



CAMP GREENWOOD



LOGLINE

A ~magical~ cabin traps six toxic strangers within its property line, where it will keep them until they learn to accept themselves and each other...

SYNOPSIS

The lives of six deeply troubled campers become intricately entwined when they all find themselves storming up to the same cabin one haunted Friday. A Masters student, an IRS evader, a gutted rocker, a vengeful fiance and her esoteric twin, and a vindictive social worker will be forced to look deep within themselves before they're able to escape...

Maya arrives at a remote AirBnB. She's desperate to finish her final project for grad school, and this cute getaway in the Adirondacks is her key to staying focused. Or so she thought. Upon her arrival, the "off-site" BnB host, **Tim**, barges from the bathroom buck naked. Then, that night, a recent guest, **Dylan**, comes straight from his band's set to retrieve "medication" he left behind and begs to stay the night. Tim, always angling for extra cash, says yes.

The next morning, a letter to "BROGAN" is taped to the cabin. Twins, **Louisa** and **Oliver**, spy from their Mercedes. Meanwhile, Dylan's four wheeler won't start, and when he goes to Tim for help, Tim is gone. Dylan finds no help from Maya, who gets accosted by Louisa when she begins to read the letter to "Brogan"; Ollie tries to make a run for it but coincidentally, their car won't start. Maya agrees to give them all a ride into town. But...her car breaks down.

At each other's throats, placing unfounded blame, these strangers feel doomed until they hear an approaching car. **Goldie**, the real reason Maya's desperate to finish her final project, drives up to the cabin.irate.

Irrational, with dissolved mental faculties, Louisa, Oliver and Dylan charge toward Goldie, sending her into a panic, and she runs off with her key in hand. Maya flees Goldie, but the cabin brings them face to face for a "violent" reunion in the kitchen. Things spiral as Goldie's car key disappears in the mayhem, and Oliver has an anxiety attack.

Simultaneously, Tim treks through the woods to find his car under its protective tarp. He's trying to leave, but his car vanishes. Dumbfounded, and in complete panic, Tim stuffs his backpack with rocks and jumps into the river, calling it. But the next thing he knows, he has burst through the cabin refrigerator, and his gang of newly arrived guests stand over him.

Louisa breaks the silence, "Brogan?!" Dylan corrects her, "No, that's Tim." Maya begins to panic - what the actual fuck is happening?

SEASON ONE OUTLINE

EPISODE 2

We address the repercussions of Brogan's unexpected return. Everyone wants to get to the bottom of what just happened. Is this Brogan? Why was he parading around as Tim? How the fuck did he burst out of the fridge? In the mayhem, Brogan insists that he was teleported from the river to the fridge when he tried to jump. They all think he is full of shit - he has literally lied about everything - but Brogan swears: 'For once in my life, I am telling the truth.' With this promise, they all journey down to the river to test Brogan's claim. They jump: nothing. What the fuck? Was this some practical joke? Goldie has some sympathy and tries to investigate what exactly Tim was thinking when he jumped, how he jumped, etc. but Brogan is evading some truths. All the others, ditch Brogan, and decide to find their way out - they're going to find a gas station. Goldie has a moment with Tim where she confesses she believes him. Thereby, Tim confesses he jumped in with a bag full of rocks. Hmm. Not being able to find a directional consensus, the others have split-up; however, no matter what route they take, they all end up back in the cabin. Maya gets the closest to escaping when she waves down a car, but the moment she shuts the door she is teleported back to the cabin's attic - what?

EPISODE 3

Ollie exhausts himself trying to find a way out of the woods; he keeps getting rerouted back. Louisa intercepts him on one of his loops, and gets him to come inside. "We're stuck, Ollie. Come on." They go in, and Goldie, Tim and Dylan are trying to get Maya out of the attic. She's stuck up there. Given that all roads lead back to the cabin, the campers realize that something must be off with this cabin. The campers immediately fall into rage and start blaming each other for their sorry fate until they work together to finally get Maya out of the attic. As they start communicating and leaning on each other for help, the cabin begins rewarding them. The fridge replenishes itself with chia pudding, the hot water goes from non-existent to existent, the cabin grows a wrap around porch. The acknowledgement of this pattern gives the campers some reason for hope, but will these wild characters be able to keep up the good behavior? And will the cabin retract these gifts as people inevitably lash out? That is answered when during a twin tiff, the beautiful new porch the cabin grew as a gift collapses causing Louisa to fall and sprain her ankle. Fuck. I guess the cabin does retract gifts.

EPISODE 4

Louisa is not happy about her sprained ankle; she is convinced it’s broken even though Goldie knows her toe movement would be more inhibited if so - she interned at an ER. While Louisa wails in pain, she lashes out at Brogan. Everything feels chaotic. Scouring for clues on how to escape, Goldie finds a dusty map marked up with a path, and a compass, in a crevice of the cabin. They think it must be the way out, but instead it’s a dead end where they find advil and crutches. Maya refuses to leave insisting she needs to work on her thesis. When everyone’s gone Louisa decides to take a cold bath, hogging the bathroom. Outside, Maya gets trapped in the port-a-potty (punishment for not going with the others to help). She starts screaming. Louisa eventually hears her. Louisa hobbles out of her bedroom and towards the port-a-potty. The two have a heart to heart through the door. Louisa finds a stick, and starts smashing the port-a-potty. Ultimately the door opens. Louisa is then rewarded with a crutch and some pain medicine. When the rest of the crew comes back, they’re shocked to find that Louisa already has her crutches and pain meds. Hmmm. Louisa tells them she had to help herself when they abandoned her. The others refute her statement and then skunks emerge from the hole of the porch Louisa fell through. And spray Goldie, Tim, Ollie, & Dylan...

EPISODE 5

Open on the River. The four are attempting to wash off their stench, Louisa and Maya are just enjoying a swim. When the they drift away with the current, they start getting hopeful about how far it will take them. Suddenly, on the bank, they see a billboard for “Schmidty’s” general store. A Grocery store..There is a store clerk that seems normal. Since all they’ve been eating is chia pudding, the campers are beyond elated and ravenously start devouring items in the store. They are all getting along, happy to have reached civilization. They all go into the beer fridge and crack open bottles of beer. When the store clerk asks them for money, the campers try to explain their situation. The store clerk says they’ll make a call for them on their behalf - Hallelujah - the campers can’t believe their luck; however, when the cops show up, the campers run through the beer refrigerator and wham... are back in the cabin.

EPISODE 6

They were so close...And now a week has passed, nothing except chia pudding. The campers are lower than they’ve ever been.They still smell like skunk, and Dylan is now going through treacherous withdrawals. They are back at each others necks, reverting back to their baser patterns. Dylan and Tim almost come to blows, but instead Dylan storms into the closet cause he’s “freakin’ out.” He opens the closet door and is teleported to a sound bath where a masseuse lays out a table for him. When he exits, he is back in the cabin and tells everyone they need to go check out this massage lady. Ollie is the first one through the door; however, instead he is teleported to a psychoanalyst’s office. The doors begin to open up to completely different places, rooms. Each room and experience offers the campers a self-revelation: Brogan is teleported to a bank under investigation, but lies and says he was teleported to a sauna. Louisa goes to a sex workshop, Goldie a waterpark. But Maya just gets locked in the closet..what? And WHY? WHY DOES SHE KEEP GETTING TRAPPED??



EPISODE 7

The campers team up, once again, to get their fellow camper out of the closet. They barge through the door, all falling into the closet, but then they look up, they're in a completely new place... a Karaoke bar, with an open bar, buffet, but no one in sight. Dylan finds a guitar and a stage, where he performs his own music for the group. It's a moment of connection, honesty and vulnerability for them all. A breakthrough. Kumbaya. After Dylan sings, the people whose party this is actually for arrive. What the fuck? The gang is unceremoniously kicked out in disgrace, and find themselves, you guessed it, back at the cabin. But this time, they are all giddy. There is a subsequent orgy. Or rather, an expulsion of tension. Ollie and Goldie let out all their awkward sexual tension. Louisa and Dylan create a piece of art... Tim and Maya smoke a joint. Louisa joins. Ollie confesses his love to Tim. Maya and Louisa trip shrooms. Brogan admits to his suicide attempt. It's all on the table.

EPISODE 8

The next morning, everyone is feeling looser and more open. The other campers for once feel genuine sympathy. Maya is the last camper to come to terms with herself; she confesses to the group that she blamed Goldie for the plagiarism. The cars start, with this admission of truth. Goldie curses at Maya, but the cabin seems to think that's okay. Everyone has confronted their demons. Brogan lied to cover shame. Dylan couldn't find solace within himself. Louisa wanted control. Ollie had no purpose. Goldie feigned sympathy. Maya victimized herself. They all wish each other farewell and go on their separate ways: Maya walks into the College Board meeting. Louisa and Oliver finally go to granny's where their evil cousin is residing and announces that their granny is dead and they were indeed written out of the will. Brogan turns himself in. Dylan realizes his band fell a part and failed in his absence. Goldie becomes a religious nut job for the cabin. She thinks her transformation in the cabin was so illuminating and at once, realizes the purpose of social work. She goes to a rehab facility with a handful of pamphlets to recruit the cabin's next batch.

A woman with dark hair and bangs, wearing a black spaghetti-strap top, looking upwards with a surprised expression.

MAYA

Maya is a suspended grad student dealing with a nasty case of acid reflux. Maya is currently getting her masters in Social Work at SUNY ALBANY until a lapse of judgement, otherwise known as depression, stokes her bad habits. She plagiarized her section of a partnered final project, putting herself and her partner under scrutiny of the academic review board. In order to save herself, Maya heads to a remote cabin to rework her section of the project, not considering that her partner, Goldie, is incriminated, too. Goldie shows up at the cabin, however, which shakes Maya to her core. She promises Goldie, “she’s taken care of it,” but what she hasn’t confessed is that she actively sabotaged Goldie in her meeting with Professor Bolky; she told him Goldie was to blame and she would fix it herself and turn in her own thesis, completely throwing Goldie under the bus.

Over the course of the season, the cabin will become a cocoon in which Maya transforms into a positive person because keeping everyone from killing each other becomes the life purpose she’s always craved. When Dylan starts going through treacherous withdrawals, Maya breaks into Goldie’s secret beauty bag and gives him a can of dry shampoo to get high from the aerosol. Maya’s story is one of learning her own confidence through selflessness.

BROGAN AKA TIM

Brogan is living in the red - he is millions of dollars in debt. He was always close to wealth but never fully a part of it and desperately wanted to be a part. Upon moving to New York City after Penn, he dabbles in a number of hobbies, he deals “art”, he opens a nightclub, invests in startups - all by taking out sizable loans. When the banks begin pulling back, Brogan turns to friends from school, but it suddenly becomes too much, the feds are chasing him and he’s in too deep. He then disappears from NYC and decides to go off-the-grid for “personal growth” reasons. Only one acquaintance knows the truth, Oliver, who lent him hundreds of thousands of dollars to help him pay out one of his debtors. Unluckily for Brogan, he was in a relationship with Oliver’s twin, Louisa.

Brogan starts by going north..no plan...just north. His cash runs out quickly on gas, food, car rentals, motels...He then comes across an abandoned cabin... abandoned but it’s comfy, homey... he sleeps there for a few nights until he realizes: “I can make money off of this.” He then creates a fake identity, Tim Knoll, and starts an AirBnb. He has a few clients and it all seems to go smoothly until the night Maya shows up. Then Dylan returns. And after him, Oliver and Louisa, who out his fake identity.

Over the course of the season, Brogan will be forced to acknowledge the truth to the people he is most terrified of admitting it to. Brogan never felt comfortable in his own skin and was always parading around in false personas, hoping to woo people towards him, instead of being his own honest self.





LOUISA

Louisa grew up in New York City, went to Harvard, and is now on prestigious lists for “young women in business,” she is CPO of Fluffy Friends and oversees all the names and bios of the stuffed toys; a professional and financial success. What she has in merit, familial connection, she lacks in relationship savvy. In college, she had more freedom to explore herself sexually, but when her interest in women entered the ears of some family members that was squashed. When Brogan comes into her life, he is unlike anyone she has encountered - charming, sweet, and incredibly interested. She decides to take a chance.

When Brogan disappears, Louisa is thrown for a loop. He made her feel wanted and lovable. She tries to locate him but can't find a trace...she tried to move on - who needs a man when they bail on you, but she needs closure. She enlists Oliver, her incompetent twin to help her. When they go up to the cabin, Louisa truly doesn't know what to expect, and when they get stuck...deep inside there's a uncanny relief that Brogan can't runaway without facing her this time.

Over the course of the season, Louisa will have to shake off her hard exterior and explore her own emotional vulnerabilities. She will start believing in the incredible and not just the credible, and learn to open herself up.

OLIVER

Oliver, a trust fund nightmare. He really is a sweet guy deep down, but he couldn't exist in the world without a fund behind him ---he just doesn't get it. Post graduation, he tries getting in on the night-life scene in New York City--club --promoting--investing--but it's really not a good fit...he's just not good at it. Then he tries investing in other things. He is one of Brogan's targets - “lend me money so I can do this” Oliver, like his sister, is taken by Brogan's charm, kindness, and whole persona - he desperately wants this business connection with him and maybe something deeper too..

However, when Oliver is dragged by Louisa to locate Brogan, and the truth of his fraudulent life is laid out, things change. Oliver is the only person Brogan feels comfortable confessing to. Oliver, always feeling like a misfit/fraud too, in his own way, sympathizes with Brogan and vows to keep his secret. Although he can't help but worry that the money he leant is lost. Oliver becomes a juggler between Louisa and Brogan.

Over the course of the season, Oliver will come to be able to assert himself; he'll have to realize himself outside of his family. And that if he wants to commit the rest of his life to Ornithology... maybe that's okay.





DYLAN

Dylan comes storming up to the cabin after a tryst with his bandmates. Rex, their band's leader, and he were having a secret affair. When they were doing a set in Old Forge, Rex and Dylan decided to stay two nights at the cabin before their concert. The night of their concert, after a great set, Rex announces to the group that Sony wants to produce one of his "singles." Dylan is livid, he knows he is responsible for "all the harmonics on 'Fire Crouch Fanfare'" Thusly, at this news, he leaves abruptly for the cabin where he left all his medications...

Dylan has struggled with feelings of loneliness and abandonment his whole life. His passion for music is deep but as deep is the social connections it leads to with other people. Therefore, Rex's blow strikes Dylan deeply. Moreover, when Dylan discovers, he can't leave the cabin he unravels. At first he is the calm and collected one of the group, but when he has a vision of his band leaving the Adirondacks without him and his supply of drugs run out, Dylan breaks.

Over the course of the season, Dylan will have to look for validation within himself. He will come to find music as his only solace and will have to let go and come to terms with his demons of the past.

GOLDIE

Goldie is Maya's partner on her final project for her masters in social work. Goldie tracks down Maya to make sure Maya will rightfully take the fall for her, because she was notified that morning that she is facing expulsion because of plagiarism she didn't commit. Maya was Goldie's last choice for a partner but she got stuck with her. Their relationship goes no further than the bounds of their classroom, and study groups; and Maya's many absences from class definitely doesn't assist in them getting along. Goldie has a full boat and a job already lined up for once she graduates. A whole semester early. She really wants to save the world, so badly she might want it more than to be fed on a silver spoon. She's ashamed of her bougie side, and is tortured by her intelligence because she's constantly aware of how much of a hypocrite she is.

Through the season, Goldie, stripped of her wealthy amenities, face creams, and peloton bike, will come to learn true empathy for the people she's trying to help.



TONE OF THE SERIES



At under 30 minutes an episode, Camp Greenwood is a character driven, situational dark comedy with a new spin: The Cabin In The Woods but REVERSED. Instead of an evil spirit, this cabin is endowed with a benign one whose goal is to kick the “hauntedness” out of the characters it entraps. The majority of us spent some portion of last year in lock-down and isolation; the series tracks and explores these themes, finding the nuanced issues that live in each character. The slow exposure of these traits make sport of all of our ridiculousness, while validating all of our personal fears and insecurities. What revelations can a benevolent cabin force one to have?



Think of the hapless, millennial crew sent on a wild search for their lost college classmate in Search Party. Like the characters in Search Party, this hapless crew of millennials, are completely out of their comfort zones as they try to uncover the mystery as to why they're stuck in the cabin. What is waiting for them on the other side is completely unknown. And they're doing whatever they can to avoid finding out.

PRODUCING TEAM & KEY CREATIVES

Camp Greenwood is a homegrown pilot from the hearts, souls and minds of five creators. This project grew from not only the desire, but the need to create and collaborate with fellow artists after many months of isolation. From conception to post-production our whole team contributed to the production and creative execution of Camp Greenwood. The Creative Directorial team is as follows:

MELANIE MAHANNA

“MAYA” & EXECUTIVE PRODUCER

is an actor, writer, producer and first time filmmaker based in New York City. Growing up in Central New York, Melanie spent summers with her family camping and exploring the Adirondack Park. After dreaming about a collaborative project for years, the isolation of the pandemic inspired Melanie to send that first email to the Camp Greenwood team. As an actor, Melanie's been on The Get Down, New Amsterdam, and The Equalizer as well as several indie films.



KOURTNEY BELL

“GOLDIE” & DIRECTOR/CO-PRODUCER

is an actor, writer, producer and first time director. She graduated with a dual degree from the University of Michigan; A B.A. in Film and Television as well as a B.F.A in Theatre Performance. Most recently, she was cast in the upcoming ABC pilot the Untitled Alaska Project which was written and directed by Tom McCarthy and stars Hilary Swank. You can also catch her as the lead role of the horror film Don't Look Back (2020) which was written and directed by Jeffrey Reddick, the original creator for the Final Destination Franchise. Kourtney can also be seen in the CW's All American, Comedy Central's The Detroiters and It Follows (2014). You can listen to her game show podcast “Get Wrecked” weekly on Spotify and Apple which is produced by Starburns Audio.



PRODUCING TEAM & KEY CREATIVES



DELILAH NAPIER

“LOUISA” & WRITER/
ASSOCIATE PRODUCER

is an actor, writer, and filmmaker based in NYC. Her debut feature film, *Voyeur*, which she co-wrote, directed, produced, and starred-in all while still an undergraduate at Yale College, has been selected for over nine film festivals and has gone onto win both “Best US Feature Film,” and “The Audience Award” at the SoHo International Film Festival 2020. She was also nominated for “Best Performance By An Actor” at the SoHo Intl. Fest’20 and won “Best Actor” at the Yale in Hollywood Film Festival.

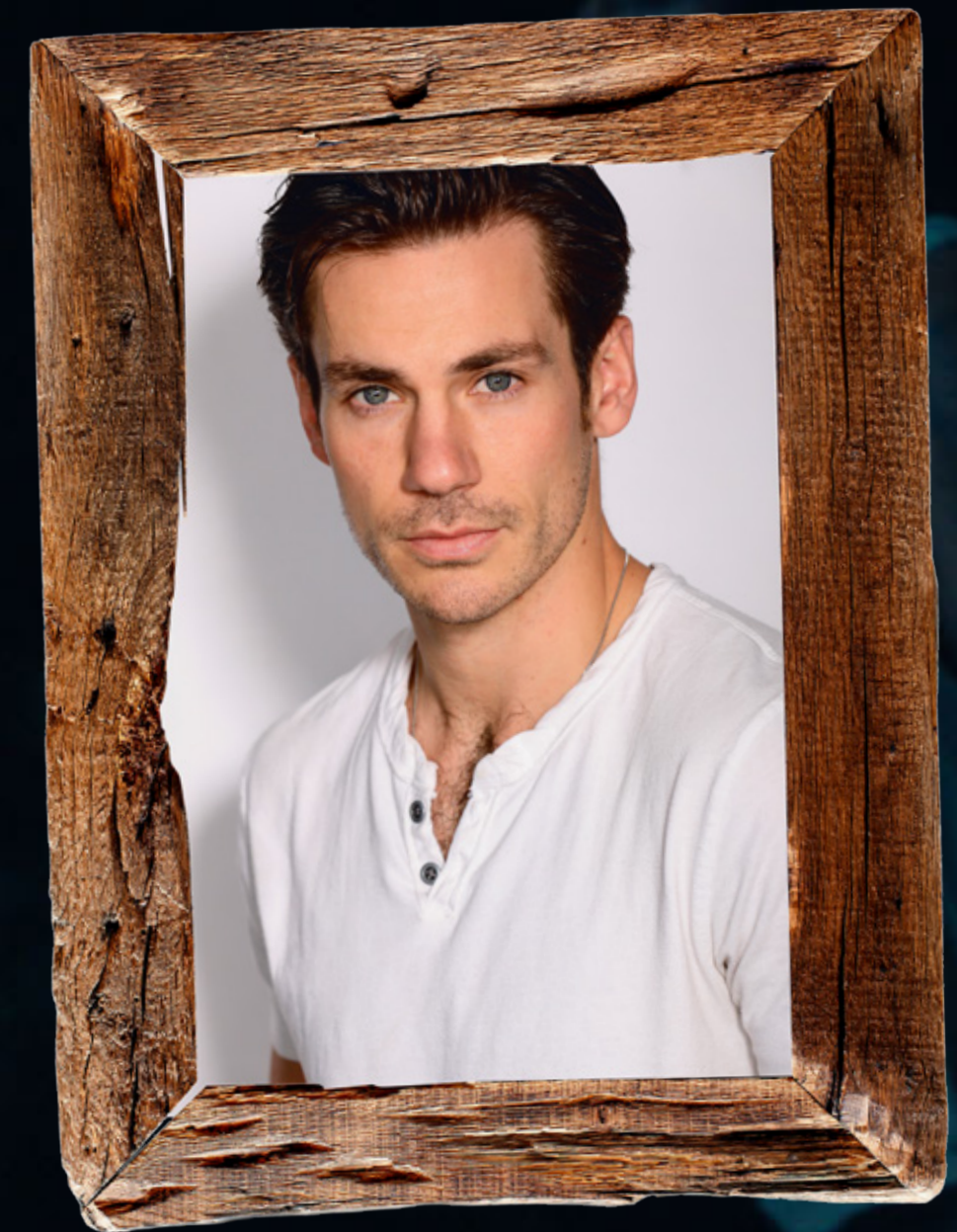
As an actor, Delilah has been on *Billions*, *The Sinner*, *Criminal Minds*, and in several Indie projects and plays. In 2014, Delilah made an award winning short Documentary, “The Lingering War,” which documented the ravaging effects of the Secret War in Laos; the film won several awards including, “Best Documentary” at the All American High School Film Festival.



PETER DONAHUE

“OLIVER” & WRITER/CO-PRODUCER

is a Lowell, Massachusetts born actor, writer and director. He received his BFA in Acting and a minor in Creative Writing from the University of Michigan. The same year Peter graduated, fortune struck, and he booked a recurring role on the hit Netflix original series *The Society* where he played the role of Shoe--Mr. Cobbler to you. Most recently, Peter appeared on the Showtime series, *Dexter: New Blood*.



CRONIN CULLEN

“TIM” & SUPERVISING PRODUCER

is an Actor & Filmmaker from NYC splitting his time in Los Angeles. As an actor he most recently worked on *Westworld*, the season finale of *This Is Us*, *Wu-Tang: An American Saga* and the hit Netflix film *The Half of It*. In 2020 Cronin wrote, produced, directed and co-starred in his first short film: *This One's for Emily Post* alongside Executive Producer Melanie Mahanna. He is excited to bring his experience and persistence to creating another radically collaborative project. Cronin is attracted to telling stories that highlight the nuanced moments of daily life. He hopes to bring our universal hidden struggles and unspoken joys to the forefront of our minds so that we can reconcile and appreciate them for making us who we are.

GOALS FOR CAMP GREENWOOD

Camp Greenwood is an episodic anthology series not dissimilar in structure to American Horror Story. Each season we will present a new supernatural location where a fresh group of strangers will end up in isolation with each other. The only character that remains the same is our mysterious and benign presence - a trickster that takes the form of wherever these guests end up and seeks to guide them to self-actualization. What will unfold are various, layered and hysterical character studies revealing the lengths to which people will go to stay the same.

Life has a funny way of ingraining habits and routines that come upon us without our conscious effort. Then sometimes there are joys or tragedies that give us pause, but even within these unpredictable hiccups, we find distractions, people, safeguards to keep us linked to what is familiar. True change, growth, is not often accomplished or observed. We are curious about what happens when that is the only option. We fulfill this curiosity by testing our characters in extreme situations, always with a wink towards the ever-present humor and absurdity of life.

Our goal is for Camp Greenwood and its guests to entertain, inspire, and remind you that it's okay not to be okay (even when you think you are). We hope that through each season our viewers get a glimpse of an aspect of themselves through the actions of our characters. We hope that through each season our viewers learn something about human behavior they've never considered. We hope that our viewers get angry, joyful, hysterical, and sentimental. Most of all we hope that our viewers get curious; about themselves the world they live in, the people they encounter and how they affect it all. After all, none of us really have it figured out, but it's a lot easier if we do it together.



CREATOR STATEMENT

On June 21, 2020 a six year old girl, Jemma, gifted her grandfather a hand drawn cartoon. It is an epic tale of a Pop pop and Grammy who “when the trees and flowers are in trouble” turn into superheroes: Greenwood and Lilac. Together, they go on an adventure to defeat the villainous Taker in his pursuit to take all the flowers and trees away. In the midst of a pandemic, Jemma, the daughter of a health care worker who is very much aware of the darkness that is COVID-19, brought a story of hope to her family. Four months later Jemma’s Grandparents achieved a life long goal of owning property in the Adirondacks, they aptly named this cabin Camp Greenwood. This six year old girl is the niece of our Executive Producer, Melanie Mahanna.

Why us? Centripetal forces. No really. With our shared experience of a pandemic, we’ve all had too much isolation and not enough connection. What better way to facilitate that than through art? We wanted to tell a story that focused on both, and how coming together and being honest or vulnerable or angry or sad or scared or vengeful...simply authentic is our only way forward, our only way out. Cabin Fever doesn’t have to be isolating. It can be connecting. The facts on the page are that Melanie thought each of us would bring a unique perspective to the group while relishing the collaboration we’ve desired for so long. But if you believe in magic, like us, we think it was a little girl with a story and a magical camp that brought us together. We are a group of artists who took on the entire process of writing, producing, directing and acting in order to tell a story that had been building in us all (you included).

Our intention was to create a pilot about six characters who are brought together, forced to work side by side in difficult times in hopes of reaching an abundant escape over the course of the series. Little did we know, through our eight week journey of speedy creation, sharing twin beds in the Adirondacks and sleepless nights, we would find just that. An artistic escape that we are now incredibly proud to share with you.

Thank you for your consideration.

