

CUPID'S BOW

by

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FADE IN:

SERIES OF SHOTS

Work-gloved hands hold the steel point of an arrow against an old-fashioned foot-powered grinding wheel.

A warm flicker of light as from a fireplace.

Sparks fly.

The arrow looks home-made but is finely crafted.

TITLES BEGIN

A hand dips the point of another arrow into a mason jar of what appears to be blood and then presses it gently against the wheel.

ARROW MAKER'S POV

CLOSE ON STEEL POINT

as the arrow is turned this way and that.

BACK TO SCENE

A hand dips the point of another arrow into the mason jar.

Hands press it gently against the wheel.

A growing stack of arrows on an old wooden work bench.

CUT TO:

EXT. MOUNTAIN ROAD - MORNING

A van passes by.

INT. VAN

Two young women, in high spirits, are talking. The driver is KENDRA SMITH, 22, and the passenger is LACHELLE CLAIRE, also 22. Both are attractive. Lachelle is African-American.

LACHELLE

Your uncle isn't a lech, is he?

KENDRA

We had sex six times the first time
I stayed at his cabin.

Lachelle laughs.

TITLES END

LACHELLE

If I can get through the first three weeks of Professor Wilson's Clinical Practicum and Nursing Care Management class, I'll be home free.

KENDRA

Sounds like a serious class.

(beat; mock serious)

I'm really worried about my refereeing class. Some of those fouls are really hard to call.

LACHELLE

I'd like to see your ass in a real class.

Lachelle laughs again.

CUT TO:

EXT. MOUNTAIN ROAD - TURN OUT - MORNING

Two young men stand by a car with its hood up. QUINCY ALLEN, an intellectual African-American wearing horn rims, and DARREN BRANCH, an affable jock.

A third young man, DANIEL KIM, a brainy Korean-American, is looking into the open trunk of Darren's car.

HIS POV

All manner of athletic equipment: basketballs, footballs, soccer balls, sneakers, gym suits, towels, jock straps, and so on.

BACK TO SCENE

DANIEL

You really don't have a tool box, do you?

DARREN

Come on, Daniel. Do you keep a tool box in your trunk?

QUINCY

Dumb question, Darren. He probably has a metal-working lathe in his trunk.

DARREN

(serious)

I didn't think gays used tools.

Daniel ignores him.

DANIEL

I could rule out the timing belt if I could take off the inspection plate. Still, chances are it's the fuel pump.

Darren closes the hood.

DARREN

Shit. How we gonna camp now?

QUINCY

Strap on our gear and get a lift up into the mountains.

DARREN

What about my car?

DANIEL

Your car doesn't run. Don't worry. No one will tow it off. It's a 1995 Ford Taurus. Who would want it?

Darren gives him a look.

CUT TO:

EXT. MOUNTAIN ROAD

The three men stand with backpacks and camping gear between the road and the car.

CUT TO:

INT. VAN

LACHELLE

There are some guys with car trouble.

KENDRA AND LACHELLE'S POV - THROUGH WINDSHIELD

The three men and their equipment.

BACK TO SCENE

KENDRA
Let's see what's up.

EXT. VAN

The van pulls into the turn off and stops behind Darren's car.

KENDRA AND LACHELLE'S POV - THROUGH WINDSHIELD

"STATE WESTERN" decal on rear window of Darren's car.

BACK TO SCENE

EXT. TURN OUT

Kendra and Lachelle walk up to the three men.

KENDRA
So, you guys go to State Western?

QUINCY
Yes, we do.

KENDRA
So do we.
(beat)
What's with the car?

DANIEL
I think it's the fuel pump.

LACHELLE
Where were you headed?

DARREN
Up the mountain to camp.

Kendra looks at all their gear.

KENDRA
Hey, why don't you come with us? My
uncle's cabin has tons of room.
(beat)
Or sleep outside if you want.

Quincy turns to Daniel and Darren.

QUINCY

What do you think, guys?

DARREN

Your uncle will be cool with this?

KENDRA

He's totally cool with all my friends, and I've got some really fucked up friends, believe me.

LACHELLE

Kendra's uncle is a psychiatrist.

CUT TO:

INT. VAN - LATER

The two women and the three men have become quick friends.

Darren sits behind Kendra, who is driving, and to his right sit Daniel and then Quincy.

KENDRA

Darren, you're the pole vaulter at State, aren't you?

DARREN

I try.

LACHELLE

Kendra would wear a jockstrap if she could.

DANIEL

Are you a lesbian?

LACHELLE

No, but she has lots of friends who are.

DANIEL

I came out when I was eleven.

DARREN

I hated fags until I met Daniel. He changed my outlook.

DANIEL

(mock serious)

Try 'gays' rather than 'fags'.
You'll sound less provincial.

QUINCY

Lachelle, will you eventually segue into med school?

DARREN

Come on, Quince. Don't start talking school. We've still got a week of vacation left.

LACHELLE

I'll stick to nursing. I gotta get a job soon as I can.

DANIEL

Darren is going to be lost in that cabin unless it has a 55-inch flat screen.

KENDRA

So, Quincy, I guess you'll teach? Or are you going to write the great American novel?

QUINCY

I'll probably go to grad school.

DARREN

Jesus, Quince. I can't wait to graduate. I'd be happy teaching word processing at a junior high as long as I can coach.

CUT TO:

EXT. MOUNTAIN ROAD - LATER

The van is gaining altitude. On either side of the road the forest grows tall and lush.

INT. VAN

Lachelle is looking at a map.

LACHELLE

You know, there's nothing up where we're going except mountain.

KENDRA

Don't forget the lake.

QUINCY

A cabin by a lake. Good place to start my novel.

KENDRA

Do you guys fish? There's a rowboat.

DANIEL

I love trout.

QUINCY

My father does a real number with trout. He uses Hemingway's old recipe.

DANIEL

Okay. We catch 'em and Quince'll do a Hemingway on them.

DARREN

You guys bring any booze?

KENDRA

Oh, yeah. And when my uncle joins us later this afternoon I'm sure he'll bring wine, beer, you name it.

DARREN

Sorry you're only nineteen, Daniel. You'll have to watch.

DANIEL

Actually, 90% of Americans under 21 have gotten drunk at least once.

LACHELLE

Hey, look at that. Slow down, Kendra.

They all look where Lachelle is looking.

THEIR POV

A sheet stretched between two small trees on which is written in brush strokes of red paint:

"YOU GO IN YOU WON'T COME OUT."

DARREN (O.S.)

What in the hell is that?

BACK TO SCENE

QUINCY
Apparently some kind of threat.

DANIEL
Actually, people who make public
threats rarely carry them out.

LACHELLE
Well, it gives me the creeps.

DARREN
There's a lotta psychos out there.

Kendra accelerates the van.

KENDRA
Cool. We'll make a campfire tonight
and tell ghost stories.

CUT TO:

EXT. MOUNTAIN ROAD - VAN - LATER

The van continues to climb. Flatlands can be seen in the
distance.

CUT TO:

INT. VAN

Lachelle now holds a hand-drawn, detailed map.

LACHELLE
The turnoff is coming up.

Daniel holds out his cell phone.

DANIEL
No signal.

QUINCY
Now we're talking. Ah, Wilderness!

EXT. MOUNTAIN ROAD - VAN

The VAN misses the turnoff, SCREECHES to a stop, backs up and
then turns slowly onto a dirt road.

INT. VAN

KENDRA

Sorry I missed that. I've only driven up here by myself a couple of times.

DARREN (O.S.)

How far to the cabin?

KENDRA

Just under a mile.

The road is uneven and everyone jostles about.

EXT. DIRT ROAD - VAN

The van works its way slowly along the road, avoiding protruding rocks and deep ruts.

INT. VAN

LACHELLE

Ah, there's the cabin.

STUDENTS' POV - THROUGH WINDSHIELD

The cabin through the trees.

EXT. DIRT ROAD - VAN

The van pulls into the open area where the cabin stands.

EXT. CABIN

The cabin is old but well-maintained.

It has a small covered porch and a large front window.

EXT. VAN - MINUTES LATER

The students are unloading their gear.

The SINGING of BIRDS fills the air.

QUINCY

Man, you can feel the altitude.

He takes a deep breath.

QUINCY (CONT'D)
It's bracing up here.

KENDRA
We're just shy of 7000 feet.

DANIEL
State Western is around 2000, so...

He thinks for a moment.

DANIEL (CONT'D)
The air here is 40% thinner.

Darren takes a long breath as if testing Daniel's assertion.

Daniel thinks again.

DANIEL (CONT'D)
So we are actually breathing 18%
less oxygen. We should all take it
easy until tomorrow.

LACHELLE
I'm planning on taking it easy the
whole weekend.

Kendra points.

KENDRA
See the fire ring?

The BIRDS have stopped SINGING.

STUDENTS' POV

A fire ring surrounded by log benches.

BACK TO SCENE

QUINCY
Promise we won't sing "Kumbaya"?

KENDRA
Ghost stories only.

Lachelle looks up into the trees.

LACHELLE
Hey, the birds have stopped
singing.

They all look up into the trees.

DARREN
 You know what that means in old
 westerns?

QUINCY
 (droll)
 We're surrounded by Apaches?

Daniel takes a couple of John Wayne steps.

DANIEL
 (John Wayne)
 It's quiet.
 (pause)
 Too quiet.

The other students laugh at Daniel's impersonation of John Wayne.

They also begin imitating Wayne's manner of walking and talking.

MYSTERY POV

Watching FROM BEHIND tree branches as students imitate Wayne.

CUT TO:

INT. CABIN - MAIN ROOM - LATER

The students are placing their gear here and there.

There are bunk beds on either side of a fireplace opposite the door, another bunk bed against an adjoining wall, and a long table and chairs in the center of the room.

In a corner stands an easel and a painting with a cloth draped over it.

Paint tubes, brushes and palettes lie atop an old sideboard nearby.

DARREN
 Who's the artist?

KENDRA
 My uncle paints. Landscapes.

Darren starts to remove the drop cloth.

KENDRA (CONT'D)
 I wouldn't, Darren. My uncle
 doesn't show his stuff to anyone.
 (MORE)

KENDRA (CONT'D)
Except sometimes to me and Ranger
Bob.

DARREN
Ranger Bob?

KENDRA
Ranger Bob will be up before it
gets dark. He's an old family
friend.

DANIEL
(serious)
Maybe he'll take us on a nature
hike.

KENDRA
He knows these mountains like a
deer.

DANIEL
Actually, deer have rather limited
ranges.

QUINCY
(lightly admonishing)
Easy, Daniel.

Kendra makes a sweeping gesture toward the bunk beds.

KENDRA
Choose your bunks, cowhands.

Lachelle sits on one of the lower bunks.

LACHELLE
Dibs on a bottom bunk. I toss and
turn, and I don't want to fall off
and break my neck.

KENDRA
There's another bunk bed in the
kitchen. That's where Uncle Jim and
Ranger Bob will sleep.

DARREN
Are they, like, you know, a couple?

DANIEL
Because two grown men sleep in the
same room doesn't mean they're gay,
Darren.

DARREN
Just wondering.

CUT TO:

EXT. CABIN - WOODPILE - EARLY AFTERNOON

Darren and Quincy stand looking at a cord of logs.

Quincy holds an ax.

He stands a log on end on a tree stump.

QUINCY
Here goes.

He swings at the log with the ax but only grazes the log.

QUINCY (CONT'D)
My mountain man skills are a little
rusty.

He swings again and the log splits neatly in two.

DARREN
Once a mountain man always a
mountain man.

INT. CABIN - DOOR - MINUTES LATER

Darren comes through the door with an armful of firewood.

INT. CABIN

Darren lays the firewood beside the hearth

He kneels and begins to stack it neatly.

DARREN
Wow! A fireplace in a mountain
cabin.

Kendra is making up the bunk beds with the expertise of a
hotel maid.

She fluffs a pillow.

KENDRA
Make sure there's enough wood to
get us through the night.
(MORE)

KENDRA (CONT'D)
The fireplace is the only heat
we've got.

CUT TO:

INT. CABIN - KITCHEN - LATER

There is a counter, an old propane stove, the bunk bed, and a small table and chairs.

A five-gallon water container sits on a stand.

KENDRA
That water container plus the ten
gallons we brought in the van
should be enough for the weekend.
If we need more we get it from the
lake, filter and boil it.

Quincy looks and points.

QUINCY
Where does that lead?

THEIR POV

A door with a padlock.

BACK TO SCENE

KENDRA
Storage. Haven't been in there
since I was a kid.
(beat)
But I have a key.

She holds up a rawhide strip with a small key attached to it.

Lachelle approaches Kendra and touches her on the arm.

LACHELLE
Kendra, where's the ladies room?

KENDRA
Go out the door. Turn left and go
around the house. You'll see the
privy.

LACHELLE
(droll)
Does it have a crescent moon cut in
its door?

KENDRA

I don't think so. All I know is
that going out there in the winter
is absolute hell. And it smells to
high heaven.

Lachelle exits.

Daniel and Darren enter the kitchen carrying boxes.

They set them on the table.

Darren exits.

Daniel begins to place the contents of the boxes into some
logical order.

Darren returns carrying an ice chest.

DARREN

This one is all ice. There's
another one in the van with food in
it.

CUT TO:

INT. MAIN ROOM - MINUTES LATER

Lachelle returns from the privy.

LACHELLE

If I had to live in this cabin I
would eat like one saltine cracker
a week.

(beat)

Or do as the bear does.

KENDRA

In the woods?

LACHELLE

In the woods, honey.

DISSOLVE:

INT. KITCHEN - TABLE - LATE AFTERNOON

Seven large wine glasses stand on the table.

SERIES OF SHOTS

Lachelle quickly runs a wedge of lime around the rim of one of them and then dips it in a container of margarita salt.

She does the same to another glass.

Now all the glasses stand salted.

Kendra is pouring tequila and margarita mix simultaneously into a large pitcher filled with ice.

LACHELLE

These are going to be kick ass.

Quincy, Darren and Daniel come into the kitchen.

DARREN

Margaritaville!

QUINCY

I've never drunk a margarita at 7000 feet. Should be interesting.

Kendra begins pouring the margaritas into the glasses.

KENDRA

Are you sure you can handle one of these, Daniel?

DANIEL

The Korean-American community adopted the margarita a long time ago.

QUINCY

Seriously, Daniel. I know you don't really drink. So a sip at a time, okay?

LACHELLE

Don't ruin our evening of getting drunk by your getting drunk and puking.

The students hold up their glasses.

KENDRA

To our new friends.

QUINCY

And to ours.

They all take a swallow of their drinks.

DANIEL
Hey, you can hardly tell there's
alcohol in these.

LACHELLE
Sip, Daniel. Just sip.

CUT TO:

INT. KITCHEN - LATER

Kendra and Lachelle are making dinner.

They are comfortably high from the margaritas.

Kendra browns sausage and onions and red peppers in a large skillet while Lachelle opens two large jars of spaghetti sauce.

A large pasta pot heats on another burner.

Loaves of Italian bread are in foil boats buttered and garlicky and ready to go in the oven.

Faint sound of a TRUCK MOTOR that grows louder as the truck pulls up in front of the cabin and then goes quiet.

KENDRA
That'll be Uncle Jim, right on
schedule.

FOLLOW Kendra and Lachelle INTO the main room of the cabin.

Darren and Daniel are finishing setting the table.

Quincy kneels before the fire place working at the first tongues of fire with a poker.

Kendra opens the door and UNCLE JIM comes in carrying a case of wine.

He is early fifties and fit and full of bonhomie.

He sets the box on one of the chairs.

He turns to Kendra and kisses her on the cheek.

UNCLE JIM
Hi, sweetheart.

Kendra hugs him.

KENDRA
Hi, Uncle Jim.

Uncle Jim looks at the others, and the fire, and the set table.

UNCLE JIM
It's like Thanksgiving in here.

KENDRA
Uncle Jim, this is Lachelle, my friend I told you about.

UNCLE JIM
The future nurse?

LACHELLE
That's me.

Uncle Jim extends his hand.

UNCLE JIM
Pleased to meet you.

Lachelle shakes his hand.

LACHELLE
Likewise.

KENDRA
And these three mountain men are Darren, soon to be a high school coach, Daniel, soon to have his own science show on television, and Quincy, who is going to write the first pages of his great American novel here in this cabin this weekend.

Uncle Jim shakes hands with them.

UNCLE JIM
Sports, science and literature.
That's a healthy combination.

DARREN
My car broke down. Kendra was kind enough to invite us.

QUINCY
We appreciate your hospitality.

UNCLE JIM

I'm so happy you are all here. I could take my niece to Mars and within an hour she would have ten Martian friends.

QUINCY

Do we call you Uncle Jim as well? Or Dr. Keller? Or --

UNCLE JIM

Uncle Jim is fine. I must say, being surrounded by five college kids makes me feel old.

KENDRA

Can I fix you a margarita, Uncle Jim?

UNCLE JIM

(laughs)

"Can I fix you a margarita, Uncle Jim?" Make it strong with lots of salt.

DARREN

Let me help you get your stuff out of your truck.

DANIEL

The three of us can do it in one trip.

UNCLE JIM

Follow me.

The three exit the cabin.

LACHELLE

What a nice man.

QUINCY

Your mom's brother or your dad's?

KENDRA

My mom's.

LACHELLE

Quincy, you should see Kendra's mother. She could take the world on her shoulders and then ask: "Anything more you wanna put on?"

The three men come back carrying a back pack, beer, bedding, etc.

They set the items on the floor.

Kendra quickly picks up several because she knows where they go.

She heads toward the kitchen with them.

Uncle Jim raises a finger.

UNCLE JIM

Oops. One more thing. It's on the floor in front of the passenger seat.

He goes out.

Daniel is looking through the box of wine.

DANIEL

These look expensive. And I don't even drink wine.

Quincy takes a look.

QUINCY

Good Lord. This Pouilly-Fuissé has a sticker on it that says forty-four dollars.

KENDRA

My uncle has a lot of wealthy patients.

Uncle Jim returns with a small gift-wrapped box.

He steps into the cabin and holds out the box to Kendra, as she returns from the kitchen.

UNCLE JIM

It's for you, honey.

Suddenly, there is a SWOOSH as he is hit in the back with an ARROW shot from God know's where.

The point of the arrow protrudes from his midsection.

He drops the gift box and staggers in shock, unable to utter a word.

Darren and Lachelle break his fall.

He lies on his side on the floor.

Lachelle quickly retrieves a pillow from a bunk and puts it under his head.

He gestures toward the outdoors, trying to mouth words.

CUT TO:

INT. MAIN ROOM - BUNK BED - LATER

Uncle Jim lies unconscious on his side on a bunk and appears near death.

Kendra sits on the floor and pats his head with a damp cloth.

Lachelle has her fingers on his pulse.

KENDRA

(crying)

Uncle Jim. Uncle Jim. Do you know
who did this to you?

LACHELLE

All we can do is wait. I'm sure
he's bleeding internally.

INT. MAIN ROOM - BARRICADED WINDOW

The dining table has been upended to cover the large window.

Quincy clutches the fire poker in his hand.

Darren and Daniel both hold butcher knives.

Impractical defense measures, but the only ones available.

Darren peeks through a sliver of window not covered by the table.

DANIEL

Are you crazy, Darren? They could
put an arrow through your head in a
second.

Darren paces about jerkily in anger.

DARREN

What kind of sick bastard would do
something like this?

QUINCY

Kendra, give us the key to the storage room. Maybe we can find a handgun or something else we can use to defend ourselves.

Kendra fumbles in her vest pocket.

She tosses Quincy the rawhide strip with the key.

Suddenly, she stops short.

KENDRA

Jesus, how could I forget! Ranger Bob will be here any minute. That archer will kill him for sure.

DANIEL

We have to make a sign to warn him. A sign he'll see from his car.

QUINCY

goes over to the easel.

QUINCY

Artists have to have paper.

He rummages through the drawers of the sideboard by the easel.

He holds up scissors and a roll of masking tape.

And then a roll of brown paper.

He begins to cut equal lengths off the roll.

INT. MAIN ROOM - MOMENTS LATER

Quincy holds out several lengths of paper.

QUINCY

Tape these together.

INT. MAIN ROOM - BARRICADED WINDOW - MINUTES LATER

Darren holds the large assembled square of paper against the table bottom.

Daniel, using a two-inch brush and a small can of red paint, writes in block letters.

CLOSE ON PAPER

as he finishes writing: "RANGER BOB: WATCH OUT! THERE'S A CRAZY ARCHER CLOSE BY. HE SHOT UNCLE JIM."

BACK TO SCENE

DARREN

How do we hang it outside without
risking getting hit?

QUINCY

We pull the table back and hang it
from the inside. Ranger Bob should
still be able to see it when he
drives up.

INT. MAIN ROOM - BARRICADED WINDOW

The table, still on end, has been pulled back from the
window.

Quincy and Darren, on either side of the window and holding
opposite sides of the sign, raise the sign to the upper edge
of the window.

Daniel secures the sign with masking tape.

Kendra begins sobbing aloud.

KENDRA (O.S.)

Uncle Jim! Oh, Uncle Jim!

The three men go over to the bunk.

Kendra has her head on Uncle Jim's legs and weeps.

Lachelle comforts her.

Lachelle looks at the three men.

LACHELLE

He's gone.

Uncle Jim stares into eternity.

CUT TO:

INT. KITCHEN - TABLE - LANTERN - MINUTES LATER

The kitchen is quite dark.

CLOSE ON LANTERN

As a match ignites its wick.

BACK TO SCENE

Quincy holds up the lantern.

It illumines the kitchen with a soft, yellow glow.

INT. KITCHEN - STORAGE DOOR

CLOSE ON KEY

as Quincy slips it into the padlock on the storage door.

BACK TO SCENE

He pulls open the door.

He enters the storage room followed by Kendra, who wipes a tear from an eye.

Quincy hangs the lantern on a hook in the wall.

Remnants of plywood, various lengths of two-by-eights, two-by-fours and wooden rods, left-over roofing shingles, a large roll of wire.

Fishing poles, nets, a tackle box.

A fire extinguisher.

A wall shelf jammed with canned goods, bottles of liquor, batteries, a first aid kit.

A rifle in a case lies on the top shelf along with a box of cartridges.

KENDRA

Look! A gun!

Quincy hands the rifle and cartridges to Kendra.

A large painting leans with its face against the back wall.

Quincy pulls it away from the wall and looks at it.

QUINCY

It's a woman and her kid.

KENDRA
Uncle Jim always painted
landscapes, never people. Bring it.
It may mean something.

Kendra kneels by a sealed cardboard box.

KENDRA (CONT'D)
And we should go through this.

Quincy picks up the painting.

He gives the storage area the once over.

QUINCY
I think that about does it, Kendra.

DISSOLVE:

INT. TRUCK - LATE AFTERNOON

RANGER BOB drives along the dirt road that leads to the
cabin.

He wears a forest green uniform and jacket.

A nondescript man in his late forties who has spent most of
his life in the mountains.

He sings.

RANGER BOB
"Oh, the bear went over the
mountain, the bear went over the
mountain, the bear went over the
mountain, to see what he could
see."

HIS POV - THROUGH WINDSHIELD

The cabin is coming into view through the trees.

BACK TO SCENE

RANGER BOB (CONT'D)
"To see what he could see, to see
what he could see."

He pulls the truck to a stop alongside the van and Uncle
Jim's truck.

RANGER BOB (CONT'D)
"Oh, the bear went -- "

HIS POV - THROUGH WINDSHIELD

The sign in the window.

INSERT - SIGN

"RANGER BOB: WATCH OUT! THERE'S A CRAZY ARCHER CLOSE BY. HE SHOT UNCLE JIM"

BACK TO SCENE

RANGER BOB (CONT'D)
What the hell?

Ranger Bob looks all around him from the cab of his truck.

INT. TRUCK

CLOSE ON

Ranger Bob's hand opening the glove compartment and extracting a handgun.

BACK TO SCENE

He holds the handgun in front of his face with both hands, readying himself, physically and mentally.

EXT. TRUCK

He flings open the door and gets out quickly.

Almost at the same time an ARROW SMASHES through the driver's WINDOW.

Stunned, he turns in the direction the arrow came from, brandishing his weapon.

Then he bolts for the now open door of the cabin.

Just as he gets to the door another ARROW THUDS into the jamb, grazing his head.

INT. CABIN - MAIN ROOM

Ranger Bob holds his handgun by his side as he looks around at every one.

He sees Uncle Jim's body, his face covered with a towel, lying on the bunk with the arrow protruding from his midsection.

He walks over to him and puts his arm around Kendra.

RANGER BOB
What in the hell happened, Kendra,

KENDRA
Uncle Bob was bringing the last of
his stuff into the cabin when
someone shot him with an arrow.
That's all any of us know.

Ranger Bob kneels beside Uncle Jim and puts his hand on his
shoulder.

He bows his head.

RANGER BOB
Jesus, Jim.

He looks up at everyone.

A light has come on in his head.

Blood trickles down the side of his head.

LACHELLE
You've been hit.

She kneels beside Ranger Bob and examines the side of his
head.

DISSOLVE:

INT. MAIN ROOM - NIGHT - LATER

A lantern hangs from the ceiling, flooding the room with a
yellow-orange glow.

They have wrapped Uncle Bob's body in a sheet and secured it
with a rope tied along it in a series of half hitches.

It lies on the floor.

KENDRA
It seems so heartless to just put
Uncle Jim out on the porch.

RANGER BOB
If we try to bury him we are
sitting ducks. Decomposition will
begin sooner if we keep him inside.
Outside temps are getting below
freezing now.

QUINCY

It's the only alternative we have,
Kendra.

(beat)

For now.

Kendra looks at Uncle Jim's corpse and bites a clenched fist.

LACHELLE

We should say something over him.

DANIEL

Are any of you religious enough to
say a prayer or something?

No one says anything for a long moment.

Kendra steps forward.

She clasps the palms of her hands together at her waist.

KENDRA

Dr. Jim Keller was my dear uncle
and a beloved medical professional
who helped thousands of persons
live better lives. I will miss him
terribly.

(beat)

Sorry we're putting you on the
porch. Hopefully it will be only
temporary. We'll find whoever who
did this to you.

RANGER BOB

You were a dear friend, Jim. I will
always cherish the time we spent in
this cabin and on this mountain.
May you rest in peace even though
you experienced a violent death.

LACHELLE

I'm sorry we didn't get to know you
better. You seemed like such a nice
man.

DANIEL

Regrettably, you are one of the
forty-five people who will be
murdered today in the U.S.

DARREN

Thank you for welcoming us to your
cabin.

QUINCY

"And flights of angels sing thee to
thy rest."

INT./EXT. CABIN

The cabin in darkness and the door open, Ranger Bob, Darren and Quincy carry Uncle Jim's body out onto the porch.

They deposit it in a sitting position against the wall near the door.

They reenter the cabin and shut the door.

Uncle Jim's shrouded corpse looks ghost-like in the moonlight.

DISSOLVE:

INT. MAIN ROOM - NIGHT - LATER

The lantern has been relit.

The kitchen table has been moved into the main room.

A number of candles now stand burning here and there.

Everyone is finishing up their spaghetti and garlic bread.

A gauze bandage secures a gauze pad over Ranger Bob's head wound.

Everyone drinks beer or wine and is at a level of inebriation that has temporarily softened the blow of Uncle Jim's murder.

Kendra gets up.

KENDRA

Okay, everyone, let's discuss this
mess.

She walks to where the painting from the storage room is propped facing the wall.

She brings it over to the group.

She holds it up.

INSERT - PAINTING

An attractive blonde in her late twenties.

She is seated and holds a little girl, also blonde, of about five in her lap.

They wear western clothing.

KENDRA (CONT'D)
Uncle Jim never did portraits. But
this is his signature.

She indicates the signature.

INSERT - SIGNATURE ON PAINTING

"JAMES KELLER, OCTOBER 2005"

BACK TO SCENE

RANGER BOB
Jesus, where did you find that?

KENDRA
In the storage room.
(beat)
Do you know who these two persons
are, Ranger Bob?

RANGER BOB
Jim never told me he did a portrait
of Ana and her daughter.

KENDRA
Who is Ana?

Ranger Bob gets up.

He walks over to the fireplace and turns back toward Kendra and the others.

RANGER BOB
(uneasy)
Kendra, this weekend Jim planned to
tell you about a client he started
treating a dozen years ago. He said
he owed it to you since you are his
closest relative and you both have
a long association with this cabin.

LACHELLE
Tell what?

KENDRA
You guys, maybe he'd prefer to tell
me in private.

RANGER BOB

You decide, Kendra. It's not a pleasant story. Your uncle had feet of clay like everyone else.

Kendra looks around at everyone.

KENDRA

I think, owing to the circumstances, everyone should hear what you have to say.

Quincy gets up and pours himself another glass of wine.

QUINCY

We're all going to need another drink for this.

INT. MAIN ROOM - MINUTES LATER

Everyone sits on chairs in a circle, except for Darren, who is keeping watch by the barricaded window.

Everyone holds a drink of some kind.

RANGER BOB

In 1999, Jim began seeing a patient who he soon realized needed to be institutionalized. And just as quickly, he became smitten with her. A free-spirited, beautiful, blonde Italian-American woman by the name of Ana Cupido.

KENDRA

God, Bob, I can see where this is going.

RANGER BOB

Well, Jim sure didn't know where it was going. He was convinced Ana could be cured.

Ranger Bob takes a sip of his whiskey.

KENDRA

Go on.

RANGER BOB

Jim, a methodical psychiatrist, an avowed bachelor, suddenly threw caution to the wind.

LACHELLE

The first woman he ever loved I
bet.

DANIEL

And the father of that little girl.

QUINCY

(sarcastic)

No spoiler alert, Daniel?

LACHELLE

This is going to be a tragic story.

Ranger Bob looks around at the students.

RANGER BOB

You college kids these days are
sharp.

(beat)

Ana was institutionalized.

(beat)

For a while... She got out on some
technicality.

Even while keeping a lookout, Darren has been following the
conversation

DARREN

What was wrong with her?

RANGER BOB

A rare borderline personality
disorder. Jim explained it to me
but, honestly, I never understood
it.

KENDRA

Did Uncle Jim want Ana out of his
life?

RANGER BOB

Ana believed Jim wanted to be rid
of her and her daughter. That's why
Jim said she could become extremely
dangerous

Ranger Bob looks around at the five students.

RANGER BOB (CONT'D)

Ana Cupido's the archer. I'm sure.

KENDRA

That's why he gestured to the outdoors and tried to say something after he was struck by the arrow.

DANIEL

What about her prowess with a bow?

RANGER BOB

Her father owned an indoor archery range in Cincinnati.

KENDRA

What happened to the daughter?

RANGER BOB

Chloe? Jim said an aunt from North or South Carolina took her in.

LACHELLE

So why try to kill you?

RANGER BOB

Jim used the word 'transference' a lot. Ana must believe I'm guilty by association.

DANIEL

Then I guess we all are.

DARREN

Did you ever meet Ana or the child?

RANGER BOB

I met Ana here at the cabin shortly after she started seeing Jim. Good-looking, smart -- she has a degree in electrical engineering -- funny. Jim and she were obviously very much in love.

KENDRA

Now it's all gone to hell.

Daniel stands.

DANIEL

(suddenly uncomfortable)
I need to use the facilities.

DARREN

At a time like this?

DANIEL
You would prefer I do it in the
kitchen?

KENDRA
Go out the back window.

DANIEL
(with sweeping gesture)
I bet Ana Cupido is out there just
waiting for the first person to use
the outhouse.

RANGER BOB
Don't worry. The space between the
cabin and the outhouse is narrow. I
doubt she would lie in wait for
that kind of shot.

QUINCY
Unless she's part of a merry little
band.

LACHELLE
Yeah, there may be a designated
outhouse archer.

DANIEL
Aw, come on guys. It's bad enough
to have to use a 19th-Century
crapper without having a crazy
archer lurking about.

CUT TO:

EXT. CABIN - WINDOW - NIGHT

Daniel has just crawled through the window.

He looks around cautiously and then almost on tip toe heads
for the privy.

EXT. PRIVY

Before entering the privy, Daniel looks around again.

INT. PRIVY

He turns on a small flashlight to get his bearings.

He sits on the seat.

He contorts his face at the privy's malodor.

FOOTSTEPS on PINE NEEDLES and TWIGS.

Daniel starts, then cocks his ear when he hears the sound.

His face now registers fear.

He turns off the flashlight.

Sits totally still.

A single crack of moonlight illumines his face.

There it is again, like SOMEONE WALKING on PINE NEEDLES and TWIGS.

Terror in his eyes.

INT./EXT. PRIVY - CONTINUOUS

Daniel slowly pushes open the door.

HIS POV

It is very dark outside.

Someone steps in front of him.

DANIEL (O.S.)

Jesus!

BACK TO SCENE

He realizes it is Darren.

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

Dude! Give a head's up next time!

DARREN

Dude, suddenly nature started calling me too, or maybe it was the spaghetti. Sorry.

DISSOLVE:

INT. CABIN - MAIN ROOM - LATER

Kendra hands Ranger Bob the rifle and the box of cartridges.

KENDRA

We found this in the storage room.

RANGER BOB
That's a Winchester .30-30.

DARREN
Will it shoot?

RANGER BOB
It should. Jim and I've shot it probably a hundred times.

DARREN
Will those bullets still fire?

RANGER BOB
Of course they'll fire.
(beat)
Can any of you shoot?

No one answers.

RANGER BOB (CONT'D)
I can't do the handgun and the rifle at the same time.

QUINCY
I once had a .22. I guess I can do a .30-30.

Ranger Bob tosses it to him.

Quincy catches it nervously with both hands.

RANGER BOB
There's only twenty rounds so make them count. The clip in my Glock holds seventeen.

LACHELLE
How many arrows do you think she has?

DANIEL
Hundreds maybe, we don't know. I imagine she wears a quiver of some kind that holds twenty-five max.

DARREN
Now how in the hell do you know how many arrows a quiver can hold?

Daniel tries to be exemplary for Darren.

DANIEL

Background information, Darren. I
read a lot.

DISSOLVE:

INT. MAIN ROOM - LATER

The candles have burned down somewhat.

Ranger Bob keeps watch at the barricaded window using a hand
mirror to snatch peeks through a sliver of window.

The others sit on the floor and examine the contents of the
box that was found in the storage area.

Kendra holds up three color 5 x 7 photos.

KENDRA

Oh my God! Here are three photos of
Ana. Uncle Jim must have taken
them.

She lays them out on the floor.

INSERT PHOTOS

Ana in a flannel shirt leaning against a pine tree with an
outstretched arm, her blonde hair down to her shoulders.

Ana hiking on a trail, her head raised and smiling toward the
camera.

Jim with his arm around Ana, who is holding an ax, in front
of the wood pile next to the cabin.

RANGER BOB (O.S.)

I took that a few years ago.

LACHELLE

Did they always look this happy
together?

Ranger Bob kneels by the photos.

RANGER BOB

They woulda made a great couple if
Ana hadn't gone bananas.

Kendra screws up her face and is about to cry.

Quincy holds out a black and white 8 x 10 photo he has taken
from the box.

QUINCY
Look at this photo, guys.

LACHELLE
It's just a black and white photo
of the cabin.

Kendra blows her nose.

KENDRA
Probably taken years ago.

QUINCY
Yes, but look at this.

He holds up the photo to the others.

INSERT - PHOTO

He taps his forefinger on a dark spot high on the front
exterior wall.

BACK TO SCENE

QUINCY (CONT'D)
That may be a chink in the wall.

DARREN
So?

QUINCY
The ceiling in the kitchen is lower
than the one in the main room. That
means there may be a hole in the
wall of the attic space we can look
out of. The archer wouldn't be
aware of it because no interior
light reaches it.

DANIEL
I'll check it out first thing in
the morning, guys.

DISSOLVE:

INT. MAIN ROOM - LATER

The candles are almost burned down.

Ranger Bob and the five students are deep in conversation.

DANIEL

(to Ranger Bob)

Our crazy archer got off two arrows in less than five seconds when you got out of your truck.

Ranger Bob nods.

DANIEL (CONT'D)

We try to drive over that mile of bad road we are sitting ducks. She could hit us with a dozen arrows.

RANGER BOB (O.S.)

They could easily pierce the windows.

DANIEL

And guns would be useless in that situation. It's just too risky a proposition.

KENDRA (O.S.)

I think Daniel's right.

LACHELLE

How about we wait until the middle of the night? Walk to the paved road and then head down the mountain? By first light we'll have put a safe distance between us and the archer.

DARREN

We report what happened and soon the mountain top is swarming with law enforcement personnel.

RANGER BOB

We would be even larger sitting ducks because we wouldn't have the potential armor of our vehicles.

DANIEL

But the motors of our vehicles wouldn't have alerted Ana to our escape. On foot we might be half way down the mountain before she realizes we're gone.

LACHELLE

Still a big chance. If she catches us out in the open, even in the dark, not all of us are going to make it.

KENDRA

Don't forget the rowboat. Two of us could cross the lake in it. There's a road near the opposite shore that leads down to a store.

RANGER BOB

You would be dead ducks in that rowboat.

DARREN

Cross at night.

RANGER BOB

Not as easy as it sounds. I don't recall ever seeing lights on the opposite shore. You could row in a circle.

DARREN

We don't have a lot of options here.

DANIEL

How far to the boat?

RANGER BOB

A hundred yards. Trees, some brush.

LACHELLE

If we go how do we decide which two goes?

RANGER BOB

First, we have to make sure the boat's still there. I can do that in ten minutes.

KENDRA

(alarmed)

You're going outside?

RANGER BOB

I doubt very much there's someone watching the cabin at this hour.

CUT TO:

EXT. FOREST - NIGHT

There is some moon light.

FOLLOW Ranger Bob moving quickly and silently FROM tree TO tree.

He stops behind a tree.

CLOSE ON RANGER BOB

As he listens to the forest.

A TWIG CRACKS a hundred feet away.

He turns his head in its direction.

BACK TO SCENE

Ranger Bob looks around the tree.

Then he starts to run again.

He stops behind another tree.

CLOSE ON RANGER BOB

As he listens to the forest.

Again a TWIG CRACKS, a RUSTLE of BRUSH.

BACK TO SCENE

FOLLOW Ranger Bob crouching low and moving slowly FROM tree TO tree.

EXT. FOREST - LAKE

The lake is visible in b.g.

Ranger Bob approaches the lake, moving quickly from tree to tree.

He stops and looks.

HIS POV

The rowboat resting on the shore.

EXT. BOAT

He runs to the boat and crouches by it.

He looks inside the boat.

HIS POV

A six-inch hole has been chopped in the boat's bottom.

BACK TO SCENE

Ranger Bob takes his handgun in hand and looks all about.

Suddenly, an ARROW THUMPS into the earth inches from Ranger Bob's foot.

He carefully fires a single shot in the direction the arrow came from.

He pulls the arrow out of the ground, and runs, crouching from tree to tree, back toward the cabin.

EXT. FOREST

Ranger Bob is running.

The cabin is visible now through the trees.

EXT. FOREST

He approaches the cabin

EXT. CABIN - WINDOW

He begins to climb through the kitchen window.

INT. CABIN - WINDOW

He comes through the window. Kendra, Quincy, and Lachelle help him into the kitchen.

RANGER BOB
(out of breath)
She sabotaged the boat.

QUINCY
We heard a shot. You okay?

Ranger Bob, bent over, nods and hands Quincy the arrow.

RANGER BOB
Fine. I brought us a souvenir.

LACHELLE
Any chance you hit her?

RANGER BOB
I'm sure she came closer to me than
I did to her.

KENDRA
At least she knows we have a gun.

RANGER BOB
I wonder if there is more than one
archer out there? I moved really
quickly down to the lake but
someone picked me up right away.

CUT TO:

INT. CABIN - MAIN ROOM - LATER

The candles have burned out.

Everyone sits in a circle on the floor except Darren who
moves about peeking through slivers of exposed window with
the hand mirror.

They hand the arrow around to one other, trying to brain
storm some useful information from it.

DANIEL
We all agree it looks like a really
well-made arrow.

QUINCY
Made with the idea of attacking
whomever was in this cabin?

DANIEL
Probably. Otherwise, why not buy
commercial arrows?

Ranger Bob holds up the arrow.

EXTREME CLOSE UP

Of the metal tip.

RANGER BOB (O.S.)

This arrow tip is terrifying. It's razor sharp and the only person who could get it out of you, providing you were still alive, would be a surgeon.

DISSOLVE:

INT. MAIN ROOM - NIGHT

The students are asleep in their bunks.

All that remains of the fire is a slump of glowing embers.

Streaks of moonlight enter the slivers of window that are not covered by the table.

One of the students makes a sniggering noise and turns over.

Suddenly, a flash of light momentarily passes through the slivers of window.

And then, once more, streaks of moonlight.

Then, a fan of light shows briefly from under the door.

QUINCY

is sleeping on his back.

CLOSE ON HIS FACE

His eyes open suddenly as if in a delayed reaction to the flash of light.

BACK TO SCENE

He turns toward the window.

Another quick flash of light.

Quincy pokes the bunk above him.

QUINCY

(loud whisper)

Somebody is outside!

QUINCY'S POV

Darren's head looks down at him from the upper bunk.

DARREN
(loud whisper)
Get the .30-30.

BACK TO SCENE

Quincy is quickly on his feet.

He grabs the rifle and creeps toward the door.

Darren follows him.

Kendra, Lachelle and Daniel sit up in their beds.

When Quincy gets to the door he stops and stands absolutely still.

He leans his ear toward the door and listens.

Nothing.

Then, a VERY LOW GROWL begins on the other side of the door, like that of a big prowling jungle cat.

The GROWL grows LOUDER and, then, EVEN LOUDER.

Kendra, Lachelle and Daniel now all huddle together in Daniel's bunk bed.

Ranger Bob stands in the doorway to the kitchen.

Then the GROWLING abruptly STOPS.

There is total silence.

Quincy and Darren stand frozen in place but listen with all their might.

Suddenly, there is a deafening EXPLOSION, as if an M-80 has been set off just outside the door.

Quincy moves to the door.

Kendra jumps from the bed.

KENDRA (O.S.)
Don't open the door, Quincy!

Quincy turns toward her.

QUINCY
I wouldn't open that door for all
the gold in Fort Knox.

DANIEL
(shaking with fear)
Actually, there is not as much gold
in Fort Knox as you might think.

QUINCY
(annoyed)
Not now, Daniel. Now is not a good
time.

Ranger Bob comes further into the room.

RANGER BOB
Stay out of the moonbeams of light.
(beat)
Just in case.

CUT TO:

INT. MAIN ROOM - LATER

Everyone has calmed down but is reluctant to go back to
sleep.

LACHELLE
Now I'm afraid to close my eyes.

KENDRA
Jesus, me too.

RANGER BOB
Hey, Ana is obviously trying to
scare us.

Lachelle looks around at the other students and then at
Ranger Bob.

LACHELLE
(sardonic)
She's doing a really good job of
it, Ranger Bob.

RANGER BOB
We need to keep watch during the
night. Two hour stints. I'm
comfortable with the handgun, so
I'll take the first one.

KENDRA
I'll do the next one. That will
take us to sunrise.

LACHELLE

Christ, that growling and the explosion destroyed what few nerves I had left.

DARREN

(forced)

When we get out of all this think of the stories we'll have to tell.

LACHELLE

If we get out.

RANGER BOB

We'll get out, Lachelle. Don't worry.

QUINCY

I hope I forget the whole episode.

DANIEL

Just don't suppress all that has happened, Quince, or you'll become a neurotic.

Quincy is still annoyed with Daniel.

QUINCY

(imitates Daniel)

"Actually, there is not as much gold in Fort Know as you might think."

He shakes his head.

Everyone manages a laugh, even Quincy.

DISSOLVE:

INT. MAIN ROOM - BARRICADED WINDOW - MORNING

Kendra dozes in a chair.

She wakes with a start.

She walks to the barricaded window rubbing the sleep from her eyes.

She risks a peek through a sliver of window.

KENDRA'S POV

The hoods of the three vehicles have been raised.

A note on butcher paper has been taped to Ranger Bob's truck.

BACK TO SCENE

KENDRA

You all better come look at this. I think she's disabled the cars.

(beat)

And she left a note.

Daniel and Ranger Bob enter with their coffees.

Daniel takes a quick peek outside.

DANIEL

I'll bet you she removed the starter relay from the relay fuse center. She could identify it from just looking at the diagram on the cover. The cars won't crank.

RANGER BOB

More likely she just cut a bunch of wires with some heavy-duty dykes.

DANIEL

I hope they don't have bows and arrows.

Ranger Bob doesn't understand.

DANIEL (CONT'D)

Never mind. It's an orientation thing.

The others come into the room with their coffees.

QUINCY

Where are the binoculars?

KENDRA

Be careful, she may be trying to lure us to look through one of the cracks.

DANIEL

Hey, I'll read the note from our peep hole.

CUT TO:

INT. KITCHEN

Quincy and Darren boost Daniel through an opening in the ceiling at the back of the kitchen.

Darren hands him the binoculars and a flashlight.

QUINCY

Don't shine the light toward the hole and stay a way back from the hole so no light will reflect off the binocular lens.

DANIEL (O.S.)

I'm not an idiot, Quince.

QUINCY

Sorry.

CUT TO:

INT. KITCHEN - MINUTES LATER

Daniel drops down from the attic.

DANIEL

Got it.

INT. MAIN ROOM

Everyone gathers around Daniel.

Daniel reads from a small notebook.

The note has greatly upset him.

DANIEL

"Hi, campers! Hell of a shot I made on Dr. Keller. You're next Bobby Boy. I didn't know it would be this much fun. Kendra and the rest of you will provide a few days of good hunting."

He struggles to regain his composure.

DANIEL (CONT'D)

She signs it: "Cupid."

KENDRA

Cupid? Cupido. Of course.

DARREN

This woman is one sick fuck.

Ranger Bob heads toward the kitchen.

RANGER BOB

We all need some breakfast.

Daniel follows him.

DANIEL

Rap on the ceiling when it's ready.
I'll be at our peep hole

CUT TO:

INT. KITCHEN - LATER

Everyone is hungrily eating breakfast. Coffees sit about.

Lachelle is frying up more bacon and eggs.

DARREN

You should open a diner, Lachelle.

LACHELLE

Bacon and eggs aren't difficult,
Darren.

DARREN

I always break the yokes when I
crack the eggs.

Kendra takes a bite of egg and gestures with her fork.

KENDRA

What is Cupid eating out there
right now? Where did she sleep last
night?

RANGER BOB

It was down to freezing. I would
guess a down sleeping bag. A tent.
Some good camping gear.

DANIEL

What about a cabin?

RANGER BOB

I don't think so. This cabin is the
only one in a pretty large area.

QUINCY

Maybe she will smell Lachelle's
cooking and come and give herself
up.

Lachelle turns to the group with a smirk on her face.

LACHELLE

(black voice)

Anyone youse got a box of deh Aunt
Jemima pancake mix? Der no way
Cupid resist dem special pancakes.
Deh jist fulla soul.

INT. KITCHEN - CONTINUOUS

Daniel lets himself down into the kitchen through the access
hole.

He is excited.

DANIEL

I saw someone moving about five
hundred yards out.

RANGER BOB

You saw a person or you saw brush
move?

DANIEL

Through brush on a rocky ridge I
saw an arm and a green hat.

KENDRA

While it's light out we should do
thirty minute shifts looking out
that hole.

DANIEL

If Cupid is hanging out on that
ridge it's a huge break for us.

QUINCY

Exactly. Now we know where to send
her mail.

DISSOLVE:

INT. ATTIC - AFTERNOON

Ranger Bob has his elbows propped on a pillow as he peers out
the hole with the binoculars.

BINOCULAR POV

A ridge of rock and brush.

The top of a green hat momentarily rises above a bush, moves laterally for several yards, and disappears.

BACK TO SCENE

CLOSE ON RANGER BOB

RANGER BOB

(to himself)

If I had the .30-30 I could probably kill your ass if you raise up your head. Right through this little hole.

DISSOLVE:

INT. MAIN ROOM - BARRICADED WINDOW - AFTERNOON

Darren squints at the hand mirror along one side of the up ended table.

Suddenly, an ARROW CRASHES through the sliver of window he is looking through.

DARREN

Jesus Christ!

Everyone assumes a crouched position.

RANGER BOB

You okay, Darren?

DARREN

I'm fine, I think. It just startled me.

DANIEL

Cupid must have picked up flashes from the mirror.

LACHELLE

We can't stay in this cabin indefinitely. Sooner or later that idiot is going to come right up to a window and kill one of us.

RANGER BOB

I say we head down the mountain come midnight.

(MORE)

RANGER BOB (CONT'D)

We're pretty sure we know where Cupid is camped. There's a good chance she'll never know we've left until the next morning.

KENDRA

And what in the hell are we going to do with Uncle Jim?

RANGER BOB

He'll still be there when we return with the police.

DARREN

Let me get drunk enough and I'll take that rifle and go out and kill the son of a bitch.

QUINCY

That would be Dutch courage, Darren.

DARREN

(misunderstands)

Such courage? Hell, Quincy, I'm a coward at heart, like probably everyone is. I'll simply find my courage in a bottle.

QUINCY

Never mind.

DISSOLVE:

INT. MAIN ROOM - NIGHT

A lantern burns on the small table.

Several candles also burn here and there.

Ranger Bob and the five students are ready to leave the cabin, walk to the highway, and descend the mountain to safety.

They wear jackets and stocking caps.

Ranger Bob has his handgun tucked into his belt.

Quincy holds the Winchester.

RANGER BOB

We go out the back window and circle around onto the dirt road.

(MORE)

RANGER BOB (CONT'D)
Stay fifteen feet apart. No talking. Walk as quietly as you can. In the event there is trouble return to the cabin. Don't run off into the woods. It will be below freezing tonight.

Darren adds several logs to the fire.

They extinguish the lantern and the candles.

CUT TO:

EXT. CABIN - REAR WINDOW

They all stand by the window except for Kendra, who is the last to exit.

The cabin is dark.

Lachelle and Darren help her down from the window.

In total silence they start filing around the cabin.

CUT TO:

EXT. DIRT ROAD

They walk BY CAMERA -- Ranger Bob, Kendra, Daniel, Lachelle, Darren and Quincy -- tense and sober-faced.

EXT. DIRT ROAD

CAMERA FOLLOWS their column.

EXT. DIRT ROAD

Ranger Bob moves forward, his eyes alert.

They walk quickly and silently along the side of the road.

EXT. DIRT ROAD - MINUTES LATER

They continue to walk quickly and silently along the side of the road.

A TWIG CRACKS off in the trees.

Ranger Bob looks toward the sound, raises his hand and the column halts.

He motions for everyone to crouch down, which they do.

CLOSE ON RANGER BOB'S FACE

As he listens.

CLOSE ON DANIEL'S FACE

As he listens.

CLOSE ON QUINCY'S FACE

As he listens.

Ranger Bob stands and motions everyone forward.

EXT. DIRT ROAD - LATER

The column walks quickly and silently TOWARD CAMERA.

EXT. DIRT ROAD

TWIGS CRACK louder and nearer.

Ranger Bob raises his hand and the column halts.

He motions for everyone to crouch down, which they do.

CLOSE ON RANGER BOB'S FACE

As he listens, now more fearful.

CLOSE ON LACHELLE'S FACE

As she listens, now more fearful.

CLOSE ON DARREN'S FACE

As he listens, now more fearful.

Ranger Bob stands and motions everyone forward.

EXT. DIRT ROAD

The column walks quickly and silently TOWARD CAMERA.

CUT TO:

EXT. PAVED ROAD - LATER

Ranger Bob comes to the edge of the paved road.

He stops and crouches.

One by one the others do the same.

Ranger Bob turns and looks back at Kendra.

CLOSE ON KENDRA

She smiles and gives him a thumbs up sign.

BACK TO SCENE

Ranger Bob signals for them to get on their feet.

He leads the way along the side of the paved road, the others following in fifteen foot intervals.

EXT. PAVED ROAD

It is inky dark.

The column FROM BEHIND, barely discernible in the darkness.

Suddenly, a SIREN WAILS and a flood light comes on that is in one of the trees alongside the road.

RANGER BOB

is bathed in white light.

RANGER BOB
Get out of the light!

The others run toward the woods.

Ranger Bob pulls the handgun from his waistband.

RANGER BOB (CONT'D)
Quincy, shoot out the light!

An ARROW THUDS into Ranger Bob's chest, just below his chin.

He falls and the handgun skids across the surface of the road.

Kendra runs to retrieve the handgun.

She accidentally kicks it with her foot.

It skids further across the surface of the road.
She runs to it and picks it up.
As she turns to flee an ARROW WHIZZES by her head.

KENDRA
Go back to the cabin!

CUT TO:

EXT. DIRT ROAD - MINUTES LATER

Darren, Daniel and Lachelle run for their lives ALONG the dirt road.

Far back on the road behind them a headlight and the WHINE of a MOTORBIKE ENGINE.

They look back at the oncoming motorbike and run even faster.

The motorbike is quickly catching up to them.

The three scatter into the trees.

The motorbike takes after Darren.

EXT. FOREST

Darren has a fifty-yard lead on the motorbike.

He sprints up an incline, through the trees.

The bike quickly catches up to him.

But Darren makes a sudden cut downhill.

The bike spins out in the forest debris, trying to make the sharp turn.

The rider is no more than a moonlit figure with a bow over its shoulder.

The bike continues its pursuit of Darren.

Darren continues to zigzag through the trees.

Every time the bike tries to turn with him the soft forest debris slows it down.

DISSOLVE:

INT./EXT. CABIN - LATER

Kendra and Daniel stand just inside the open door.

They are out of breath.

Kendra holds the handgun out with both hands, watching for a sign of the other three students.

KENDRA
Now we've lost Ranger Bob!

DANIEL
Stand back. You're exposing
yourself too much.

Kendra takes a step back away from the door.

A NOISE comes from behind them.

They turn.

Quincy is coming in through the back window.

He is out of breath.

He comes and joins Kendra and Daniel at the door.

QUINCY
I circled back around. I have no
idea where Lachelle and Darren are.

The three look out into the night.

There is a FAINT but DISTINCT sound of the MOTORBIKE.

Suddenly, a figure appears out of the darkness, running.

It is Lachelle.

Quincy yells to her.

QUINCY (CONT'D)
Zigzag. Don't run straight!

Lachelle, exhausted, begins to zigzag raggedly.

She gets to the door and all but collapses into the arms of Quincy and Daniel.

CUT TO:

INT. CABIN - MINUTES LATER

Lachelle sits in a chair trying to catch her breath.

LACHELLE

The motorbike took after Darren.
How will he outrun a motorbike?

CUT TO:

INT. CABIN - LATER

The door is closed.

The four sit and glumly eat chips and salsa.

DANIEL

If Darren got through he should be
here by now.

LACHELLE

Who wants a beer?

They all, including Lachelle, raise their hands.

Lachelle starts for the kitchen.

FOLLOW her INTO kitchen.

She starts.

HER POV

Darren stands in the kitchen leaning on a chair for support.

His jacket is torn and his face and hands are scratched.

DARREN

Sorry for the silent entry. I
wasn't exactly sure who was in
here.

LACHELLE

I thought you were a goner! Are you
okay?

Darren limps toward her and they embrace.

DARREN

I think so.

(beat)

(MORE)

DARREN (CONT'D)

I don't recommend trying to outrun
a motorbike at night in a forest.

CUT TO:

INT. CABIN - LATER

Kendra is tending to the scratches on Darren's face and
hands.

KENDRA

Did you get a look at who was on
the bike?

DARREN

I assume it was Cupid. I had other
things on my mind.

QUINCY

Fortunately she couldn't ride a
bike and shoot a bow and arrow at
the same time.

DANIEL

I think she just wanted to
terrorize you.

DARREN

She succeeded.

LACHELLE

It's just us five now.

KENDRA

Uncle Jim on the porch and Ranger
Bob lying on a county road.

DANIEL

I think I need a drink.

DISSOLVE:

INT. MAIN ROOM - MORNING

The five students are drinking coffee.

They are obviously still upset over Ranger Bob's death and
their failed attempt to walk down the mountain.

Kendra walks over to her uncle's easel with the draped
painting.

KENDRA
 We never did look at this painting
 Uncle Jim was working on.

She slowly pulls off the drape.

CLOSE ON HER FACE

As it registers horror.

BACK TO SCENE

KENDRA (CONT'D)
 Holy Mother of God! Look at this,
 you guys.

The others come to her side.

INSERT - PAINTING

Abstract figure of a woman shrieking, her arms in the air,
 reminiscent of Picasso's Guernica.

BACK TO SCENE

QUINCY
 Ana Cupido. Cupid.

LACHELLE
 So Uncle Jim knew how crazy she had
 become.

DANIEL
 She could have already threatened
 him.

KENDRA
 I have a hunch she had.

INSERT - PAINTING

DARREN (O.S.)
 That is one crazy bitch.

INT. MAIN ROOM

Suddenly, a SONG BLARES from somewhere outside the cabin.

The students run to the front door and open it slightly.

They stand behind it and listen to:

Sam Cooke's original version of "Cupid":

SAM COOKE

"Cupid draw back your bow
And let your arrow go
Straight to my lover's heart for me
Nobody but me
Cupid please hear my cry
And let your arrow fly
Straight to my lover's heart for
me."

DARREN

How in the hell did she do that?

DANIEL

How did she do the growling tiger
and the siren? She's a friggin'
electrical engineer is how.

LACHELLE

(mesmerized)

They play that song on those golden
oldies stations.

Kendra shakes her head slowly.

CLOSE ON KENDRA

KENDRA

She IS good, guys. Unbelievably
good.

The others nod reluctantly.

DISSOLVE:

INT. MAIN ROOM - LATE AFTERNOON

Lachelle sits at the end of the table nearest the kitchen.

On either side sit Kendra and Daniel.

They are eating.

Quincy and Darren sit on the floor, their backs against the
door.

They are drinking beer.

QUINCY

We're stuck here, guys.

DARREN

But we have to get as far away from
this crazy woman as we possibly
can.

CUT TO:

INT. KITCHEN - WINDOW

A knife blade punctures and easily cuts the blanket that
covers the kitchen window.

CLOSE ON BLADE

As it cuts the fabric with a FAINT TEARING SOUND.

BACK TO SCENE

A hand slowly and silently pushes open the window.

CUT TO:

INT. MAIN ROOM

LACHELLE

I still say we walk around the
backside of the lake.

KENDRA

Lachelle, how many times do I have
to tell you that there are steep
cliffs and deep canyons there.

DARREN

I say we take our chances with the
cliffs and canyons.

CUT TO:

INT. KITCHEN - WINDOW

The tip of an arrow slowly pokes through the open window.

CUT TO:

INT. MAIN ROOM

Kendra shakes her head in disagreement.

KENDRA

No, no. We hold out here. In two or three days my parents will come looking for me.

DARREN

And Cupid will add them to her list.

KENDRA

The police will come with them.

DANIEL

I don't want to find myself half way up a cliff and freezing to it when night comes.

LACHELLE

Sounds better to me than getting killed by one of Cupid's arrows.

Suddenly, an ARROW goes through Lachelle's neck and STICKS in the cabin wall opposite her.

CLOSE ON HER FACE

Frozen in surprise and shock.

BACK TO SCENE

She puts her hands to her throat and falls to the floor dead.

Kendra draws the handgun.

KENDRA

The kitchen window!

INT. KITCHEN

They run into kitchen.

THEIR POV

The cut blanket covering and the partially open window.

BACK TO SCENE

Kendra runs to the window.

HER POV

Darkening woods near the cabin.

Sound of RUNNING FEET quickly dies out.

CUT TO:

INT. CABIN - NIGHT

Lachelle's body has been wrapped in a sheet and secured with a rope in the same way as was Uncle Jim's.

KENDRA

Uncle Jim at least had a life.
Lachelle was just beginning hers.

QUINCY

Now's a time when I wish I held
religious beliefs. Perhaps the
senseless death of this young woman
would be more bearable.

DANIEL

Let's join hands around her.

The four students join hands.

KENDRA

Lachelle, if you are out there in
any way right now, God speed,
honey.

DARREN

God speed.

DANIEL

Cupid will be brought to justice
sooner or later.

QUINCY

We will make things right for you,
sister.

CUT TO:

INT./EXT. - CABIN - MINUTES LATER

The cabin dark and the door open, Darren, Quincy and Daniel
carry Lachelle's body out on the porch.

They position hers next to Uncle Jim's.

The reenter the cabin and close the door.

Now two shrouded corpses look ghost-like in the moonlight.

DISSOLVE:

EXT. WOODS BY CABIN - NIGHT

CAMERA BEHIND shadowy figure.

Figure raises bow with a nocked flaming arrow and releases it in an easy arc.

CUT TO:

EXT. ROOF OF CABIN

The arrow lands on the roof of the cabin.

INT. CABIN - CONTINUOUS

The remaining four students are drinking and mourning Lachelle's death.

KENDRA

Lachelle was like a sister to me.

QUINCY

There's only one thing left to do now.

There is a LIGHT THUD as another ARROW hits the roof.

DARREN

There it is again!

He stands.

DANIEL

Is Cupid on the roof?

There is another LIGHT THUD.

DARREN

(hopefully)

Pine cones falling on the roof?

KENDRA

There are no trees next to the cabin.

Quincy raises his head and sniffs.

QUINCY
Something's burning.

DANIEL
Cupid's shooting flaming arrows
onto the roof!

KENDRA
There's an old ladder in back! Get
towels!

CUT TO:

EXT. ROOF OF CABIN - MINUTES LATER

Quincy and Darren stand precariously on the roof and beat at the flames that are beginning to eat at the wood shingles.

Kendra kneels, studying the woods, the Winchester to her shoulder.

KENDRA
Hurry up! We're sitting ducks up
here!

Daniel comes up the ladder with a small fire extinguisher.

DANIEL
This was in the storage room.

He carries it over to Darren and Quincy.

He aims it at the flames and quickly puts the fire out.

All four students are momentarily engulfed in the white cloud produced by the extinguisher.

There is a WHOOSH SOUND, then another.

Quincy is barely visible.

QUINCY
Shit! Those are arrows! Get down
off the roof!

CUT TO:

INT. CABIN - LATER

Kendra, Lachelle and Daniel sit glumly watching Quincy and Darren who are treating burns on their hands and forearms with an unguent from a first aid kit that sits on the small table.

QUINCY

We kill that god-damned woman
tomorrow.

CLOSE ON FACES OF DARREN/DANIEL/KENDRA

as they realize that what Quincy has just said is their only avenue of escape.

DISSOLVE:

INT. CABIN - NIGHT

Candles burn in the main room.

Her face smudged with ash, Kendra slouches in a chair with a glass of wine.

Quincy walks up to her.

He holds out Uncle Jim's gift-wrapped box.

LACHELLE

You never opened the present Uncle
Jim brought you.

Kendra smiles forcibly at Quincy.

She takes the box in her hands.

KENDRA

Thanks, Quincy. I guess I forgot
about it in all the excitement.

Darren and Daniel come over to Kendra.

She carefully unwraps the box and hands the wrapping paper to Quincy.

Takes the top off and slowly folds back layers of tissue paper.

Looks into the box.

Looks up at everyone.

There are tears in her eyes.

KENDRA (CONT'D)
Uncle Jim knew I love Lladró
porcelain angels.

She holds up the figure of a cherubic angel.

KENDRA (CONT'D)
My grandma had several. I got them
when she died. My parents have
given me others over the years.

DANIEL
People who love angels tend to be
loving as well.

KENDRA
Uncle Jim must have spent a
thousand dollars on this one.

She kisses the angel and looks heavenward.

KENDRA (CONT'D)
(softly)
Thank you, Uncle Jim.

DISSOLVE:

INT. CABIN - MORNING

Kendra, Quincy, Darren and Daniel are gathered in the main
room of the cabin.

They wear jackets and stocking caps.

Coffee cups and plates with the remains of breakfast.

Darren and Daniel are duct-taping butcher knives onto the
lengths of wooden rods that were in the storage room.

DARREN
We have to kill this bitch, or she
is going to kill us all, one by
one.

QUINCY
Let's hope she's still hanging out
on that ridge.

KENDRA
We'll fan out and move in quickly.
The sun will be in her face.

DANIEL

Kendra the handgun and Quincy the rifle, on the outside. Darren and I in between. Keep at least fifty yards apart.

QUINCY

Kendra, you see Cupid, take a shot at her. I'll do the same. Maybe we'll scare her off the mountain.

KENDRA

Let's try to get to her camp at the same time. It's five-hundred or so yards. Say thirty minutes?

QUINCY

I'm the only person wearing a watch.

DANIEL

So you'll be the only person who knows if he gets there on time.

DARREN

Hell, we don't even know if she'll be there.

QUINCY

Listen, don't even think of trying to get Cupid with those spears. They are last ditch weapons.

DANIEL

Throw a spear, moi? I can hardly throw a tantrum.

DARREN

(serious)

Daniel, you are one dude! A hundred thirty pound gay guy with a homemade spear going after a heartless killer.

DANIEL

If you had said a hundred thirty pound gay guy with a homemade spear going after a middle-aged woman it would sound more like an even match.

KENDRA

Okay. Time to go.

Kendra holds up a quart bottle of whiskey.

KENDRA (CONT'D)
I know we're all scared shit-less.
Uncle Jim's favorite whiskey will
give us some temporary courage.

She raises the bottle.

KENDRA (CONT'D)
Here's to Uncle Jim.

QUINCY/DANIEL/DARREN
(ad lib)
Uncle Jim.

She takes two long swallows.

She hands the bottle to Daniel, who does the same.

He does not like the whisky.

Daniel hands the bottle to Darren who does the same and hands
the bottle to Quincy who does the same and hands the bottle
back to Kendra.

KENDRA
Here's to Lachelle.

QUINCY/DANIEL/DARREN
(ad lib)
Lachelle.

She takes two long swallows.

She hands the bottle to Daniel who does the same and hands
the bottle to Darren who does the same and hands the bottle
to Quincy who does the same and hands the bottle back to
Kendra.

KENDRA
Here's to Ranger Bob.

QUINCY/DANIEL/DARREN
(ad lib)
Ranger Bob.

She takes two long swallows.

She hands the bottle to Daniel who does the same and hands
the bottle to Darren who does the same and hands the bottle
to Quincy who does the same and hands the bottle back to
Kendra.

The bottle is empty.

KENDRA

Let's kill the bitch before this
whiskey wears off.

CUT TO:

EXT. EDGE OF FOREST BY CABIN - MORNING

HIGH ANGLE

The four students fan out into the woods.

Daniel is unsteady on his feet because of the whiskey.

They are soon out of sight.

CUT TO:

EXT. FOREST - MORNING

CAMERA FOLLOWS Quincy as he runs FROM behind a tree TO behind
a large rock.

He crouches and becomes still, listening.

CLOSE ON HIS FACE

As he listens against the HISS of WIND in the TREES.

BACK TO SCENE

Quincy puts the binoculars to his eyes.

BINOCULAR POV

PAN trees until Daniel appears.

Daniel is having trouble walking up the slope of hill.

BACK TO SCENE

Quincy moves upward past several trees.

He stops behind a large tree.

He leans his back against it.

Listens.

Catches his breath.

CUT TO:

EXT. FOREST

CAMERA FOLLOWS Kendra as she walks quickly along, using the trees as momentary cover, the handgun at the ready.

CLOSE ON HER FACE

As she listens against the HISS of WIND in the TREES.

She quickly wipes a tear from her face.

BACK TO SCENE

She looks off to one side.

HER POV

Trees.

No sign of Darren.

BACK TO SCENE

Kendra now crouches, running forward from tree to tree.

CUT TO:

EXT. FOREST

CAMERA FOLLOWS Darren as he runs in a crouch, spear in hand, FROM tree TO tree.

CLOSE ON HIS FACE

As he listens against the HISS of WIND in the TREES.

BACK TO SCENE

He begins to examine the fifty-yard-deep stand of forest that surrounds him.

HIS POV

A 360 PAN of the surrounding forest.

BACK TO SCENE

CLOSE ON DARREN

DARREN
(softly)
We're coming to get you, bitch.

He runs from one tree to another.

CUT TO:

EXT. FOREST

CAMERA FOLLOWS Daniel, who has been greatly affected by the whiskey, as he moves almost recklessly FROM tree TO tree.

He leans against a tree.

He puts his hand to his head.

CLOSE ON HIS FACE

More nausea than fear.

DANIEL
(to himself)
Please make the spinning stop.
Please make it stop.

BACK TO SCENE

He vomits.

Wipes his mouth with a handkerchief.

Looks all around as he takes in big gulps of air.

Pushes on through the forest.

CUT TO:

EXT. FOREST

Quincy continues up the hill, moving quickly from tree to tree.

He comes to an outcropping of rock.

He climbs up a rock.

Peeks over it.

HIS POV

The ridge where they believe Cupid to be camped is two-hundred yards ahead.

BACK TO SCENE

Quincy scoots down from the rock.

Looks at his watch.

Takes an apple from his shirt pocket.

Leans against the rock and takes a bite of the apple.

He chews, deep in thought.

CUT TO:

EXT. FOREST

Kendra looks around a tree.

HER POV

The ridge where Cupid is camped stands two-hundred yards ahead.

BACK TO SCENE

She takes a deep breath and, crouching, runs to a tree and then to another.

She sits, her back against the tree.

She looks to one side.

HER POV

Trees and brush.

BACK TO SCENE

She looks to the other side.

HER POV

Trees and brush.

BACK TO SCENE

CUT TO:

EXT. FOREST

Daniel moves slowly through brush and trees.

Then, on the slope above him there is a RUSTLING of BRUSH.

Something or someone appears to be coming down in his direction.

Daniel crouches behind an outcrop of rocks.

He lays his spear down beside him and studies the ground a moment.

He picks up three rocks, carefully transferring them to his other hand.

He stands up.

In succession, he throws the rocks fifty yards to one side of the moving brush.

He waits.

For a moment the BRUSH STOPS MOVING as if the sound of the rocks has caught the person's attention.

But now, measured FOOTSTEPS and RUSTLING BRUSH begin coming toward him from the opposite direction.

Daniel frantically looks back and forth at the threats coming toward him on both his right and his left flanks.

He assumes a defensive crouch, pointing his spear now in one direction, now in the other.

The FOOTSTEPS are coming closer.

Closer still.

He crouches, his spear at the ready.

DARREN

suddenly appears from around a bush.

The two men mime their relief at the close call.

DANIEL
(pointing; whispering)
She's up there.

THEIR POV

The BRUSH is MOVING and RUSTLING again but the person is heading back up the hill.

BACK TO SCENE

DARREN
(whispering)
Follow her, from a distance. I'll
circle around.

Darren retreats in the direction he came from.

Daniel watches after him for a few seconds and then slowly starts up the hill.

CUT TO:

EXT. FOREST - ROCK - MORNING

Kendra slowly comes up to a rock.

She peeks over it.

HER POV

Cupid's camping spot lies one-hundred yards ahead.

BACK TO SCENE

Kendra sits, her back against the rock.

She lays the handgun onto the pine-needle floor of the forest.

Puts her hand to her mouth.

Begins to cry.

Covers her face in her hands.

CUT TO:

EXT. FOREST

Darren moves slowly through brush.

He suddenly stops.

He sees something.

HIS POV

Cupid, seventy-five yards away, moves slowly through some brush.

She wears a home-made green tunic, tights and a pointed cap, reminiscent of Robin Hood.

BACK TO SCENE

Darren tries to rein in his excitement.

He breathes heavily.

Crouching, he moves from one tree to another.

He looks carefully around a tree.

HIS POV

Cupid stands closer now.

She is looking at something on the ground.

BACK TO SCENE

DARREN
(to himself)
I'm coming for you, bitch.

CUT TO:

EXT. FOREST - MORNING

Daniel kneels behind a tree.

He is breathing normally and looks better.

He gets up.

Peeks around the tree.

Crouching, he moves up to another tree and then to another.

CLOSE ON DANIEL

Fear has replaced the former nausea.

BACK TO SCENE

He moves to another tree.

Stands with his back against the tree, breathing rhythmically.

CUT TO:

EXT. FOREST - MORNING

Darren runs, crouching, from one tree to another.

CLOSE ON HIS FACE

As he relishes the possibility of taking Cupid out.

BACK TO SCENE

Now he moves stealthily from one tree to another.

He peeks around a tree.

HIS POV

Cupid is still looking at something on the ground.

She is twenty yards from him.

BACK TO SCENE

Darren moves on tip toe to another tree.

He peeks around it.

HIS POV

Ten yards ahead and partially obscured by the brush, Cupid stands with her back to Darren.

BACK TO SCENE

Darren moves slowly, silently toward the figure.

When he is within fifteen feet of Cupid he hurls his spear at her.

The spear knocks her tunic and hat to the ground.

There is no one there.

CLOSE ON DARREN

He realizes he has thrown his spear at a decoy.

BACK TO SCENE

FOOTSTEPS on FOREST FLOOR

He turns around.

HIS POV

Cupid stands just off to one side, an arrow nocked in the taut drawstring of her bow.

BACK TO SCENE

Cupid lowers her bow as she walks closer to Darren.

Darren takes a step backwards.

Cupid raises her bow.

Darren takes another step backwards.

Cupid draws back the arrow.

Darren swallows.

DARREN

(desperate)

I would look behind me if I were
you.

Cupid says nothing and continues to aim at Darren's midsection.

Darren is terrified but tries to distract Cupid one more time.

DARREN (CONT'D)

I would look behind me if I were
you.

CUPID

You're thinking on your feet, young
man.

Then she quickly raises her bow and lets the arrow fly.

It buries itself up to its feathers in his forehead.

Darren falls to the ground dead.

CUPID (CONT'D)

But not any longer. Mi dispiace.

CUT TO:

EXT. FOREST

Quincy hurls the apple core down the side of the hill.

He stands up.

Checks his watch.

Listens into the HISS of the TREES.

He begins to move along the outcropping of rocks to where they end.

Then, crouching, he runs from tree to tree.

He looks around a tree.

HIS POV

The ridge where Cupid is camped is only fifty yards away.

BACK TO SCENE

He sits with his back to the tree.

Checks his watch again.

CUT TO:

EXT. FOREST

Daniel comes to a medium-sized pine tree.

He examines it.

It appears climbable.

He lays his spear on the ground and pulls himself up onto the lowest branch.

Steadily, he ascends the tree, branch by branch.

Soon he is twenty feet off the ground.

HIS POV

The ridge and what appears to be a tent partially visible through the trees and brush.

BACK TO SCENE

Daniel looks above him to see if he can climb higher up the tree.

FOOTSTEPS on FOREST FLOOR.

Daniel looks down.

HIS POV

Cupid casually walks up to the base of the tree.

Blonde hair falls out from under her green cap.

She looks up at Daniel.

CUPID

You're out on a limb, young man.

She quickly nocks an arrow.

BACK TO SCENE

CLOSE ON DANIEL'S FACE

Frozen in terror.

BACK TO SCENE

She aims the arrow upward toward him.

She lets the arrow fly.

It buries itself up to the feathers in Daniel's groin.

Daniel is rendered catatonic by the arrow.

DANIEL

Huhhhhhhh.

CUPID

(put out with herself)

I've made you asymmetrical, my bad.

She nocks another arrow.

She aims it upward toward him.

She sinks it just as deeply into his other groin.

CUPID (CONT'D)

There. That's better.

Daniel is rigid with shock and pain.

CUPID (CONT'D)

Well, come on! Fall! I don't have all day you know.

Daniel falls in a wooden front flip, landing flat on his back.

Cupid takes off running.

CUT TO:

EXT. FOREST

Kendra has regained her composure.

She picks up the handgun and rests it in her lap.

She studies the position of the sun.

KENDRA
(to herself)
Twenty-five minutes?

She takes a deep breath and gets up.

She peeks over the rock.

Then she starts slowly up the slope toward Cupid's camp site.

She holds the handgun in both hands, moving from tree to tree.

She looks around a tree.

HER POV

The ridge where Cupid is camped stands fifty yards away.

BACK TO SCENE

She sits with her back to the tree.

She is worried about the time.

She looks off to one side, where Darren could be.

HER POV

Trees and brush.

BACK TO SCENE

She looks off to the other side.

HER POV

Trees and brush.

BACK TO SCENE

CLOSE ON HER WORRIED FACE

CUT TO:

EXT. FOREST

Quincy kneels behind a tree.

He looks at his watch.

He appears worried, impatient.

No sign of the other three.

No sign of Cupid.

He looks toward the rocky ridge where she is camped.

HIS POV

The ridge is only fifty yards away.

BACK TO SCENE

He peeks over a rock with the binoculars.

BINOCULAR POV

PAN rocks to brush and a hat.

For an instant Cupid passes before the lens.

BACK TO SCENE

Quincy lowers the binoculars.

He looks as if he has just seen something he was not supposed to see.

He looks off to one side.

HIS POV

The Winchester leaning against a rock.

BACK TO SCENE

Quincy picks up the rifle.

He moves slowly around the rocks.

He looks up at the outcrop from behind a tree.

HIS POV

Fifty yards ahead bushes are moving.

Cupid appears for a fraction of a second before once again disappearing behind the bushes.

BACK TO SCENE

Quincy raises the rifle in the direction of the moving bushes.

OVER his shoulder TOWARD the bushes.

HIS POV

The rifle barrel follows the movement of the bushes.

Cupid suddenly appears.

A RIFLE SHOT.

CUPID (O.S.)
(screams)
Owww! Owww!

CUT TO:

EXT. FOREST

Kendra is looking toward the sound of the rifle shot.

CUPID (O.S.)
(more distant)
Jeeeesus!

She realizes what has happened.

She's not quite sure what to do.

She looks at the handgun and then looks toward the ridge.

CUT TO:

EXT. FOREST

CLOSE ON QUINCY

QUINCY
(to himself)
I hit her! I hit her!

BACK TO SCENE

Quincy stands up.

He's exultant.

He raises the rifle over his head.

QUINCY (CONT'D)
(yelling)
I shot her! I shot Cupid!

CUPID (O.S.)
(screaming)
Ohhh! Ohhh! You bastard! You shot
me in the face!

CUT TO:

EXT. FOREST

QUINCY (O.S.)
Cupid is wounded! Let's get her!

Kendra's face flashes a look of hope.

She holds out the handgun with both hands

Walking quickly toward the ridge, she moves in for the kill.

CUT TO:

EXT. FOREST

Quincy moves forward cautiously, but with renewed vigor, a look of growing victory on his face.

He begins to walk, a determined walk.

Suddenly, an ARROW THUDS into his chest.

He drops his rifle and grabs the arrow with a look of astonishment.

Another ARROW THUDS into his chest.

He staggers. Looks up.

HIS POV

A blonde girl, eleven or twelve, in a home-made Robin Hood tunic and tights, is nocking a third arrow.

Her bow and her arrows are smaller than Cupid's.

She waits, expressionless, saying nothing.

BACK TO SCENE

Quincy drops to his knees and fumbles for the rifle.

The girl draws her bow and unleashes a third ARROW that THUDS into Quincy's chest.

Quincy keels over dead.

CLOSE ON HIS FACE

Registering surprise, agony.

CUT TO:

EXT. FOREST - RIDGE

Kendra is almost to the ridge.

One last tree.

She presses her body against it.

She peeks around it.

She runs up to the rocks that form the ridge.

Climbs up them.

One last rock.

CUT TO:

EXT. CAMP SITE

Kendra's raises her head above the rock.

HER POV

An area as large as a house is covered with camping equipment.

A tent, a folding table and chairs, ice chests, water containers, etc.

There is a motorbike, battery packs, an amp, coils of electrical wire, etc.

A wisp of smoke still rises from a fire ring.

Cupid stands by a camp table on which sits a first aid kit.

She is fashioning a dressing for a bleeding jaw wound caused by Quincy's bullet.

She constantly looks for anyone who may be approaching her camp site.

She secures a gauze pad to her jaw by winding gauze perpendicularly over her head.

CUPID
(in pain)
Christ!

She secures the gauze with a large piece of tape.

Kendra moves and the handgun BUMPS the ROCK.

Cupid looks in her direction with a start.

BACK TO SCENE

CLOSE ON KENDRA

KENDRA
(mouthing word)
Shit!

CUT TO:

EXT. FOREST

KENDRA

begins to move around the perimeter of the camp site.

CUPID,

an arrow nocked in her bow, walks carefully toward the rock where Kendra had been.

KENDRA

climbs up some rocks so that she can see where Cupid is.

She peeks around a rock.

HER POV

Cupid is coming back toward her, her bow ready.

BACK TO SCENE

CUPID

is quite close to Kendra's position now.

As she walks she looks from side to side.

When she is looking away from Kendra, Kendra jumps from a rock into the camping area.

She kneels.

CUPID

wheels around toward her.

KENDRA

takes aim at Cupid.

CUPID

pulls back her bow.

KENDRA

fires THREE SHOTS.

CUPID

recoils, her bow falling to the ground.

She stumbles backward, falling against a log.

KENDRA

lies gasping and frozen with pain.

Cupid's arrow has completely pierced her side.

CUPID

lies twenty feet from Kendra, her tunic quickly reddening from her chest wound.

With great effort she is able to prop her back against the log.

KENDRA

manages to reposition herself somewhat so that she faces Cupid.

CUPID

holds her hand over her bullet wound.

She breathes heavily.

She tries, as if drunk, to focus on Kendra.

KENDRA

(in pain)

You crazy god-damned bitch. Do you realize what you've done?

CUPID

continues looking at Kendra but says nothing.

KENDRA (CONT'D)

Do you realize what you've done?

CUPID

begins to nod up and down slowly.

Then she twists her face and begins to cry.

CUPID

It's because Jim wouldn't love me.

KENDRA

looks at her in disbelief.

KENDRA

Jim wouldn't love you?

CUPID

If he had loved me none of this would have happened.

KENDRA shakes her head.

CUPID (CONT'D)

Jim didn't want me or our daughter in his life.

KENDRA

My uncle loved you and he thought that you could be cured.

(MORE)

KENDRA (CONT'D)

(beat)
Obviously he was wrong.

CUPID

How do you know he loved me?

KENDRA

Bob, the ranger, said so. He saw
how my Uncle Jim acted around you.

CUPID

Ranger Bob knew Jim loved me?

KENDRA

Yeah.
(beat)
And you killed him.
(beat)
If you had remained at the
institute none of this would have
happened.
(beat)
Do you hear me?

CLOSE ON CUPID

She is dead, her eyes still open.

BACK TO SCENE

The SOUND of a ROCK knocked loose and ROLLING down an
incline.

Kendra looks up.

KENDRA'S POV

The child archer stands atop an outcrop watching her.

She takes an arrow from her arrow bag and nocks it.

She pulls the drawstring back.

Then she sees her mother.

She relaxes the drawstring, drops the bow and the arrow and
quickly descends the outcrop.

Runs to Cupid and kneels by her.

Realizes there is nothing she can do for her.

She turns toward Kendra.

She gets up and takes a handkerchief from her arrow bag.

Goes over to a water jug and wets the handkerchief.

Walks over to where Kendra is lying.

BACK TO SCENE

The child kneels beside Kendra.

She carefully pats Kendra's forehead with the damp cloth.

CLOSE ON KENDRA

Who acknowledges the coolness of the damp cloth and the child's momentary kindness.

BACK TO SCENE

CLOSE ON CHILD'S FACE

Who shows genuine concern for Kendra's plight.

BACK TO SCENE

The child pulls a knife from a sheath she wears on her hips.

CLOSE ON KNIFE

BACK TO SCENE

CLOSE ON KENDRA'S FACE

Registering fear, asking for mercy.

BACK TO SCENE

CLOSE ON CHILD'S FACE

Her eyes narrow.

CUT TO BLACK.