

The Pimp of Park Avenue

By

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an original screenplay

Registered, Writer's Guild  
of America  
2013

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INT. UPSCALE SUPERMARKET - DAY

Whole Foods-type supermarket on the Upper East Side of Manhattan. Organic foods fight for shelf space with gluten-free products. The staff is friendly and attentive. Shoppers consist mainly of older customers and young successful executive types.

Coming around the corner are JAKE KELMER and NEIL HOLSOM. Kelmer is 33, tall, trim, dressed in designer jeans, a casual white button-down shirt and a tailor-made blazer. In contrast to other shoppers of his age he projects a self-assured creative vibe, rather than pure business.

Neil is in his early 20s and his movements and body language suggest a lack of confidence. He is dressed in typical young adult garb, ripped jeans and a wrinkled button down shirt. He wears a digital tape recorder around his neck.

Kelmer keeps handing food items to Neil who puts them in the cart. Kelmer seems to have no method to his shopping; he grabs whatever strikes his fancy.

KELMER

Okay, back to work. What did I give you for homework?

Neil rifles through a tattered notebook.

NEIL

Advertising slogans.

KELMER

An often overlooked source of comedic material. Let 'em rip.

Neil reads from his notebook. His delivery is nervous, he is clearly looking for Kelmer's approval.

NEIL

The first one is for a prosthetic company. At Scagnati's Prosthetic, you won't pay an arm and a leg...for an arm and a leg.

Kelmer laughs.

KELMER

Good one.

NEIL

Manny's Toilet Cleaning Service. With Manny, you're always holding a royal flush.

(CONTINUED)

KELMER

Not as good as the first one, but still usable provided you have the right delivery.

NEIL

(scribbling notes)

There's so much to remember.

PRODUCE SECTION

Kelmer fondles the cantaloupes, looking for a ripe one.

KELMER

Let it come to you naturally. You have a couple of things working against you. For one, you are very young. You're not Jewish and that's a major handicap. You're not even Catholic, which is second best because of the guilt. You're a well adjusted yuppie from a Methodist family. That's corporate executive material, not comic.

Kelmer keeps moving. Rounding a corner, his eye catches a young woman who is half-turned away from him.

She is ANNETTE DEVEREUX, 26 with dark flowing dark hair. She is stunning in a wholesome, Midwestern sort of way. She wears a low-cut summer dress and is oblivious to the stares from the (mostly) older men. She has a basket instead of a cart.

KELMER

Damn.

He attempts a hasty retreat. Neil follows suit and turns the cart around. The maneuver is successful until Kelmer's cell phone RINGS. It's the theme from the PINK PANTHER cartoons/movies. Kelmer hands the phone to Neil.

Annette looks up and recognizes Kelmer. Neil looks at the caller ID.

NEIL

It's your agent.

Kelmer makes a slicing motion across his throat. Neil lets the call go into voice mail.

Annette walks up to Kelmer.

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ANNETTE

I didn't know you shopped here,  
Kelmer!

KELMER

I didn't know you lived in this  
neighborhood.

She kisses him on the cheeks, European style.

ANNETTE

I don't. I'm apartment sitting on  
the East End.

Neil can't help but gawk at her lovely body. He is clearly  
ill at ease around beautiful women.

KELMER

This is Neil, my protégé. He's  
doing an internship with me.

ANNETTE

What school do you go to?

NEIL

Columbia Film with a concentration  
in physical comedy.

Annette looks Neil up and down.

ANNETTE

Let me give you some advice. Get  
out of show business. Quit while  
you're behind.

KELMER

Don't listen to her, Neil. Annette  
is a little jaded.

ANNETTE

Jaded? Why would I be jaded? Maybe  
because of all the false  
promises...

KELMER

Where on the East End are you?

ANNETTE

You promised me a part on your  
show, Kelmer.

(CONTINUED)

KELMER

I...

ANNETTE

Or was that just pillow talk?

KELMER

I don't have that kind of pull. I'm only one of four producers. I don't have an input into casting.

ANNETTE

I wish I had known that before.

NEIL

Before what?

KELMER

We'd love to stay and chat, but Neil has to practice his one-liners.

He starts pushing the cart away from Annette, but she keeps following them.

ANNETTE

I've been in the city for almost five years. And other than a sitcom pilot that wasn't picked up, I haven't done anything worthwhile.

KELMER

What about the educational film about the dangers of driving while texting?

On the other side of a low shelf, ABE FRANKEL is putting a box of Ovaltine in his cart. He is in his mid-seventies, trim, almost gaunt. He follows Annette with his gaze and can't help but listen in on the conversation.

ANNETTE

You have to get me a part. It's either that, or it's back to Kansas.

KELMER

I'll talk to my agent.

ANNETTE

Jeez. Selling my body wouldn't be this difficult.

(CONTINUED)

Frankel picks up his ears. He puts his Ovaltine in the cart and starts pushing it toward Annette and Kelmer, who are moving toward the checkout line.

His cart speaks of a bachelor life, TV dinners, cans of vegetables and a prepared, grilled chicken.

Neil is putting the groceries on the line. After the cashier swipes them, he bags them.

Frankel is checking out, one lane over.

Annette stands behind Kelmer. She only has a few items in her basket.

KELMER

We all had to struggle.

ANNETTE

You didn't.

Kelmer shrugs his shoulders, hands his wallet to Neil who takes out a credit card and pays.

FRANKEL

Kelmer! What a surprise!

Kelmer is pleased for the distraction.

KELMER

Mr. Frankel. Thank God.

Annette has finished checking out and joins Kelmer and Frankel. The old man fawns over her, which amuses Kelmer to no end.

KELMER

Mr. Frankel, allow me to introduce an actress friend of mine. Annette Devereux. Mr. Frankel from 5C.

Annette holds out her hand. Frankel kisses it, old-school style.

FRANKEL

Enchante.

ANNETTE

Likewise.

KELMER

Do you need help carrying your bags, Mr. Frankel?

FRANKEL

Well, if it's not too much trouble.

KELMER

No trouble at all.

He gives Frankel's bag to Neil, who is already loaded up like a mule. In contrast, Kelmer and Annette have one small bag each.

INT. KELMER'S PARK AVENUE CONDO - NIGHT

The door opens and in walk Kelmer, Neil and Annette. The lights turn on automatically and a CHIME is heard, which indicates that the apartment's computer has turned on.

Neil puts Kelmer's bag on the counter and rubs his arms.

PLEASANT FEMALE VOICE

Good evening, Kelmer and guests.

KELMER

Hi, Jane.

Kelmer watches as Neil puts his groceries away.

JANE

The temperature is 72 degrees. The tuna fish salad is four days old and you have two messages, one from your agent and one from your mother.

KELMER

Toss the one from Mom.

JANE

Already done.

KELMER

(to Annette)

It's a learning computer.

He speaks this line the way Arnold Schwarzenegger delivered it in Terminator 2.

NEIL

Okay, I've put everything away. Is there anything else I should do?

(CONTINUED)

KELMER

You can make us two martinis.

ANNETTE

Looks like you're learning a lot at this internship.

KELMER

Humility is lesson number 1.

They follow Neil into the living room. The lights turn on incrementally. The apartment is gorgeous, decorated in a tastefully modern way, clearly by a professional decorator. Lots of brushed steel and 90 degree angles.

On one side, an impressive, backlit bar. Neil starts mixing drinks.

ANNETTE

I'll have a Sex on the Beach.

NEIL

Regular?

ANNETTE

Anal.

Neil nods, mixes vodka and orange juice and adds a brown liquid.

ANNETTE

You have to put in a good word for me.

Neil hands them their drinks.

NEIL

I have to go. Last ferry leaves in less than an hour.

KELMER

Last lesson of the day, Neil. Comics do not live in New Jersey.

NEIL

Yes, sir.

Neil leaves.

JANE

Good bye, Neil.

ANNETTE

Cute kid.

They sip their drinks. Kelmer puts his arm around Annette's shoulder.

KELMER

Let me see if I can talk to someone at the network about you. I'm always glad to help old friends.

Annette removes his arm.

ANNETTE

Please. I'm not going to fall for the same line twice.

KELMER

Don't you ever just do something because you feel like it?

ANNETTE

No. And neither do you.

KELMER

Yes, I do. I helped out Mr. Frankel, didn't I?

ANNETTE

You let Neil help him out. That's not the same thing.

KELMER

I've never seen the old man so excited. The way he kissed your hand, like he's some sort of European royalty instead of a widower from Red Hook.

Annette takes one last sip and puts her drink down.

ANNETTE

He has class.

(beat)

I'll be along, too. See you around.

She takes her purse and leaves.

KELMER

Ciao.

He looks after her with longing. He walks to the work station, which is a large desk in the corner of the living room. It has a leather armchair and a red IBM Selectric typewriter on it.

He throws himself into the chair in a manner, which suggests it is his usual way of taking a seat.

EXT. MIDTOWN MANHATTAN - ROCKEFELLER CENTER - DAY

A gorgeous spring late morning. A black stretch limousine pulls up to the curb. The driver gets out and opens the door for Kelmer.

Kelmer is dressed in a white suit with a red handkerchief in the breast pocket. His attire, down to the sunglasses recalls Marcello Mastroianni in "La Dolce Vita". He walks through the revolving doors with confident steps.

INT. ROCKEFELLER CENTER - ELITE TALENTS AGENCY - DAY

Kelmer walks out of the elevator. He waves to the receptionist, who pretends not to see him. She staples a document with a loud BANG. Kelmer does not notice. As he makes his way down the tastefully decorated hallway, he passes young pretty women who have their ID cards around their necks, or clipped to their belts.

He greets them by their names and they give him thin smiles. Clearly, his presence makes them feel uncomfortable.

Kelmer walks into the largest corner office.

INT. CORNER OFFICE - DAY

The office is huge, with a two-sided commanding view of Manhattan. There is an elliptical trainer in the corner. Behind the desk roughly the size of a pool table sits JORDAN HINKLEY, one of the top agents. He is a rail-thin yuppie in his late 40s. The part in his hair is sharp enough to slice cheese. A bottle of Perrier sits by his elbow. The papers on his desk are arranged in neat stacks.

Pictures of him in various triathlons and with his wife and two kids are around him.

The office is adorned with posters for movies for which the agency provided talent. SCHINDLER'S LIST 2, with the tag-line, "Are you on it?". EMPIRE TALES starring Jack Nicholson, to name a few.

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Kelmer plops into the black leather guest chair.

JORDAN  
You're an hour late.

KELMER  
What's so important you have to get me out of bed at the ass crack of noon?

JORDAN  
I've been trying to reach you for days.

KELMER  
I've been ignoring you, because I know you're after me to do a rewrite for the prequel of the second remake of "Death at a Funeral".

JORDAN  
That's not it. Everyone in Hollywood knows you only do originals.

KELMER  
Then what it is it?

Jordan clearly does not know how to begin.

JORDAN  
Here's the thing. "Whitewashed" will not be picked up for the next season.

KELMER  
Which network is it going to?

JORDAN  
Which network?

KELMER  
Don't tell me it's going to cable. It's not meant for cable. It's popular enter--

JORDAN  
It's not going to cable.

KELMER  
Good.

(CONTINUED)

JORDAN  
It's being canceled.