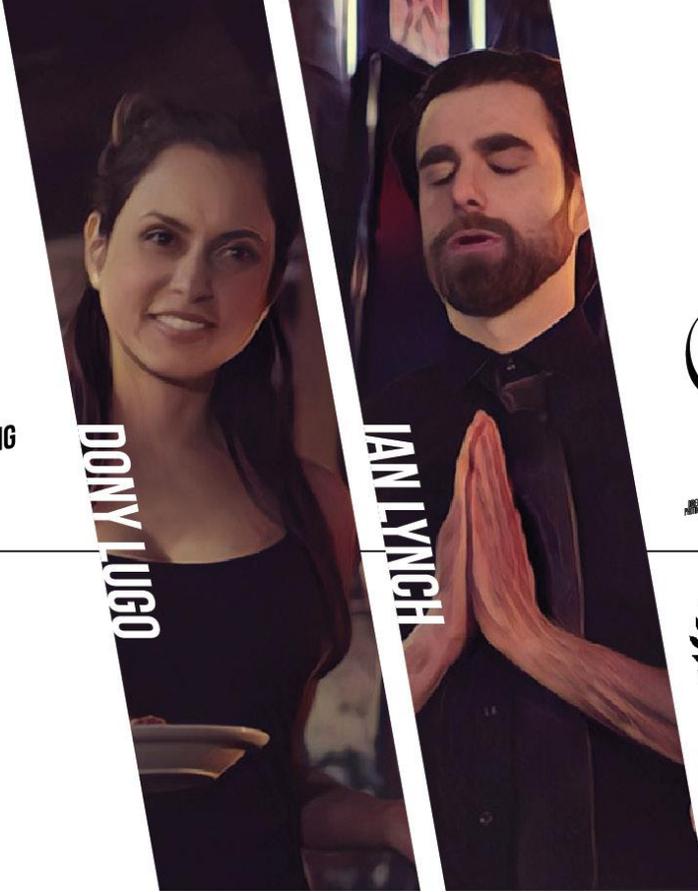


...THE CUSTOMER IS ALWAYS WRONG

DONY LUGO

IAN LYNCH



# Gratuitous BEHAVIOUR

LIZ MAY FILMS and STRATASFEAR PRODUCTIONS PRESENT MINT BUNGALOW PRODUCTIONS PRESENT  
DONY LUGO IAN LYNCH "GRATUITOUS BEHAVIOUR" MALCOLM TAYLOR JD SMITH MATT CLARK UCAL SHILLINGFORD  
PRODUCED BY LIZ MAY CO-PRODUCED BY R STEPHENSON PRICE  
DIRECTED BY PATRICK HODGSON EDITOR MERCEDES COYLE EXECUTIVE PRODUCERS DANIEL SKEETE DANIEL SKEETE  
EXECUTIVE PRODUCERS DIANA ROBERT TAYLOR PRODUCED BY R STEPHENSON PRICE



WWW.GRATBEHAVIOUR.COM



**RUNNING TIME** ..... 48 Minutes ( 5 x 10 minutes )

**GENRE** ..... Comedy

**RATING** ..... (Not Rated) Mature Language/Themes/Subject Matter

**YEAR** ..... 2016

**LANGUAGE** ..... English

**COUNTRY OF ORIGIN** ..... Canada

**FORMAT** ..... 1920x1080, 24fps, Stereo Sound

**SALES / DISTRIBUTION CONTACT** ..... lizmaymba@gmail.com

**PRESS CONTACT** ..... info@stratasfear.com

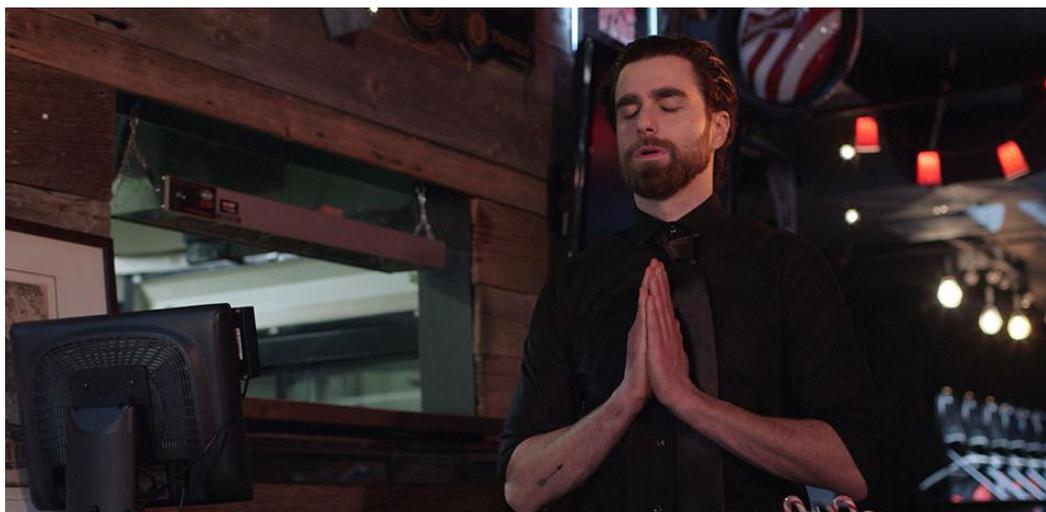
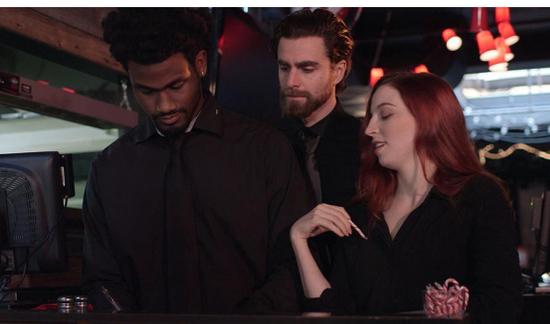
**LINKS** ..... Website: [www.gratbehaviour.com](http://www.gratbehaviour.com)

IMDb: [www.imdb.com/title/tt5181876/](http://www.imdb.com/title/tt5181876/)

Facebook: [facebook.com/gratbehaviour](https://facebook.com/gratbehaviour)

Twitter: [twitter.com/gratbehaviour](https://twitter.com/gratbehaviour)

Hashtag: #gratbehaviour



## CREDITS

### CAST

Avery Leigh Davis ..... Dony Lugo  
 Wesley Greene ..... Ian Lynch  
 Johnny MacRury ..... Malcolm Taylor  
 Carter ..... J.D. Smith  
 Brice ..... Matt Clark  
 Joe ..... Ucal Shillingford  
 George ..... Robb Johannes  
 Kate ..... Victoria Urquhart  
 GML ..... Liz Taylor  
 Logan ..... Randy Singh

### CREW

Producer / 1st AD ..... Liz May  
 Director / Co-Producer / Editor ..... R. Stephenson Price  
 Writer / Co-Producer / Production Manager..... Dana Robert Taylor  
 Co-Producer ..... Dony Lugo  
 Co-Producer ..... Ian Lynch  
 Director of Photography ..... Patrick Hodgson  
 Production Design ..... Mercedes Coyle  
 Original Music By ..... Daniel Skeete  
 Sound Design ..... Ryan Lukasic  
 Asst. Camera ..... Nigel Doucette  
 Sound Recording ..... Andre Schugt / Joshua White  
 Gaffer ..... Yehuda Fisher  
 Grip ..... Andre Schugt  
 Script Supervisor / PA ..... Victor Luong  
 Series Make-Up ..... Lisa Diane Rueckert  
 BTS Photography ..... Antosia Fiedur / Robert Skuja  
 Promotional Photography ..... Katie Nicole Evans



## SHORT SYNOPSIS

Join hosts Wes and Avery for the ongoing trials and tribulations of the Gratuitous Behavior podcast: the only podcast dedicated to servers, hosts, bartenders, busboys, dishwashers, and everyone indentured to the service industry.



## LONG SYNOPSIS

Anyone and everyone has a podcast these days — with topics varying from arts appreciation in music, film, and literature, to hard sports analysis, to hard-hitting journalistic news: but why hasn't anyone done a podcast about everyday restaurant debauchery? Join hosts Wes Greene and Avery Leigh Davis for the ongoing trials and tribulations of the Gratuitous Behavior podcast: the only podcast dedicated to servers, hosts, bartenders, busboys, dishwashers, and everyone indentured to the service industry.

Based in large part on his own personal experiences working in the bartending and service industry, **Gratuitous Behaviour** is created and written by Dana Robert Taylor, Produced by Liz May, directed/co-produced by Toronto film & music video director R. Stephenson Price (*11:11; Boomerang; The Indie Machine*), and stars Dony Lugo as Avery Leigh Davis, and Ian Lynch (*1 Girl, 5 Gays*) as Wesley Greene.

The five-episode first season of **Gratuitous Behaviour** was inspired by serialized linear comedies like *It's Always Sunny in Philadelphia*, *Brooklyn Nine-Nine*, *The League*, and *Parks & Recreation*, and follows server friends Wesley Greene and Avery Leigh Davis as they record the titular podcast as a way of dealing with the stresses of their day-to-day customer interactions at work (read: by complaining about them in "gratuitous" detail).



## CAST



### **DONY LUGO** as Avery Leigh Davis

Just another disgruntled millennial? The voice of a new generation? Most likely neither? AVERY LEIGH DAVIS is the co-host of the most popular (only) podcast dedicated to Servers, Bartenders, Dishwashers and everyone indentured in the service industry. Avery claims to like good music, good people, and good times, but is most often found not living life to the fullest while drinking after work. When asked, her friends describe Avery as: charmingly ambitious, blunt, delightfully merry, ultra inclusive, and dreaded yet adored. Avery is - at the very least - a lot of things, to a lot of people.



### **IAN LYNCH** as Wesley Greene

WES GREENE is the host of the Gratuitous Behaviour Podcast, educated in a foreign language (French), and the best looking person at his work. Wesley Greene is an over-achiever who is starting to wonder why he has achieved so little to this point in his life. Possessing (almost) no sense of what constitutes an “indoor voice”; Wes, at least, brings a sense of vibrant enthusiasm to everything (and everyone) he touches. Also, a huge fan of white wine.



### **MALCOLM TAYLOR** as Johnny MacRury

JOHNNY MACRURY thought he was the coolest guy in high school, which, after nearly two decades, is hard to prove, (but in his defense, equally hard to disprove). Since then he has had (2) failed marriages, (0) career, and (1) house; which he inherited when his mom died. Now Johnny lives in that house with Avery, a stranger he found on Craigslist... She is probably his best friend. Life’s not all bad.



### **J.D. SMITH** as Carter

Averagely handsome. Secretly insecure. Typically sensitive. CARTER enjoys simple things like nights out with his “bros.” (short for brothers) — which is how he refers to his best male friends because he feels so close to them (as if they were in fact brothers). Despite these bro-ish tendencies, Carter still possesses a wide range of interests: art, politics, child abuse (which he is staunchly against). Carter is attracted to Avery, but often has trouble convincing her they have more in common beyond a shared interest in drinking.

## CAST



### **MATT CLARK** as Brice

Junior coordinator at a mid level investment firm, and the live-in boyfriend of waiter/podcast host Wesley Greene. BRICE enjoys abstract art, fine wine, and musicals with classic rock songs instead of original music... Yet, Brice would actually like his life to be less interesting than it sounds. Initially drawn to Wes, because of Wes' outgoing attitude and *joie de vivre* – Brice isn't sure what he wants anymore.



### **UCAL SHILLINGFORD** as Joe

Long time friend of Wes and Avery. Joe recently traveled to South-East Asia in an attempt to “find himself.” Comically, all he found was that people treat you different when you lose a ton of weight, grow your hair and beard out, and your skin finally clears up. Life, right?

## SUPPORTING CAST



### **ROBB JOHANNES** as George

That bartender you know, who always seems to be picking up the single women he serves at his bar. Despite his rake-ish ways, GEORGE's relationship with Avery is beyond platonic. They just get each other.



### **VICTORIA URQUHART** as Kate

Currently finishing her degree in material sciences. Only works two night shifts a week. Very pragmatic. When KATE finds something she wants she goes after it.



### **LIZ TAYLOR** as “GML”

A semi-regular customer at Wes' restaurant, the dreaded “GML” is the worst kind of customer: an alcoholic who doesn't understand there are just certain things you don't do in public.

## CREW



### PRODUCER / 1ST AD • LIZ MAY

Liz understands the balance between the creative and managerial sides of the production industry with a keen eye for entertainment, high production value, and marketability. A graduate of both film and business schools, she holds an Honours BA in Communications, Media, and Film with a minor in Drama from the University of Windsor, and an MBA from Windsor's Odette School of Business specializing in Arts and Media Management. After 2 years working with Canada's largest broadcaster, CTV, in their audience research department, Liz left to pursue her filmmaking passion full-time. Since then, she's produced Sunday Afternoon Productions' award-winning web series **SOMEONE NOT THERE** and her own company's original series **GRATUITOUS BEHAVIOUR**, line produced the IPF-funded web series **DHALIWAL 2015**, PM'd Stratasfear Productions' short film **MISINFORMED**, and co-produced original comedy series pilot **OVERACHIEVING UNDERDOGS**. Her producing skillset is enhanced by her experience as an assistant director in the Directors Guild of Canada: in the last two years, she has first assistant directed five independent feature films, three Bravo Fact shorts, an IPF-funded web series, and several music videos, commercials, and short films. Most recently, the Canadian Film Centre hired Liz to produce their Directors In-Development pieces (2016), their Bell Media Primetime TV Teasers (2017), and their Slight Music Residency Showcase (2017). Liz is currently part of the producing team of upcoming Canadian feature film **GOLIATH** starring Jessica Sipos (*Legends of Tomorrow*, *Dark Matter*), Michelle Mylett (*Letterkenny*, *Four in the Morning*), Jon Cor (*Shadowhunters*), and Daniel Maslany (*Four in the Morning*, *Murdoch Mysteries*) — the film is currently in post-production.

### DIRECTOR / CO-PRODUCER / EDITOR • R. STEPHENSON PRICE

Ryan Stephenson Price was born and raised in Timmins Ontario before pursuing a degree in Journalism/Film at Ottawa's Carleton University — where his childhood love and obsession with film transcended simply memorizing and quoting his favourites (with bad impersonations), and into writing lengthy essays about the evolution of CGI in cinema, Alfred Hitchcock, Batman as quintessential Hero Quest archetype, and why *Blade Runner* is a twisted (and brilliant!) perversion of the American Dream. In addition to his independently-run STRATASFEAR PRODUCTIONS, Price has been co-host/producer of Toronto-based multimedia music series THE INDIE MACHINE since 2010, and has held various positions across the production spectrum in print, radio, video, and web. Price's four years of collaboration with Toronto rock band Paint culminated in 2016 with the 90-minute concert film (**disPLAY**) (2016), following the hour-long black-and-white experimental sci-fi film **11:11** (2015) and heist-gone-wrong short **BOOMERANG** (2013). His two current web series endeavours — comedy **GRATUITOUS BEHAVIOUR** (2016), and hockey crime drama **UNBURY THE BISCUIT** (2016) — are both available now on YouTube. He is currently writing and directing a series of proof-of-concept short films, including: crime drama **MISINFORMED** (2017), sci-fi thriller **TEMPOR TEMPOR**, and the first installment of his bio-punk sci-fi saga: **PROBLEM SOLVING 101**.

### WRITER / CO-PRODUCER • DANA ROBERT TAYLOR

A writer living and working in Toronto, Ontario, where he (happily) lives with his fiance Ashley, and their dog Finn.

## PRODUCER STATEMENT



I met Dana Robert Taylor (writer) and Ian Lynch (lead actor/social media producer) just over a year ago in early June 2015. My friend Dony Lugo (lead actress) wanted to introduce me to the team behind a project she was excited about. She is one of the most driven people I have ever met: she knows what she wants and she will pave her own path through a forest to get there — so when she has a project to share, it's usually worth my time to check out. We met in a bar near the Tarragon Theatre. Little did I know this would be the first of MANY meetings in many bars... We got to know each other and they told me about the project; handing me a script and performing a reading together of the current draft of episode 1. It was 18 pages—a little long for a webisode—but chalk full of fun and sharp-witted humour. It needed refining, but it was a damn good script. The bond between Dony and Ian as co-stars and fictional best friend co-hosts of the podcast was captivating. Beyond that, their passion, drive, and dynamic chemistry as a team was contagious. What they lacked was someone to channel all of their talents and efforts into the right areas, and steer the ship in the right direction. A couple hours later I left with a bit of a buzz and an excited grin on my face. I knew this was a project that would go somewhere, and it fit perfectly with my own brand of 'heart-minded' content.

We considered holding off until the spring to duel it out for IPF funding, fundraising on Indiegogo, and shooting a pilot to pitch the show. While others have had success using these methods, everyone was of the consensus we didn't want to wait over a year to get started, Indiegogo would be tough without first having built ourselves an audience, and by the time we financed a pilot we could just as easily shoot a couple more episodes while we were at it. Having success with the 5-episode structure of series *Someone Not There*, which I produced in 2012, we decided to send Dana off to write 4 more episodes for us to independently produce later in the Fall.

This show is a true feat of hard work, passion, and the collaborative filmmaking community we have in Toronto. We shot the series in 4 days with a crew of 8-10 depending on the day. Everyone either volunteered their talents, or worked for a very low stipend or kit fee in order to allow us to make the series on its incredibly low cash budget of \$2,500. The call sheets were ridiculous —averaging 19 pages a day (which was actually more like 38 pages a day since we had to shoot every scene twice from both sides of the web cam conversation). We were lucky to have cast that despite not having a ton of experience or being a part of the acting union were able to deliver 30+ pages of dialogue a day. As a freelance AD, I knew this was beyond ambitious — it was borderline insane, yet that was our budgetary reality and we were committed to making it work. Ryan was confident he'd simplified a plan enough that it was within the realms of achievable, in a 12+1 hour day. We never wrapped more than 1 hour over schedule.

Each day when we wrapped, Ryan—the Director, and my boyfriend—and I would load up my parents' hatchback with the gear he had won from William F. Whites at an event earlier that year. We had no best boys or transport drivers so I'd drive it back to my house, where he'd unload and inventory everything. Then I'd make and distribute a call sheet and sides while he would refine his game-plan for the next day. In typical indie film producer style — we'd get 3-4 hours of sleep a night while we were in principal photography. Thank goodness for Starbucks coffee and Red Rain from Costco.

Now that all is said and done - this is a pretty phenomenal feat of low-budget filmmaking. I'm really happy with the finished product. It has evolved from that original vision into something bigger, flashier. We've got strong branding courtesy of Ryan's company Stratasfear. I'm excited to release the show and see what audiences have to say about it.

## DIRECTOR/CO-PRODUCER STATEMENT



A 22-year-old Ryan Stephenson Price moved from Timmins to Toronto with nothing more than a laptop, an acoustic guitar, and a small wheeled luggage bag, taking an internship at a magazine for three months until faced with a dilemma when the savings were running low: find a “real job”, or return home to Northern Ontario. As a young, bright-eyed, idealistic university graduate moving to the big city, one quickly learns that breaking into any industry requires dedication, hard work, and maybe more than a little luck. Until that lucky break happens though, there’s that nagging little problem of life’s essentials — namely, housing and food. Thankfully, as Homer Simpson’s brain so poignantly taught us back in the 90s: “money can be exchanged for goods and services”.

After a furious job hunt, I ultimately found work for the better part of a year barbacking and occasionally bartending at a local Toronto pub chain (until one night the owner closed down early, dismissed the staff, and subsequently absconded with anything of value leaving the entire staff unemployed overnight — a fun story for another time). One night in 2009 while still working at the pub, I met a local music enthusiast named David Marskell who had started a radio show with the University of Toronto Scarborough’s *Fusion Radio*, called *The Indie Machine*. He was just getting comfortable enough with the radio production that he was looking to start bringing musical acts on the show for interviews and performances. Having just purchased a Canon XL-1 from a documentary filmmaker, the journalist in me was getting itchy for a project, the musician in me wanted to break into the local scene, and the filmmaker in me wanted to shoot some cool material: “what if we teamed up and I film the bands, and we put them up online?” This quickly led to me co-hosting the show with David, rebuilding the website from scratch and turning the one-man show into an overblown music news operation run out of our bedrooms — encompassing concert bookings, music videos, reviews, interviews: you name it.

I unofficially met Dana Robert Taylor’s disembodied voice for the first time in September 2015 over speakerphone. Liz May and I were out having drinks, and Dana called — they were discussing a name for the series they were developing (before my own involvement). Their frontrunner, “Just The Tip”, had already been taken, so they were spit-balling bartending/serving terms to find a replacement. Someone said the word ‘gratuity’ and without thinking my immediate vocal outburst was “Gratuitous Behaviour!” Raunchy, comedic, related to serving: it hit all the notes they were looking for. At the time, they were still searching for a director, so out of curiosity I asked to read the scripts: the series was essentially my entire personal experience living in Toronto. I pitched the team my take: with my history at the pub, paired with the years spent co-hosting and producing a multimedia music show, I could immediately relate to the things the characters talked about and I saw exactly how it would work visually with the characters interacting with each other through the webcam interface. We proceeded to spend the next several hours talking about the show (read: getting drunk together), and on my walk home I stopped off to grab a final drink of the night with David Marskell, “I’m doing a new web series — I’ve got a feeling about it.”

The mysterious “they” have always said to ‘write what you know’. I certainly can’t take credit for Dana’s hilarious wordplay and impeccable sense of comedic wit, but I definitely feel there’s a lot of me in this show. Some of the incredible local musical acts we’ve worked with over the years were gracious enough to lend us a hand with the scoring of *Gratuitous Behaviour* — which ultimately lends a truly Canadian indie music feel to a very Canadian indie film series. If the CRTC wants to see more quality “Canadian” content being made, in my extremely biased opinion: this is it.

## WRITER/CO-PRODUCER STATEMENT



I wanted to write something for disaffected people. We all hear people complain about their jobs (or complain about our own) everyday. So why isn't that reflected in the art we see? Pop culture is over saturated with characters with cool jobs: detectives, surgeons, lawyers, the Denver Broncos, etc. But what about the little people? What about the waitress you don't see from the waist up, as that detective is having his meeting in the coffee shop? She probably goes home and complains to her cat about how the detective is a horrible customer. She probably makes bad "tip" puns. That's a human story. That could be interesting. Plus, it basically writes itself.

Now, I know what you're thinking: "What about Two Broke Girls"? That show sucks. Charming actors, horrible jokes. We didn't want to make that. So, we looked to a different media for inspiration...

Serial had just blown up, but not yet jumped the shark. Everyone knew what MailChimp was, even if no one knew what MailChimp did. It was time to make a show about a podcast. Plus, most Podcasts, and Podcasters are funny, even when they don't realize it. They utilize a mainstream technology, with world wide reach, to speak authoritatively, on any (and every) subject in their personal hearts desire. From sports, and politics, to video games and This American Life: everything can be explored from the comfort of a basement, bedroom, or home office. It's a DIY industry that sells the most specific content to the most specific (highly, highly niche) markets imaginable. It's all slightly absurd - which makes it slightly perfect. Our waitress could go home, but instead of complaining to her cat, she could complain to the whole world!

Also absurd. Also a bad idea. But it's that absurdity (the absurdity of any emerging medium), that makes something new so interesting in the first place. Go back to listen to (or watch), any golden age radio (or television), and you will witness the same earnestness that occurs whenever any artist "isn't quite sure this is going to work". It's that weird dynamic that occurs when a product isn't amateurish, but isn't yet professional. When something is good (or at least isn't bad), but isn't yet slick.

The same thing is happening in online entertainment, in the form of the webseries. Those digestible bits of personalized entertainment, designed to fit your busy schedule, expertly curated, and delivered right to your mobile device – are clearly the future. Everyone knows its the future, everyone is doing it; but no one is exactly sure how it's going to work (or at least how to make money off it). Like the podcast, the webseries is a medium that has arrived, but has still yet to come into it's own, and that's why- We made a show about a podcast!

It's a show about a podcast. It's a podcast about the industry. It's not just any job. It's the job most people come into contact with regularly (even if some people act like they've never been in a restaurant before). The service industry is the one industry where the lines between the professional and the personal are most blurry.

So, we made a webseries where our characters could complain about their "little" work lives, while their ("little") personal lives were intruding in on them. Not to go overboard with the Denver Broncos references – but it was a virtual touchdown in terms of form fitting theme, and theme fitting content. Our show is essentially just two millennials complaining about their jobs. Yet, against all odds, we've managed to turn that into a unique, interesting, and hopefully fun idea. It was fun to think about. It was fun to make. We hope you like it.

## FESTIVALS & REVIEWS



**“Official Selection” • DANCES WITH FILMS 2017 (Los Angeles)**  
DANCES WITH PILOTS Program Participant

**“Nominee” • MAVERICK MOVIE AWARDS 2017 (Los Angeles)**  
Best Actress, Best Screenplay, Best Music

**“Official Selection” • CANADA INDEPENDENT FILM FESTIVAL 2018 (Montreal)**

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**“Having spent an evening on the set ... I was really taken back [sic] by the high level of production value that went into Gratuitous Behaviour.”**

— Michael MacDonald, HUFFINGTON POST CANADA