

5 EXT. CAMP PROPERTY BRIDGE-DOCK - DAY

Archer's playing.

CORA (O.S.)  
You told him WHAT?

Archer turns toward the yelling.

KIP (O.S.)  
JUST BE ON MY SIDE FOR ONCE!SIMON, 20s, always trying to see "the big picture", and  
JULIA, 20s, a hyper vigilant caretaker, rush up, concerned.SIMON  
What the hell's going on?

Archer shrugs. Improvises a tune on the guitar.

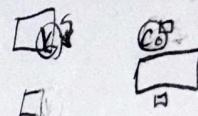
ARCHER  
(singing)  
KIP'S IN A MOOD.  
SOUNDS LIKE A FEUD.  
(speaking)  
I don't know.JULIA  
Every summer there's an issue with  
him.Julia rushes toward the stairs. Archer follows, juggling  
guitar and the box of turtles. Simon goes the other way.

6 INT. CAMP OFFICE - DAY

Kip and Cora are at a stand off. Julia and Archer come in.

CORA  
You told him HE'S GOING HOME!?  
Why'd you say that?

Another CHIME on Kip's phone. He looks at it, angry.

KIP  
Because - he's a - jerk.CORA  
Who we're supposed to take care of.  
You don't have that authority.KIP  
YOU DO!VSL  
door

-A/F (ex)

CORA

ARE YOU CRAZY? I'm in charge for  
the week. And you choose to do this  
NOW?

(C) X to (K)

Another CHIME. Kip is bubbling over.

(K) ↑ X to (C) KIP  
I didn't choose. He's doing THIS.

He shows his phone. We don't see it. She goes wide eyed.

CORA

He sent that to you?

KIP

My phone was missing. Apparently,  
he took it. And hacked it.

NT (A) (J)

out door in front of guitar

CORA

Oh my god, that can't get out.

KIP

I KNOW. should have stopped you.

ARCHER

What is it? — (C) (K) turn us

Cora and Kip take in Archer and Julia. When did they come in?

CORA

Us. It's a picture of us.

ARCHER

Uh oh.

JULIA

Doing?

CORA

Nothing. Just - we're together.  
Near the craft hut. Hugging. From -  
before.

Julia gives her a look - deeply disappointed.

ARCHER

Do campers know that counselors are  
not supposed to date?

KIP

(K) X DS R  
Kick him the hell out.

(beat) Uh huh. Oh no. I'll get to  
the bottom of it.

I can't. CORA

Another CHIME. Kip looks, fumes. Fuck.

What's he sending now? CORA (CONT'D) (C) X to (K)

Nothing. KIP

Cora snatches the phone. Looks disgusted.

You were with her, too? She hasn't been here in two summers. CORA

Both Julia and Archer try to see the phone. Kip hides it.

KIP  
JUST STOP HIM.

JULIA  
Someone should have stopped you.

CORA  
Where is Harrison?

Dude, what JULIA Field trip. Canoeing. Radio Petra (J) sits on bench to take his phone.

Cora considers this. Simon enters carrying a TRAY.

SIMON (J) NT b, or D)  
Food break!?

Heads turn. WTF?

SIMON (CONT'D)

(to Kip) You were fighting so, I brought snacks. Nutrition is like, grounding. Broccoli, apples, cassava chips. Kip. Dude. Anything?

No. The office phone RINGS. Cora rushes to get it.

"RING RING!" CORA

Camp Mountain View, the peak of summer fun. How can I - ? (beat) Bridget. Hi. (beat) Harrison? (beat) Uh huh. Oh no. I'll get to the bottom of it.

(J) A X to (C) B

(J) sits on bench

D

(J) X to S on us table  
(C) X DS of table to ground phone

(C) X VS of table S in chair

She glares at Kip.

(A) lenses guitar on us table 6.  
(A) X DS window w turtles

What? (beat) Ok. (beat) OH. (beat)  
Yeah, I understand. (beat) Me?  
(beat) No, I'll talk to them. Sure.  
(beat) Of course.

(B) S on DS ledge (window)

She hangs up.

CORA (CONT'D)  
Harrison told his parents about  
what happened. They have a place  
nearby. They're coming here. To  
talk to me.

KIP  
Does Bridget know about me? Us?

CORA  
Harrison didn't mention names, or  
photos, apparently.

(C) X b/s of table

KIP  
Manipulative creep.

SIMON  
(to Kip) Dude, what happened?

(D) from us table

KIP  
I said he was going home.

KIP  
Kip said we're sending him  
home.

SIMON  
To his FACE?

(E) X DJR, full us

KIP  
So the punk hacked my phone. Sent  
me this.

(F) X VS

Shows him the phone.

SIMON

Oh, bro... you can't swear anybody.  
And you don't get to do that

anything. CORA

I told Bridget I'm trying to find  
out who did it. I'm lying for you.

KIP

YOU GROW UP KIP  
And for yourself. (G) X DS of food basket

JULIA  
(to Cora)  
Just apologize to them. About what  
was said. You're good with parents.

ARCHER  
Is she good with celebrities?

CORA  
We don't need to talk about that.

Huh?

JULIA

SIMON

Celebrities?

CORA  
His father's an actor. But I'm not  
focused on that. This NEVER SHOULD  
HAVE HAPPENED. I could lose my job.

KIP  
It's not my fault. Harrison's bad  
news. Right?

He scans the group. Back me up!

SIMON  
He was rude to me, for sure. He's a  
punk. But - he probably had low <sup>⑦</sup> blood sugar.

KIP  
He's still a punk. Archer?

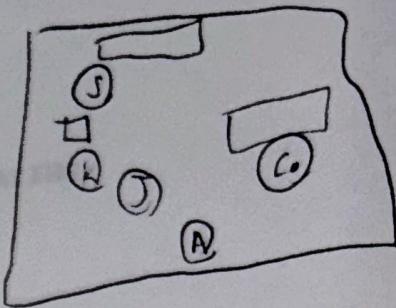
ARCHER  
Harrison's eleven. I cut him slack.  
We don't know about his home life.

KIP  
- in the mansion?

SIMON  
What actor, man? Who?

CORA  
Stop. Kip, you can't sway anybody.  
And you don't get to decide  
anything. TOSSING HIM OUT IS NOT AN  
OPTION. GROW UP.

KIP  
YOU GROW UP.

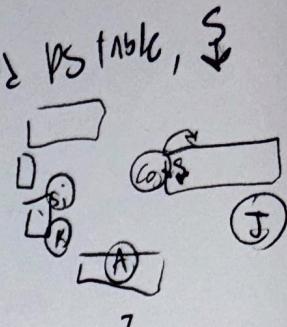


JULIA  
(to Cora)  
He's taking you down with him.  
Kip and Cora shoot Julia a look. Archer starts PLAYING GUITAR.

ARCHER  
AT MOUNTAIN VIEW WE PLAY ALL DAY -  
Everyone's baffled by this.

ARCHER (CONT'D)  
It's our new camp song.

MARGARET  
KIP  
No. No! NO.



Archer shrinks. Simon gives Kip a look. WTF?

but... CAR!

EXT. CAMP PROPERTY - DAY

A TOWN CAR pulls into the driveway. Stops.

INT. CAMP OFFICE - DAY

They crowd at the window, ready for a celebrity sighting.  
Cora looks stunned. They're here already?

MARGARET  
COUNSELOR CORA  
This is not the zoo. Step back.

Kip takes a seat. Julia pops some gum. Simon arranges food on the tray. Archer's at a loss.

EXT. CAMP PROPERTY - DAY

A single FEMALE LEG comes out of the town car. Her heel touches down on the gravel.

INT. CAMP OFFICE - DAY

Cora, back at the window, squints, confused. Who -- ?

EXT. CAMP PROPERTY, BY THE TOWN CAR - DAY

Cora comes to meet the visitor.

CORA  
Hello. I'm Cora Matthews, the -  
acting Program Director.

MARGARET stands there (20s), looking lovely, composed -  
business casual. Peels off sunglasses.

MARGARET  
Margaret Turner. I'm the advance  
team. Well, the only team.

CORA  
No - parents?

MARGARET  
Not today. Our office is nearby.

CORA  
I heard. I like his work. Love it.  
I mean - who doesn't?

Cora laughs awkwardly. Margaret takes her in.

12  
INT. CAMP OFFICE - DAY

Kip's at the window wide-eyed. He pulls himself away. Beat.  
Cora enters with Margaret in tow.

CORA  
Margaret, these are some of our  
counselors. *SA*, *XUS*, *NT*, *①*, *②*  
*All turn to face*  
*③*, *④*, *⑤*, *⑥*, *⑦*, *⑧*, *⑨*, *⑩*

MARGARET  
Kip?  
Mikki!

MARGARET (CONT'D)  
Margaret. It's Margaret now.

There's a tension here. All eyes on these two.

JULIA  
You've met.

ARCHER  
Oh...

SIMON  
Man...

KIP  
Yes. Hi.

MARGARET  
We have. (to Kip) Hi. *⑩ X CS*

JULIA  
Any pictures?

MARGARET  
Excuse me? (beat) I only need to talk with a supervisor. That's -

CORA  
Me. Acting Program Director.

MARGARET  
Right. (beat) Everyone else can clear the room.

Cora blinks. She's giving orders?

CORA  
Yeah, ok. You guys go back to - your duties.

They all scramble for the door. Archer fumbles with his guitar and turtles.

ARCHER (A) X ustable for guitar, (J) X to turtle Dswin\*  
(to Julia) Can you get my turtles? (ex) (A) (J) turtles

That sounds weird. Turtles? Julia nods. Helps him. They go. Margaret and Cora exchange a serious look.

A12 \*

A12 EXT. CAMP OFFICE - DAY

Simon, Julia and Archer walk out - processing what just happened. Kip moves off. Julia puts the box on the grass.

13 \*

13 EXT. CAMP PROPERTY, THE ELEPHANTS - DAY

SIMON  
That was heavy. (beat) You know, back in the day, camp was all about freedom from the pressure of everyday life. Connect to nature. Disconnect from the bullshit of society.

He crunches on some chips. Julia's skeptical. Archer looks toward Kip. He's off by himself. (In "the grassy solitude.")

JULIA  
Who's Harrison's father?

It's not important. D)  
She punches him in the arm.

ARCHER (CONT'D)  
Ow. It's Chris. The actor.

SIMON  
Whoa! Chris? From the movies?

JULIA  
Chris Evans, Hemsworth? Pine?  
Pratt?

ARCHER  
I get them mixed up. I don't know.  
One of 'em.

Julia and Simon are annoyed.

14  
INT. CAMP OFFICE - DAY

CORA  
Harrison can be - difficult. But we  
- the staff - see - goodness in  
him. In his file, I'm sure there's (Lb) S  
NT  
Cora  
w/file

She pulls out a file. Opens it. Reads. Nothing good. Cora  
shuts the file. That person - gone.

CORA (CONT'D)  
Look, he shouldn't have been told  
that he's leaving. I'm sorry about  
that. That's on us.

MARGARET  
Good. We agree on that. I know  
Harrison's moods. But, he must stay  
here for the summer. His parents  
are big donors. Chris is filming in  
Europe until August. Anything that  
comes up, please handle it. outside the office

Cora squints. There's something dismissive her tone.

CORA  
Yes, and we're not babysitters.  
Harrison has short sheeted beds,  
put animals and insects into other  
people's cabins. And, he's been  
hiding cell phones.

(MORE) a heavy conversation.

CORA (CONT'D)  
We have a strict no phone rule. He  
needs to do better.

MARGARET  
Or what?

CORA  
He just does. You need our help. We  
need yours.

MARGARET  
No phones. I'll take of it. (beat)  
We have a deal? We'll work together  
and he can stay?

Cora agrees. They shake hands.

(M) <sup>↑</sup> S, <sup>↑</sup> grabs bag CORA  
What's it like? Working for him.

MARGARET  
Oh. It's great. Much of the time.

Margaret's phone CHIMES. A text. She reads. Texts. Reads again. A slightly tense back and forth. Then:

MARGARET (CONT'D)  
Chris is pleased that this is  
resolved. But - the counselor who  
told Harrison to leave? He - um -  
wants that person - gone.

CORA  
Oh. I - uh. I can't do that.

Margaret cocks her head.

MARGARET  
Who can?

SIMON

15 EXT. CAMP PROPERTY - DAY

Margaret leaves the camp office. (Shot outside the office [KinderVillage].)

The counselors stare at her. (Shot at the elephants.)

Kip approaches Margaret. (Shot at "the grassy solitude.")

16 INT. CAMP OFFICE - DAY

Cora is on the phone. It's a heavy conversation.

CORA

Yes. (beat) I understand. Right.

EXT. CAMP PROPERTY - DAY

17  
Simon, Archer and Julia watch Kip and Margaret talk (shot at a tree near the office), while trying to hide their interest. (Shot at the elephants.) Cora steps out of her office. (Shot at the office.)

CORA

Kip. Got a minute?

He heads over. Simon and Archer exchange looks. Julia tosses a fake smile to Margaret. It's awkward.

INT. CAMP OFFICE - DAY

18  
Kip enters and Cora closes her door behind him.

KIP

What?

CORA

Bridget, um - I'm sorry - She's sending you home. You're done.

KIP  
No. No. That's bullshit.

A knock. Julia, Simon and Archer enter.

KIP (CONT'D)  
They're firing me.

SIMON

ARCHER

Oh, man.

What?

CORA

I fought for you.

KIP

Did you? I'm calling her. You guys should call her, too.

No one volunteers.

SIMON

y jerky?

His folks are really big donors.

Kip glares at Archer. Looks to Simon.

SIMON  
 Man, you're right about the kid.  
 He's a punk. And those pictures,  
 that's wrong, bro. But, I think you  
 went too far. Sorry man.

Kip, brimming with anger, exits, <sup>(K) ex, slams (S) shoulder</sup> collapses behind her desk. Cora

(C) S US chair

EXT. CAMP PROPERTY, BY THE TOWN CAR - DAY - MOMENTS LATER 19

Kip storms out of the office.

KIP  
 Why are you still here? To gloat?

MARGARET  
 I - didn't want to just leave.

KIP  
 I'm being fired. Is that on you?

MARGARET  
 I didn't know it was you. Chris  
 insisted. I feel terrible, Kip.  
 (beat) I don't want to be this  
 person.

He softens toward her. Looks lost. Then -

KIP  
 Can we hang out? I want to see you.

MARGARET  
 I can't.

That stings. Her comment hangs there.

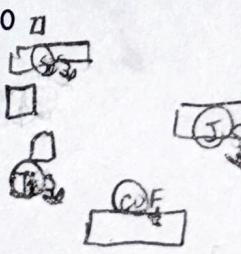
Should shoot the following half-hug and Margaret driving away  
 in the town car. Not sure we'll get it through the window.

20 11  
 INT. CAMP OFFICE - DAY

Through the window, Cora watches Kip and Margaret half hug.  
 Margaret gets in the town car. Leaves. Kip is alone.

SIMON  
 Anybody for turkey jerky?

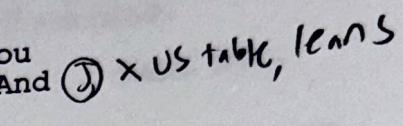
No. Archer indicates to Simon that they should leave the  
 room. Leave Cora and Julia to talk. Simon nods. Goes. [?] (C) X US to us table/



ARCHER  
Where are the turtles?

JULIA  
Outside. I think. Sorry.

He rushes out. [Perhaps with Simon here.] An awkward beat.

JULIA (CONT'D)  
Kip's always been sketchy. But you  
didn't want to hear it from me. And   
you took pictures? That's dumb.

CORA  
I know.

JULIA  
Just because you're in charge  
doesn't mean you get to have an  
attitude. And you didn't tell me  
who Harrison's dad is. Secrets used  
to be our jam.

CORA  
I'm trying to do a job.

JULIA  
You're trying to kiss up to a movie  
star. And Bridget. That's not you.

CORA  
You're right.

They take each other in.

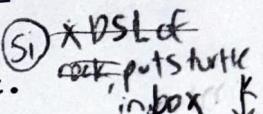
EXT. CAMP PROPERTY, WATERFRONT - DAY

CLOSE ON: A TURTLE as it ambles toward the horizon. A HAND  
grabs her. It's Simon. He puts her back in the box. They sit.

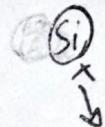
ARCHER  
Thanks. You gotta love turtles.  
They're always going somewhere.  
Today was weird.

SIMON  
Kip's a good guy. A good counselor.

ARCHER  
He was funny when we were in  
training. Imitating everybody.  
(beat) You need to go after him?

  
DSL of  
cock, put turtle  
inbox

  
S1

  
AS

SIMON  
 Nah. He needs space. (beat) Let me  
 hear your song. *V(A) S on rock*

For real? ARCHER

Simon nods. Archer looks up at the office window, percolating  
 on all that's happened. He smiles. Starts strumming.

FADE OUT.

22

22

OVER BLACK (AND END CREDITS):

[But we'll go ahead and shoot this just in case.]

We hear the song.

ARCHER (O.S.)  
 AT MOUNTAIN VIEW WE PLAY ALL DAY  
 FROM WAKE UP UNTIL BED TIME.  
 WHETHER WE WIN, WHETHER WE LOSE  
 WE'RE BONDED FOR A LIFETIME.

WE PACKED OUR BAGS. WE WENT AWAY.  
 WE LEFT OUR LIVES, OUR DAY TO DAY  
 WE FACED OUR FEARS  
 AND FOUND OUR WAY, AND, SO WE SAY:

THAT EVERY DAY AT MOUNTAIN VIEW, IN EVERY GAME AND MEAL  
 WE TAKE THE OPPORTUNITY TO SPEAK OUR TRUTH AND FEEL:  
 WHAT IT MEANS TO BE OURSELVES  
 WHAT IT MEANS TO BE ALIVE  
 WHAT IT MEANS TO BE AT PEACE  
 TO MAKE NEW FRIENDS - AND CHANGE THE WORLD.

MORE THAN A CAMP.  
 MORE THAN WE KNEW.  
 MY LIFE HAS CHANGED.  
 AND YOURS CAN TOO.

AT MOUNTAIN VIEW.  
 AT MOUNTAIN VIEW.

SIMON (O.S.)  
 That's - kinda good, man.