

# TEENAGE WAISTBAND

Writer and  
Executive Producer:

**LEE  
WILKOF**

# STORY

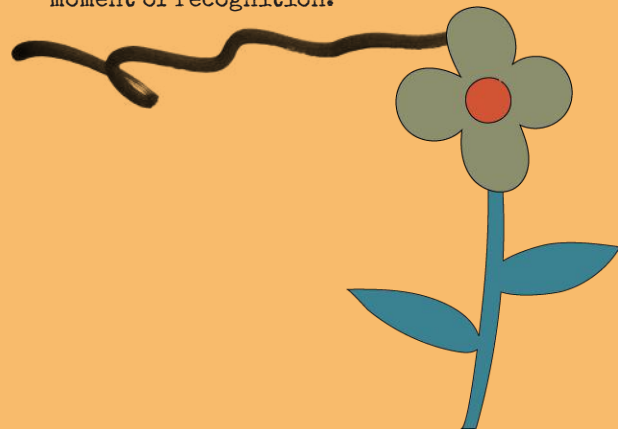
TEENAGE WAISTBAND is a coming-of-age story about Kippy Weinberg, a chubby Jewish teenager growing up in the late 60s.



Bullied by his dad, his brothers, his teacher, and his classmates, Kippy Weinberg is the butt of the joke and the center of all the wrong kinds of attention. When Kippy begins to call into the local radio talk show, he becomes a high school celebrity. But it's 1967 - the Vietnam War is raging and racism permeates the community, and Kippy finds himself grappling with things bigger than himself.

Through Kippy's perspective, the film brings to life the cultural themes of the era (music, the war, civil rights, etc...) while we experience the day-to-day of his cringey adolescent life. We also become intimately acquainted with the Weinberg family and witness their own familial culture as well as their plights.

TEENAGE WAISTBAND is as viscerally funny as it is honest in the realist portrayal of Kippy's Jewish American life in the midst of his early, naive, and horny teenage years. It's both a personal story and a tribute to the true-to-life characters, as well as a beacon of hope for any awkward teenagers who seem to be growing up on the outside of the inner circle, and seeking their moment of recognition.



# tone & style



Dazed and Confused 1993

The Last Picture Show 1971

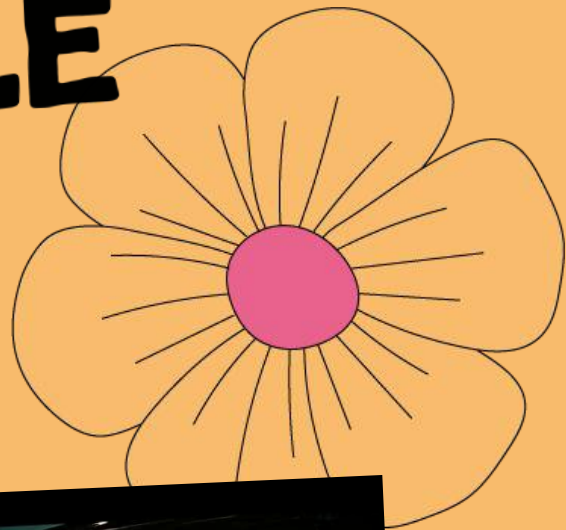
The visual style is evocative of the film's tone, characters, and the era. We'll feel the visual vibrations of the late 60s in the color palette, production design, and cinematography, as well as the tonal influences such as *Dazed and Confused*, *The Last Picture Show*, *Five Easy Pieces*, and *American Graffiti*.

While the screenplay has lots of laughs, this is not a raucous comedy. The humor is born from real situations, not wild physical comedy (though there are moments). Teenage Waistband is grounded in reality. It does not sugar coat the society it takes place in, nor does it smooth out the rough edges and flaws of its characters. It's about a young man in pain due to his own choices, his environment, and his family. And he is searching for his place in the world.

The tone of the film will reflect Kippy's struggles and all events surrounding them with as much attention to realism as there is to aesthetics.



# tone & style



Five Easy Pieces 1970  
American Graffiti 1973



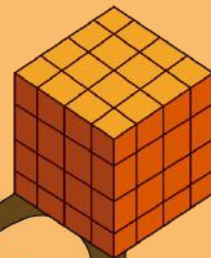
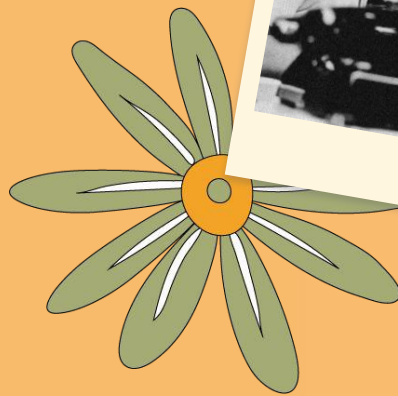
# MUSIC ⚡

Music is a huge part of the story. As much as Kippy and his friends and family. The music of the film is very much a major character. We'll license the right tracks to give the film the sonic presence it needs to come to life.

Artists such as Derek and the Dominos, The Outsiders, The Zombies, The Animals, The Yardbirds, Jimi Hendrix, The Small Faces, Paul Revere and the Raiders, The Castaways, Barry McGuire, and Jethro Tull.



Check out the [TEENAGE WAISTBAND SPOTIFY PLAYLIST HERE](#)



# THE WEINBERGS



## Kippy

A 15-16 year old chubby Jewish kid, somewhat in-between boy and becoming a young man. Although he presents himself in a lacklust manner, he has potential for something better.

## Bernard

Kippy's father. Short, balding, bespectacled; Fire plug and stern.

## Shirley Jean

Kippy's mother. She's stylish, always put together, and attractive. Narcissistic and judgemental.

## Ronnie

Kippy's older brother. 17 and fit; good looking (not as good looking as he thinks he is). He's a prick.

## Uncle Jerry

Loves women, partying, drinking, joking around. Not a serious man, but a good man who never quite finds his way.

## Grandpa Morris

Kippy's grandfather. Totally bald, physically hardy. Together sartorially and mentally...a mensch. (Played by Lee Wilkof!)

## Kaiser

Loyal family dog, a German Shepherd.

## Grandma Ida

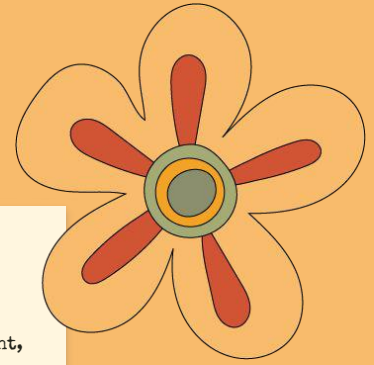
Kippy's grandmother. Tiny and timid, but loving.

## Teddy

Kippy's younger brother. Age 12-13 cute. Naturally charming despite a lack of caring about too much at this age, enjoys girls and fucking around with his friends. Cares about Kippy, but more about his own needs.



# CRUCIAL CHARACTERS



## Bo-Peep Jackson

17ys old, Tall beautiful young Black man. A local high school basketball hero who is torn between being an athlete of renown, and a dude on the street. Decent without a mean bone in his body, but knows his way around. He uses his charm and sense of humor to navigate the world that exists in 1967.

## Lisa

Kippy's classmate. Soft, lovely, yet not classically beautiful. She is appealing and sweet.

## Mr. Grady

Kippy's tortuous teacher. A bully, a prick. Anti-semetic. Bad dresser.

## Josephine

Kippy's grandparents' maid (black, in her 60s) whom Kippy shares a meaningful relationship. She is tiny, funny, and ferocious.



## Kevin

15-16 years old. A "greaser". Not very bright, thinks with his fists. Willing to steal and lie to get what he wants, and if challenged, retaliates always in the most brutal ugly manner.

## Eddie

More than an acquaintance of Kippy's but not a close friend, Eddie is a bit of a loner who essentially looks after his developmentally challenged older brother. Unlike Kippy, Eddie is fearless and up for almost anything. He inspires Kippy.

## Jim Morrissey

Late thirties. He's quick and has a great voice. Not that hip, not that cool, but knows how to keep things moving without losing his temper ever, and never provoking his audience. A charmer, but also a square.

# EXECUTIVE SUMMARY

**TITLE:** Teenage Waistband

**LENGTH:** Feature Film - 100 Pages

**BUDGET:** ~\$6 million

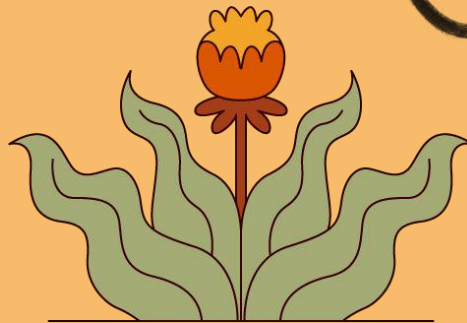
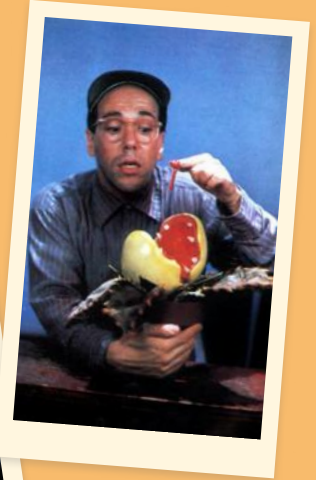
**SHOOT DURATION:** ~35 Days

**GENRE:** Coming of Age

# LEE WILKOF



Lee Wilkof has been acting for nearly 5 decades in theater, film, and television. He originated the roles of Seymour in Little Shop of Horrors and Sam Byck in Assassins. He has been nominated for a Tony, and three Drama Desk Awards. He is a recipient of an Obie Award. Lee directed the film No Pay, Nudity.





# LOCATION LIST →

The film is set in a smallish Ohio city, but could easily be shot in locations retaining the architectural sense of the late 60s, such as Pittsburgh, Columbus, Cincinnati, or some of the several small towns in NY in the Hudson Valley.

- Weinberg Home [exterior, boy's bedroom, kitchen, boy's bathroom, den]
- Radio Station Broadcast Booth
- Su Ming Restaurant
- Grandpa Morris's Home [exterior, living room, kitchen, dining room, Uncle Jerry's bedroom]
- Bus Stop
- Public High School [geometry class, hallway, cafeteria, bathroom]
- Drug Store [interior, behind the counter]
- Downtown Street, Louie's Pool Hall [exterior, interior]
- "The State" Burlesque Theater [interior]
- Dark Woods
- Gas Station
- Rosen Home [Eddie's bedroom, Eddie's parents' bedroom, den]
- Lisa's Bedroom
- The Red Barn Restaurant
- Madeline's Home [exterior, den]
- Funeral Home



# PHOTO REFS



# Similar Works: *The Fabelmans* (2022)



## Similar Works: *Armageddon Time* (2022)



## Similar Works: *Licorice Pizza* (2021)





# THE JEWISH AMERICAN



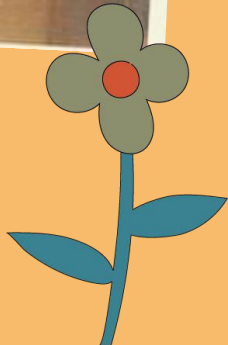
**Honesty. Grit. Imperfection.** These are elements that really are within the blood of the script, components that we believe are the makings of a great film and a treasure to behold on screen.

And as honest and imperfect as its characters are, so is the script's depiction of the Jewish American. Through Kippy's point of view we get a unfiltered vignette of Jewish American life, including the gray area of discrimination Jewish Americans seem to fit in (as victims of anti-semitism and yet at the same time able to discriminate against others). This perspective on Jewish American life is something entering the social consciousness more and more through cinema. In the past decade there has been an emergence of these stories, but they are still in short supply. Further reading on the appraisal of emerging films depicting Jewish American life, *Contemplating a Canon of Jewish American Films* by Esther Zuckerman (New York Times).

Teenage Waistband aims to enter this canon of films with a portrayal of Jewish Americans with as much admiration as there is criticism, depicted as simultaneously loving and blemished as its adolescent protagonist.



MORRIS LOU ELSE M



# WRITER'S STATEMENT

"I never believed that my early life was more profound than anyone else's, but I felt that my somewhat dysfunctional family created a situation in which I could either sink or swim. The fact that I escaped, so to speak, from the emotional and physical violence I grew up in was the impetus for writing the film. Combined with the particular time it was happening (mid-late 60's), with racial tensions swirling about, the Vietnam war raging, gives the story more texture, I wanted to tell my story.

It had unique elements (as does every life). I believe I am capable of putting a humorous, heartfelt spin to it by using real events, and adding to some of them with fictional developments which enhance the story. That said, the family dynamic is authentic. My father (not quite the villain I paint him) did hit us with a belt, did tie our arms down when we ate with two hands, did call me "fat ass", was a racist, and was paranoid (justifiably) about anti semitism.

My mother was somewhat narcissistic, hysterical; a fainter when things revved up. My older brother was a bully, shallow, and did rip up all my comics. He did live at my grandparent's so he could participate in the swim team at the only high school in town.. My younger brother was a ladies man so to speak. Was and still is close to me. My uncle was a bachelor, lived at my grandparent's until he got married in his mid thirties. We had Friday Night Shabbes (Sabbath dinner) at my paternal grandparents' home every week without fail until both passed away when I was eighteen. They were a refuge of love and lack of judgement.. As was their maid Josephine.

I did lift speed from the pharmacy. Someone did cut our dog's feet. I did have a very difficult relationship with a science teacher who was an antisemite. The motherfucker did paddle me at every opportunity. He was loathsome, blew his nose in his hanky and then looked at it every fuckin time. I still wonder what he was looking for.

This could go on and on, but essentially much of what is in the film is true, including the call in to the radio show which is the element that really holds things together.

I wanted to tell this story to perhaps inspire some unhappy fucked up fat kid, gay kid, trans kid, hurt kid, sad kid, depressed kid...some outsider. Life is fragile, but it can turn in a moment. There are always people out there that love you. One is enough.

And I also actually think the script is entertaining. And we need that too. At least I do."

**LEE  
WILKOF**





# CONTACT!

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