

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.

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!

Archer + VSL
Julia door
A/F (ex)

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

Ⓢ X to Ⓚ

Another CHIME. Kip is bubbling over.

Ⓚ Ⓢ X to Ⓢ 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 Ⓢ Ⓢ Vx door n/ mthl + jltw

CORA
Oh my god, that can't get out.

KIP
I KNOW. should have stopped you.

ARCHER
What is it? — Ⓢ Ⓚ twn JJ

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 Ⓚ X DSR
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.

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

KIP
Nothing.

Cora snatches the phone. Looks disgusted.

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

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?

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 DJ
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) X to 2 on us table
(Co) X DS of table to room phone
(Co) X DS of table 5 inch air

She glares at Kip.

① lines guitar on US table 6.

① X OS window w/ turtles

① S on OS ledge (Harrison)

CORA (CONT'D)

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

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.

§ ⑥ X OS of table

KIP

Manipulative creep.

SIMON

(to Kip)
Dude, what happened?

§ ⑤ from US table

KIP

I said he was going home.

① ↑ from bench JULIA

Kip said we're sending him
home.

SIMON

To his FACE?

① X OS R, face US

KIP

So the punk hacked my phone. Sent
me this.

① X US

Shows him the phone. , man? Who?

SIMON

Oh, bro... you can't sway anybody.

And you don't get to decide

anything. CORA

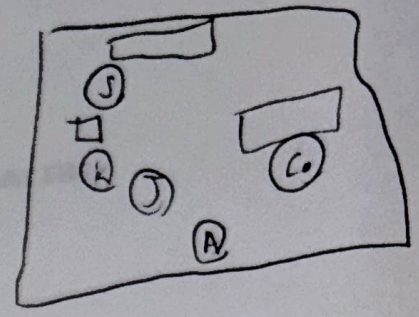
I told Bridget I'm trying to find
out who did it. I'm lying for you.

KIP

YOU GROW KIP

And for yourself.

① X OS 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 ^{into snack from bucket} 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.

KIP
No. No! NO.

Archer shrinks. Simon gives Kip a look. WTF?

→ beat... 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?

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

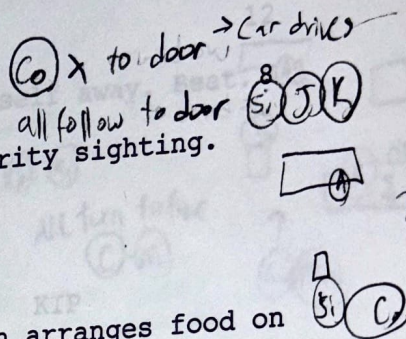
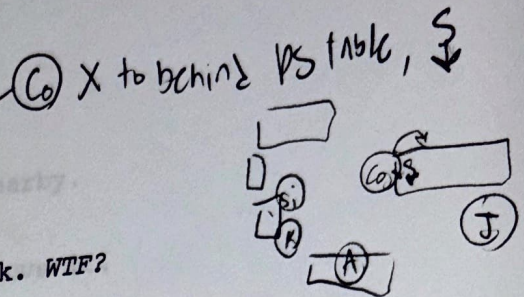
A single FEMALE LEG comes out of the town car. Her heel touches down on the gravel.

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.

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

SIMON

Oh...

Man...

KIP
Yes. Hi.

MARGARET
We have. (to Kip) Hi.

12

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. *(ex) (K) (Si) (A)*

ARCHER *(A) x us table for guitar, (J) x to him DS win**
(to Julia) *(ex) (A) (J) turtles*
Can you get my 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?

(MORE)

ARCHER
It's not important.

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

She pulls out a file. Opens it. Reads. Nothing good. Cora
shuts the file.

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.

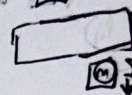
Cora squints. There's something dismissive her tone.

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)

14

NT
Cora
w/ file



15

16

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) ↑, grabs bag CORA
What's it like? Working for him.

MARGARET
Oh. It's great. Much of the time. (C) ↑, grabs file X US

Margaret's phone CHIMES. A text. She reads. Texts. Reads (C) ↓
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?

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.")

INT. CAMP OFFICE - DAY

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

16

CORA
Yes. (beat) I understand. Right.

EXT. CAMP PROPERTY - DAY

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

Kip enters and Cora closes her door behind him.

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.

What?

ARCHER

Oh, man.

SIMON

CORA

I fought for you.

KIP

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

No one volunteers.

ARCHER

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, ^{(K) leans, slaps (S) shoulder} slams the door. Cora
collapses behind her desk. ^{(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.

INT. CAMP OFFICE - DAY

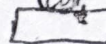
Through the window, Cora watches Kip and Margaret half hug.
Margaret gets in the town car. Leaves. Kip is alone.

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 the plan}

20 II



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?

21

(Si) X DSL of
put turtle
in box ↓

(Si) X to (A) on DSL side

(A) S

SIMON
 Nah. He needs space. (beat) Let me
 hear your song. *✓ (A) Son rock*

ARCHER
 For real?

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

FADE OUT.

22 OVER BLACK (AND END CREDITS):

22

[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.