the numbers on the
engine, Sarah? Read it to me, if
you can.

Sam puts the red licorice over the spot in her neck.

NAOMI

(Groaning)
Five...nine...five...

Sam presses the red licorice on the spot. Suddenly the oncoming train WHISTLES. Naomi shrieks...

...the oncoming train approaches fast.

The spot in Naomi's neck pulses...

SAM

STEADY.

...Sam pulls the spot out of Naomi's neck. Her neck is clear with three tiny dark holes. Naomi turns to Sam.

She puts her hand in her neck.

NAOMI

It's gone, Sam. It's gone.

A pulsing and growing red licorice blob lies in Sam's hand.

SAM

Not yet.

Sam jumps down on the track...the train comes in with high speed. It WHISTLES.

A frightened look on Naomi's face.

NAOMI

Sam, what are you doing?

Sam slams the pulsing blob on one of the tracks.

SAM

Try this, Ardelia.

Sam climbs up the platform. The train closes in very fast. On the track, the pink blob bursts open. Ardelia looks like the creature from the library. She struggles to get out of the red licorice...Ardelia's blue eyes grow wide, terror on her face...she looks at Sam...

...Sam looks at Ardelia, a sad smile on his face.

Ardelia looks at the oncoming train, horror on her face...

...then the train runs her over.

Sam and Naomi step back. The train rushes by. Naomi sways on her feet. Sam grabs her tight.

The train runs all over the pink creature called Ardelia. Pieces of pink flesh splash from under the train.

Naomi holds Sam tight.

NAOMI

Am I free, Sam?

SAM

You're free. Your fine is paid,
Sarah.

Naomi kisses Sam all over with little kisses.

NAOMI

Oh, Sam.

Sam smiles, but holds her a bit off.

SAM

Why don't we go back inside, and
finish paying our respects? Your
friends will be wondering where you
are.

NAOMI

They can be your friends too, Sam,
if you want them to be.

SAM

I do want that...and later today, I
want you to meet a friend of mine.

An inquiring look on Naomi's face.

SAM (CONT'D)

(Smiling)

He's got four legs and a
snout...only his name isn't
Ardelia.

Naomi touches Sam's cheek. She smiles like as if she is in
love.

NAOMI

I can't wait to meet him...honesty
and belief, Sam.

SAM

Those are the words.

Sam kisses Naomi and...

...steps back, offering Naomi his arm.

SAM (CONT'D)

Will you walk with me, Ma'am?

NAOMI

(Smiling)

Anywhere you want me to, sir.
Anywhere at all.

Naomi links her arm into Sam's arm. They walk to the other
side of the platform...

...we pull back to reveal the railroad track...is that a tiny pink spot on the railroad track...? We close in on it, while it seems like someone chuckles...is it Ardelia's...?

FADE TO BLACK.