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# SPRINGTIME

## PRESS KIT

### DINNER OF DARKNESS

DIRECTOR, WRITER, PRODUCER : KAVIN B PLOTH





## OVERVIEW

**"Diner of Darkness" is a hilarious short comedy script written by Kevin B. Ploth in 2025, clocking in at under two minutes and blending over-the-top physical humor with innuendo-laden dialogue in a fast-paced narrative that parodies superhero tropes through a sleazy lens. The story follows Peter, a tall, slick corporate type, who meets his disheveled colleague Mackerel—a Michael Keaton-esque figure with blacked-out eyes and a wild grin—in a dingy diner to discuss a board meeting pitch, only for Mackerel to hijack the conversation with his chaotic Batman persona, turning business talk into absurd, double-entendre-filled rants about plunging deep like a bat in the night and offering a 'batarang' ready to strike, all while the wiry owner-chef Squigie fumes and eventually ejects them. At its core, the logline encapsulates the essence: In a greasy spoon diner, a composed executive's attempt to debrief a business pitch spirals into chaotic hilarity when his unhinged partner embodies a perverted Dark Knight, unleashing a barrage of innuendos that tests professionalism and draws the ire of the no-nonsense chef, culminating in their comedic expulsion and unlikely camaraderie. This beat sheet-structured tale emphasizes visual contrasts—like Mackerel's eerie eyes against Peter's stiff posture—and balances sleazy humor with broadcast-friendly outrageousness, making it an ideal foundation for quick production or festival submission, highlighting themes of absurdity in everyday professionalism.**

# SYNOPSIS



In the short absurd comedy “Diner of Darkness,” slick corporate executive Peter meets his eccentric colleague Mackerel—a disheveled, Michael Keaton-inspired figure with blacked-out eyes—in a dingy diner for a post-board meeting chat. What starts as professional praise quickly spirals into absurdity as Mackerel twists every comment into sleazy Batman-themed innuendos, donning a crumpled mask and declaring himself the “Dark Knight” of dungeons and quarterly reports, complete with offers of a “long, hard batarang.” Peter’s attempts to maintain composure crumble amid choking laughter and coffee spills, drawing the ire of wiry owner-chef Squigie, who storms over to eject them for their “innuendo orgy.” The duo stumbles out, with Peter wiping tears and calling Mackerel a menace, yet their camaraderie shines through as Mackerel hums the Batman theme, blending over-the-top humor, physical comedy, and chaotic energy in two minutes.



# **BIOGRAPHY**

## **DIRECTOR/EDITOR/PRODUCER**

### **ALEXANDRA SAVU**

**Kevin B. Ploth is the thunderclap of the Bronx, a colossus forged in New York grit. Born and raised in the Big Apple, he's a multi-generational titan of the concrete jungle. His parents, artists Liz and Bruce M. Ploth, etched the soul of creation into his bones. Kevin's a proud father, US Army veteran, and SAG-AFTRA actor with 35 years of experience. He's directed, produced, and written masterpieces like The GIANT and Shadow Docket. Peers hail him as "brilliant" and "stunning force". Kevin's the helm of Artimis Entertainment, blending fine art with ferocious narratives. Festival circuits buzz with his name, and he's known for his self-reliant sage approach. He's a legend rewriting the stars, frame by seismic frame. The Beast of the Bronx has arrived, and he's carving his legacy.**

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## DIRECTOR'S STATEMENT

As a New York-born veteran, Bronx and Georgia resident, with a lineage steeped in military service and the golden age of Broadway, I've always been drawn to stories that probe the human condition under duress—much like my directing debut with *Othello* at 19, where betrayal and perception reigned supreme. 'DINER OF DARKNESS' emerged from my fascination with the real-world and my forty year involvement with the "food industry"

Drawing from my many many years in entertainment, food , Corporate world and my commitment to empowering veteran voices through Artemis Entertainment, I crafted this film to leave audiences not with fun absurdity, innuendo, no resolution, but with lingering —questioning not just what is true, but who decides it. In under three minutes, it's a parable for our times, where clarity and nonsense, frivolity coexist, inseparable and an-oddity.

# DIRECTOR'S INTERVIEW

Could you elaborate on the inspiration behind this film?

I wanted to make fun non-sensical short from story in the vein of Monty Python and The Goodies. Plus my love for Batman added that to the mix and Dinner of Darkness is what we have.



What attracted you to this particular story or script?

My love for dialogue and word play. Innuendos and absurdity



How did you approach the casting process for this film ?

I reached out to people I can depend on with my friendships of many many years with Michael Sean McGuiness, DP Larry Gress and Chef Luigi Tripodi (Where we filmed at his restaurent in Montclair NJ).



What challenges did you encounter during production, and how were they addressed?

The biggest challenge was getting people to work on a time constraints and stay with a one to one shot ratio and just go. Rehearsals and tablet reads eat money as well as to many takes.

Can you describe your creative process from pre-production to post-production?

It starts with sound, and music for me. Then sense memory recall of people, places and things. I start writing and seeing how it all unfolds and for the most part I envision a "battle like scenario" meaning I play a form of chess in my mind to anticipate anything and be ready.

What was your vision for the overall aesthetic of the film, and how did you collaborate with your team to achieve it?

My vision was to create an off / odd buisness lunch. Listen I run off a basic set of principles underlying and guiding the work with the audience always in mind. They are the customer not the cast or crew the audience, not even me. For the audience. The location of Luigi's helped set the tone and Michael Sean McGuinness and Larry Gress added their spin. Plus they were given a lot of freedom to be. Even though Michael teased saying "This is so odd...". It added to the project.



Were there any notable or particularly demanding scenes to shoot? If so, how were they managed?

The hardest part was shooting in a very tight kitchen with typical lack of natural light, and loaded with fluorescent fixtures. We made it happen with the three of us Luigi, Larry and myself.





How do you manage disagreements or conflicts on set?

Throat punch.... Hahahaha only kidding. I use the "Kev-edi Mind Trick". Interesting, Fascinating, and Are you Done. They watch as the person implodes. I live by the two philosophy's of "We Culture" and "Let Them". Plus being six feet six and three hundred pounds helps in some case. I stick with the "Kev-edi" first and then "Let Them".

What strategies do you employ to facilitate effective communication with your cast and crew ?

Listening and making sure they understand the chain of command. We have protocols as well as a compliance book in play. Being a veteran helps in being specific with "artistic minds" and getting them to toe the line in meeting tasks. Sometimes it's like guarding cats.



Could you discuss any specific directorial decisions that you believe were pivotal to the success of the film?

Overall it was being prepared and letting what I wrote do the work. Plus having a dynamic team and editing skills of ED Trucco and David Diaz. Then a amazing Vanessa Thrope who did the poster and tightening up of the script makes all the difference in the success of the project.





What message do you hope audiences will take away from this film ?

To have fun, and enjoy a dull quick romp in an absurd world. Life makes no sense neither should art.

How do you maintain fidelity to the original vision while remaining receptive to input and collaboration from others ?

Like life it's a balance and give and take. You can't be "I am God hear me roar!" You get to know where the fast and loose your audience whom is the key to everything.

Are there any filmmakers or directors who have influenced your work ?

First my parents Liz, and Bruce, without them and the DNA of my ancestors I would not be who I am. There are many but here are a few: Lois Weber, Dorothy Azner, Sergio Leone, Clint Eastwood, David Lynch, Stanley Kubrick and Leni Riefenstahl.

Would you be willing to share any anecdotes or behind-the-scenes moments from the making of this film ?

It was fun being in the kitchen (the soul of the world, heart of home) with Luigi. Because we are both chefs of note and former Sysco Food Colleagues. He thought me things and I turned him on to Emilio's Bellatos (the best Italian Restaurant in all of NYC and the my have Vitolo's in Florida) we had fun.



What advice would you offer to aspiring filmmakers or directors?

Always keep going up hill. Do you and be you. There are a lot of "Shit talkers" in this industry as in all. Be good but not nice. In the end it is you and you alone.



# CAST & CREW

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## **SPECIAL THANKS : (ACCORDING TO DIRECTOR)**

**JULIE C LEBLANC**

**DION**

**LEBLANC**

**ED TRUCCO, DP, TALENT AND EDITING**

**MICHAEL SEAN MCGUINESS**

**LUIGI TRIPODI**

**VANESSA THORPE**

**JD WESLY**

**LARRY GRESS**

**DAVID DIAZ**

**BUENOS DIAZ MEDIA**

**PATRIOT TACTICAL**

**MARATHON WATCH**

**CIGER SAVER**

**51 RIFLES**

**EVERYDAY ARMOR**

**MOKAE CANDLES**

**LIVING DNA**

**PENMAN HATS**

**PROPPER UNIFORMS**

**LUIGINOS RESTAURANT, MONTCLAIR NJ**

**WRITEN, DIRECTED, PRODUCED  
AND EDITED BY : KAVIN B. PLOTH**

**CINEMATOGRAPHER AND  
SOUND : LARRY GRESS**

**EDITOR : DAVID DIAZ, ED TRUCCO**

Featuring

Seamus McGuiness, Luigi Tripodi, Table 23