

# "CAMP HARDROCK"

A SCREENPLAY

by

W. B. MARTIN

Pebble Mountain Productions

(Prisons Foundation Submission 4/2014)

Our main character, after losing his wife unexpectedly in an accident, returns to the summer camp where they first met many years ago in the Big Bear Mountains of California. As Bill Thomas walks through the now abandoned property, memories come to life of the personal experiences that took place with his campers, meeting his wife, and lessons that get us through life when things go bad. Word gets out to his former campers who now own businesses, and come together to make Camp Hardrock happen again for future generations. Listening to Neil Diamond's "Morningside" will set the mood for the story. Readers' response say it's a very fun, real, and character driven story, but have Kleenex ready towards the end. 90% of the characters and events are true. The camp property is off forest road 2N10 in Big Bear and was used as the opening back drop for Disney's Parent Trap with Haley Mills. Google "Bluff Lake". My visit with Ian and his story of physical recovery is what compelled this screenplay to be written. It made the final of 4 tiers out of 4000 scripts submitted that year to the Academy's Nicholl Foundation New Writer's competition a few years ago. Cut from the same cloth as "Stand By Me" and "Bless The Beast and Children"

Author enrolled in a UCLA sponsored screenwriter's class at a prison facility in Lancaster. Actors and directors from the industry would visit our small class to talk shop and review our scripts. I produced 18 scripts in the 3 year period, 4 won first place in their annual competitions. I teach screen writing from time to time in prison to interested groups. I find it's very therapeutic for the participants.

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**(Above as of 5/2014)**

Note: Author is currently in Federal Court for appeal review of state trial holding 14 causes of action for release from custody due to illegal wiretap, fraudulent extradition warrant, no dates, past due legislative out date by 12 years, trial caused by an HBO documentary, not by a criminal complaint. HBO withdrew the program for defamation.

Back up addresses if released.

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# HOW TO READ A SCREENPLAY

If you are reading a screenplay for the first time, there are some things you need to know to follow along. A screenplay is a recipe card to make a movie. The wide text is the location and time of day, what the crew sets up, what the camera sees or FRAMES, and the action that takes place.

The narrow text down the center of the page is the speaking character, and what that character speaks. Sometimes, right under the character name in parenthesis, is a suggestion by the author to the actor to speak a special way at this point. After the first few pages, the flow will pick up and create visual images in your head just like watching a movie. Each page is a minute of film time. The main crew code words are as follows:

FADE IN: or FADE OUT: The beginning and end of the entire movie.

EXT. or INT. The scene is set up EXTERIOR, or INTERIOR, requiring different equipment for each.

INT. could be a bedroom, cave, car, etc. EXT. – City Park

After EXT. or INT. is the basic location; EXT. – BASEBALL FIELD INT. -- BUSY OFFICE IN HIGH RISE

Next is DAY or NIGHT. The time the scene takes place for the story to happen.

Day or Night is omitted if it's obviously a few moments later in a nearby area, like moving from a kitchen to a living room in the same house. Try this:

INT. MOTORHOME – NIGHT – TRAVELING Know where you are? Good.

Then the events of that scene are laid out for the actors to move within, camera to follow, special effects to be added.

Other CAPITAL words alert various crew to special needs for the story. HORN BLARES. BELL RINGS.

SPFX= Special Effects (visual), SFX= Sound effects or Foley.

New characters are capitalized to introduce them into the story. MR. SMITH enters the room, laughing.

V.O. Is Voice Over, like a narrator introducing a scene like Richard Dryfuss in Stand By Me, or an internal thought within the character's head before making a move.

O.S. Is Off Screen. A spoken part or noise, nearby or in another room, out of FRAME. BILL(O.S.) HELP ME !!

B.G. Action or visual seen in the Back Ground. Crowd gathers in B.G.

POV Point Of View. POV: Car driving into tunnel. POV: Bill is looking over the cliff to the river.

(BEAT) A short pause, usually in speech to denote thought or hesitation. I THINK (BEAT) I'LL GO ANYWAY.

(PAUSE) A long beat. Same purpose.

INTERCUT or MATCH CUT Focuses on a certain item which appears in the next scene, or conversation of two people back and forth on a phone call for example.

INSERT: and RETURN: A close up on an object, like character looking at his watch to establish time.

Music cues are identified as suggestions to back up the scene to establish mood, message, or era.

Editing cues or camera angles are usually left to the editor and director unless a specific need arises by the author.

Hope you enjoy the experience. Feedback always helps the author fine tune the story before production.

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# "Camp Hardrock"

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Productions



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