

DOUCHEAHOLICS

A COMEDY SERIES CREATED BY SEAN MCCARTHY & ELIZABETH MITCHELL



GUERRILLA
WANDERERS

DOUCHEAHOLICS

WRITTEN AND DIRECTED BY

Sean McCarthy

DEVELOPED BY

Sean McCarthy, Elizabeth Mitchell & Dustin Strocchia

PRODUCED BY

Sean McCarthy & Elizabeth Mitchell

PRODUCTION COMPANY

Guerilla Wanderers Films

FEATURING

Anthony Marks	Ashley Sullivan	Jenn Tripp
Mitch Costanza	Alexa Ponciano	Cassie Lewis
Sean McCarthy	Elizabeth Mitchell	Syra McCarthy
Jared Forman	John S. Boles	Mark Sho
Stanley Wong	Jacob Wylen	Carl Schriber

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Doucheaholics.com

SOCIAL MEDIA

Facebook.com/doucheaholics
Instagram.com/doucheaholics
Twitter.com/doucheaholics
[#doucheaholics](https://doucheaholics)



SYNOPSIS

Doucheaholics Anonymous is an international fellowship of men and women who exhibit poor behavior and want to better themselves in a supportive, healing, and nurturing environment. Unfortunately, with this group the environment is often not supporting, healing, nor nurturing. This series explores and satirizes the different personality archetypes that make us human.



ABOUT DOUCHEAHOLICS

Free of judgment and hostility, Doucheaholics Anonymous provides a safe haven for those with proclivities for social misconduct and general immorality. With understanding and full hearts, the group moves forward, one day at a time, to present their best selves to the world and live in harmony with all mankind. The relative success of the DA program seems due to the fact that a Doucheaholic who no longer douches has an exceptional faculty for “reaching” and helping an uncontrolled douchebag. In simplest form, the DA program operates when a recovered Doucheaholic passes along the story of his or her own douchery, describes the sobriety he or she has found in DA, and invites the newcomer to join the informal fellowship.

Newly admitted douches will usually be asked to keep an open mind, to attend meetings at which recovered Doucheaholics describe their personal experiences in achieving sobriety, and to read DA literature describing and interpreting the DA program. DA members will usually emphasize to newcomers that only problem douchebags themselves, individually, can determine whether or not they are in fact Doucheaholics. At the same time, it will be pointed out that all available medical testimony indicates that Doucheaholism is a progressive illness, that it cannot be cured in the ordinary sense of the term, but that it can be arrested through total abstinence from douchery in any form.

If you are concerned with a douchebag problem, wish to learn more about Doucheaholics Anonymous or want to find DA near you, we can help.



THE CREATIVE TEAM

Guerilla Wanderers is the creative team behind Doucheaholics. They are a full-service production company and creative studio, specializing in crafting award-winning commercials, music videos, and films. Working in tandem with sister company Digital Wanderers, their team of filmmakers, technicians, and artists have brought to life creations across multiple mediums, including the critically acclaimed short films Raging Cyclist, Boxed Up, and Superhearo: A True Tale by Chance.

**GUERRILLA
WANDERERS**

**DIGITAL
WANDERERS**
VFX

THE FILMMAKERS

SEAN MCCARTHY

CREATOR / WRITER / DIRECTOR / EXECUTIVE PRODUCER

Sean McCarthy was born in Hong Kong and grew up in San Jose, California. He saw his first film at the age of three and knew he had found his life's calling. By the time he reached high school he had written and directed over 50 short films, even appearing in front of the camera at times. When Sean turned 19, he officially formed his own professional production house, Guerilla Wanderers Films. The company has gone on to produce countless award winning films, commercials and music videos, with such notable standouts as the critically lauded short Raging Cyclist and the narrative music video Moving Out, an award winner twenty-two times over for 'Best Of' on the international film festival circuit. He also wrote and directed award winning ads for a number of prominent Silicon Valley corporations, including Hitachi and ThoughtSpot as well as national spots for coupons.com. Sean had the distinct honor of being voted Best Filmmaker by readers of Silicon Valley's Metro for a record three years in a row, and to date has garnered 13 Best Director awards for his films and music videos.





ELIZABETH MITCHELL

CREATOR / EXECUTIVE PRODUCER

Elizabeth was perfectly content with her role on a film set being in front of the lens, and never had any ambition to step behind the camera. That all changed when Sean McCarthy asked her to help out as a production assistant on a Hitachi shoot he was directing. Elizabeth realized how much more exciting and fast paced a film set could be when doing more than hitting marks and learning lines. She continued to balance acting with positions on the crew, working as a production designer and art director. She also has experience with production coordination and in the wardrobe department. Elizabeth eventually worked her way up to Senior Producer at Guerilla Wanderers Films, where she is responsible for producing many of the company's award winning films, commercials and music videos, some of which she pulled double duty in front of the camera as well.

DUSTIN STROCCHIA

CO-DEVELOPER / EDITOR / POST PRODUCTION

Born and raised in San Jose, California, Dustin spent the majority of his childhood skateboarding, tinkering with computers, and engulfed in any art/media he could get his hands on. At the age of fifteen he received his first camera and editing software. Heavily influenced by Spike Jonze, Michel Gondry, and the action sports culture of the time, Dustin began creating short films of his own. Soon after his 18th birthday, he began working with Guerilla Wanderers Films as a production intern, eventually paving the way to his current position as Senior Editor and manager of the post production team. Dustin has professionally directed and edited numerous commercials, music videos, and short films, in addition to contributing his talents in color correction, sound design, graphic design, and visual effects to many of the company's creations.





KEVIN LEE LOADER

CINEMATOGRAPHER / LEAD VFX / ASSOCIATE PRODUCER

Kevin Lee Loader hails from the Bay Area where he grew up with a passion for all components of filmmaking. Since he was old enough to hold a camera, he has been making home movies and videos, sharpening his craft as a director. His first short film, *Dead By Dawn*, would become the first to feature what would end up becoming his hallmark: a twisted premise supported by lots of bloody, practical make up effects. Kevin's credits span a myriad of departments in all areas of film, from pre to post production. He works primarily as a director, cinematographer, editor or VFX artist, and as of late has added producing to cannon. Kevin has been credited many times over as a writer, grip, and assistant camera, and has also worked in makeup effects, props and costume departments. Occasionally he can also be seen in front of the camera as well. Kevin is an avid horror fan and has written and directed the short thriller *Zero* and directed the music video *How2Kill* for the band *Death Valley High*. In the summer of 2015, he trained at San Winston School of Character Arts to further develop his skills in practical effects. Kevin is also a freelance photographer and much of his work captured on his travels can be found on his personal website kevinleeloder.com

Q&A WITH THE FILMMAKERS

SEAN MCCARTHY

CREATOR / WRITER / DIRECTOR / EXECUTIVE PRODUCER

What was your inspiration for this?

I wanted to make something with my producing partner and girlfriend Elizabeth. We started joking around about Doucheaholics meetings and who would be there. Can you describe what the development period was like? Originally, I wanted to develop this as a short film, but then we wanted to expand on the idea so it became a series. We all decided that having a series of short form episodes could add up to a long form storytelling process, and allow a lot of world building for the characters.

Can you describe what the development period was like?

Originally, I wanted to develop this as a short film, but then we wanted to expand on the idea so it became a series. We all decided that having a series of short form episodes could add up to a long form storytelling process, and allow a lot of world building for the characters.

Describe your writing process

My writing process usually involves a lot of rumination and procrastination, followed by moments of euphoria and frustration. I enjoy writing for specific actors that I love. I think my love for them as actors and people is part of the excitement I have in writing their characters because I get to create specifically for their skill set as performers. On the other end of the spectrum it's also very exciting to write character for them I haven't seen them do on screen, so I love the potential in having this synergistic experience with the actor to bring to life a character. That's exciting! I let that be part of the fuel for me to write an episode. I think you have to write with that sense of abandon that you had as a child when your imagination would just not stop. Having that combined sense of play, passion, personal connection to the material and excitement is crucial and shows up in the script and screen.

What was the casting process like for this show?

Our casting process is based first on what actors we love. That's the first step, because this is such a special project we wanted it to involve special people. The next step was establishing what characters fit in the 'Doucheaverse,' and what stories of these characters do we want to tell. They're all tethered together. The part of T-Bag was written for Anthony Marks, same goes for D-Cup for Ashley Sullivan, L-Train for Jenn Tripp, Sandbag for Elizabeth Mitchell and Harmony for Syra McCarthy. I would not have written past or filmed the first 3 episodes unless Anthony wanted to do it. He was, in my mind, the only T-Bag. Same goes for Ashley and Jenn, since it is a big commitment on everyone's part, and it's believing in and other.

What did you shoot on and what made you decide on that?

We shot on a Canon c500, a Red Dragon, and a sony FS7. There were a variety of factors that influenced those decisions, not the least of which was we owned 2 of them and one of our DPs owned the third. We ended up blending them together, because with today's technology, if you know what you're doing you can use different cameras. We're also a small show with limited resources, so that pushes you to experiment and think in different ways.

Do you have a favorite moment from the shoot?

My favorite moment from the shoot was seeing everyone come together on the 1st official shoot day of the meetings...to materialize into the characters we had all envisioned. There was an excitement to imagining who would be right for what role, and then to see it go from imagination to in person [was] pretty magical. Someone on set referred to them as the 'Justice League of Douches,' which I thought was appropriate. One of the reasons we wanted to shape this over the course of various episodes was to have the idea of a doucheaholic extend beyond any stereotypes people may have in their head. There's a general humanity in that we are all flawed humans.

What would you say was the most difficult scene to shoot?

One of the most difficult scenes to shoot was Laura's episode during the meeting, because it was a very dialogue heavy episode, and we ran out of time that day. I had to escape and re-think a creative way to execute 8 pages of dialogue in basically a half a day without compromising the creative spirit of the piece. Basically I had to throw out my whole shot list and re-approach the episode in a completely different way visually and tonally than I had originally planned. It forced me to think of my feet though, and I think in the end what I ended up with makes the episode stand out amongst the others in a special way.

Do you have a favorite scene in an episode?

One of my favorite scenes to shoot was the surreal alley encounter in episode 4. We shot that in a fast, run and gun style so it was fun, playful and action packed from a creative perspective. My other favorite scenes to shoot were from episode 5--and this is more for nostalgic reasons---because I got to shoot on playgrounds that I used to play on as a kid. It was those same playgrounds where I would dream of one day making films. So to go back to where I used to play, dream up stories and wish to be a filmmaker, as an adult now actually with those wishes fulfilled, was a very touching personal moment for me. I still carry with me that childlike wonderment and sense of play with everything I do today, so it was almost surreal to be there like that.

What do you think is the essence of Doucheaholics?

The essence of Doucheaholics is there's a flawed human in us all, and relating to that experience.

What do you want people to take away from their viewing experience?

I want people to enjoy the series as a whole in whatever way they want. The fun in creating the show is there the building of a world

from episode to episode, but if you discover the series out of order or only happen on just one episode, you can still enjoy it. I love the long form storytelling but I also love me a good ole' episode of Law & Order or The Simpsons where I know that I can count on enjoying a stand alone episode. We wanted to leave it to different audiences to discover the show in different ways. A 12 year old girl or her mom may enjoy the tween episode as a standalone, while someone may watch D-Cup's episodes then jump back to episode 1. There's a mental challenge where you fill in the blanks and have to play catch up. There's a fun in that. We live in a world where you will never be able to read every book, watch every show or movie, and there are unlimited experiences. So allowing the control of the viewing experience to be with the viewer is going to be fun and unique. Personally, I would recommend everyone watch each episode in order but really that's out of my control once it's out there.

On a more humane level, I hope the show empowers people to see the comedy in all of us and our failings. The real essence of the show is examining the many cultures, subcultures, class systems and various personality types that exist and transcend race, ethnicity and gender. To really get down to our base human selves and acknowledge that we are all one, and we all have our flaws in ego, perception, etc. If that's not a douchellectual enough an answer, let's say that basically we all can be assholes or jerks, so let's acknowledge and laugh at that together.

ELIZABETH MITCHELL

CREATOR / EXECUTIVE PRODUCER

How did Doucheaholics come about?

It was kind of an accident really. Sean had been teasing me about something dumb and he wouldn't stop, so I kept calling him all these versions of the word 'douche,' like doucheasaurus rex and douche canoe. At some point I told him he was a doucheaholic and he needed to attend a Doucheaholics Anonymous meeting. After that I forgot everything we were pretend fighting about, creating a real Doucheaholics meeting.

When did you realize you were both on to something with the Doucheaholics concept?

We pitched the idea to our long time collaborators, our editor Dustin and VFX artist Kevin. They were immediately on board and seeing their excitement for the possibilities of the series was very reassuring to Sean and me. They're both brilliant and I trust their opinions greatly, so I knew if they wanted to be a part of it then it must be something good.

What made you decide to opt for a series instead of a film?

I guess it could have made for a good short film, but we didn't want to limit ourselves in terms of characters and storylines. There seemed to be an infinite amount of douches and doucheisms, and a series gives us the freedom to explore them all.

What were some of the challenges in bringing the shoot together?

Listing what wasn't challenging might be easier! So one thing that sticks out was the very first day of shooting. We shot the first scene for the series the day after coming off of the most insane 3 day shoot. And when I say insane I mean out of a 72 hour period, about 68 of those hours were spent on set. We had Anthony (T-Bag) out here (California) from New York for that project, and as long as he was out here we figured we should shoot him for Doucheaholics. So we shot the first scene of the series, which was T-Bag character's flashback in episode 1. The whole crew was pretty much running on empty from the previous shoot, and I wasn't even on set for most of it since I had to see a doctor as a result of an injury from that shoot. It was also the day Robin Williams died, so finding that out on set and then having to go on shooting these funny scenes and maintain a collective positive spirit was the very definition of challenging.

Do you have a favorite moment or scene from the shoot?

I think one of my favorite moments from the shoot came from day 3 of shooting the meetings. Sean wanted the opening of Episode 3 to be one long shot, so the camera was set in the middle of the circle so it could pan 360 around to the group. We did take after take and it just wasn't working--either the timing of the camera was off, or the camera was spot on but an actor missed a cue, or something else altogether, or all of the above...it was kind of a nightmare and we had spent a significant amount of time on it with no useable takes. Finally, after what seemed like hours, we got one! And we still had to do it multiple times and had a long way to go until we could move on, but instead of going again right away the whole cast and crew stopped everything to gather around the monitor and watch playback of the scene together. I actually didn't watch it, instead I watched everyone else and seeing their smiles and hearing their laughs was such a perfect moment for me. And I also looked around at all the actors in costume, and the people we'd chosen for the crew and became very overwhelmed because I think that's when it really hit me that we were actually doing it, we were really bringing Doucheaholics to life. My eyes may or may have not gotten a little misty.

What do you hope your audience takes away from viewing Doucheaholics?

At the end of the day, we're all at least somewhat douchey. So if you find yourself identifying with anyone in the group, maybe they can help you see yourself a little more clearly. All of our characters are good people underneath it all, and though they might not always get along they still support each other. So if someone is looking for a takeaway from the series, I'd say embrace your inner douche. This is not to say you shouldn't try and work on yourself, but give yourself a break. And don't be so quick to judge others, they might be a different type of douche than you are, but you might have more in common than you think...

DUSTIN STROCCHIA

CO-DEVELOPER / EDITOR / POST PRODUCTION

What did you first think when the idea of Doucheaholics was presented to you?

I don't think I fully understood the enormity of the world that these characters could exist in. The ability to explore anyone's

personality and extract a 'doucheism' no matter the age, race, gender, background is fascinating, but I didn't realize that's what we would end up doing.

Did you immediately know you wanted to be a part of it?

Absolutely, though like I said I don't think I fully realized what this would eventually become. And it's been so rewarding--there are not many opportunities where you get to work on something this creatively diverse. One day I am having a discussion about the emotional ins and outs of motherhood, and the next I'm drawing pictures of dicks!

How was this process different for you being a co-developer and having a hand in

the creation, rather than just coming in during the post process? Being a developer was amazing process. I was able to add jokes and ideas into the episodes before anything was shot, rather than just rely on edit/timing jokes in post. It gave me time to really think about the characters and "edit" their performance before we ever entered the editing room.

So would you say it's different from anything else you've worked on?

It is definitely unlike anything I have worked on thus far. The level of detail and discussion going into each and every edit, the ridiculousness of each character's situation, the contrast of absurdity and sensitivity, the individuality of each episode, and the general tone and feeling...it's all unparalleled.

Was there anything unique to the editing process of this series as opposed to previous projects?

The thing that makes this series unique is that it is not structured like a traditional comedic television show. The cast is ever-rotating, and each episode has an entirely different pace and tone. A lot of television series' rely on the familiarity of the cast & setting. The challenge with this series was to create a familiar and recognizable atmosphere, while having so many things constantly rotating and changing each episode.

What was your initial reaction seeing the footage for the first time in the editing room?

After reading the scripts, I had an idea of how some of the scenes could be filmed. However, upon opening the first few drives, I was blown away. The absolute absurdity combined with raw emotion and excellent directing culminated in something that was extremely inspiring. Everything was above and beyond my initial expectations.

Was there anything that ended up on the cutting room floor you wish could have made the edit?

There are a few one-liners and jokes that worked really well on their own, but in the context of the episode, didn't really make sense. Whether it was because of tone, timing or character, we had to leave them out. However, at the end of the day, I'm very pleased with the amount of things were able to keep in the edit.

Throughout the process, was there a particular setback that stands out to you? How did you and the team overcome?

The most difficult part of editing this show, was finding the correct balance and tone for the series. We went through countless drafts of each episode with different pacing, music, effects, emotions, edits, dialog, etc. If it could be changed or manipulated in post, we tried it. It was a painfully slow process, but eventually we started to uncover the language of the series. We learned what to do and what not to do, what works and what doesn't. It was a long journey, but I am proud of how unique we were able to make each episode and the series in general.

Do you have a favorite character? Why?

My favorite character is Sandbag. Not only is she great to watch on screen, but on an editing front, she has saved me more times than I care to admit. If a particular scene wasn't playing out as funny as I thought it should be, I could reliably add in a clip of her eye rolls, sarcastic remarks, or evil stares, and BOOM, instantly hilarious.

Where do you hope to see the series go from here?

My dream is to have this series seen by as many people as possible, and I hope we are able to bring a ton of laughter and amusement along with it.

KEVIN LEE LOADER

CINEMATOGRAPHER / LEAD VFX / ASSOCIATE PRODUCER

What did you first think when Doucheaholics was pitched to you?

Watch a bunch of douchebags sit in a circle and talk about how they are a bunch of douchebags? Sold. You had me at 'Doucheaholics.'

What did you think when you first read the scripts?

Reading the first script is always a little challenging, since half of the comedy comes from how an actor might deliver a certain line, or the music in the scene. Even editing can play into that. So for some of us I think the end results are always much funnier and crazier than we maybe initially thought, but that is a good thing!

Do you think it's different from anything else you've worked on?

I think by the very nature of the show, it was always going to be something a little different. But in the best way possible. There is a lot of freedom to play around and I think that kind of intrigued us from the beginning.

Can you talk about a specific challenge you faced during the production?

Where do I begin... this show from the first day faced many challenges. From cameras and lights, to locations and sometimes talent. Everything that could happen pretty much did happen at some point. There were many times where we felt like giving up or wondering if this was something we could even do. But you take a deep breath and remember that your art is bringing another world to life. That's not always a simple or easy thing to do! But then.... hilarious footage, some beautiful shots, and some amazing performances! Worth it.

There are quite a few shots throughout the series that people may not realize are vfx shots...

There are quite a few VFX shots that were done to remove things like boom mics, mic packs, and even replacing character's eyes if they blink or look in the wrong direction. All of these are done to remove any distractions that might take the audience out of the moment. One of the most challenging series of shots was in episode 2. We shot in a bar during a San Francisco Giants game, so the game was playing on multiple tv screens in the background of the scenes. We didn't want to ask the bartender to turn off the game since customers were there specifically to watch it, and we also didn't want to end up getting sued by the MLB, so I had to make the tvs look like nothing was playing.

Was there anything that ended up on the cutting room floor you wish could have made the edit?

Just one. When asked if he would rather have sex with himself, T-Bag responds, "I wanna stick my dick into my own dick." That was an ad lib from actor Anthony Marks on set, and even though it just didn't fully work in the draft, it always got the biggest laugh from anyone who heard it (in rough cuts).

What would you say is your favorite VFX shot in season 1?

For me, it's the house fire from Episode 3. After trying to use stock footage to make this house look like it was going up in flames, I decided that to really make it look real, we'd have to build a model house and set it ablaze! So I built a scale model of the front of the house and garage, then we took it to a wide open area, poured some lighter fluid on it, and hit record on the camera. It was a crazy idea but absolutely worth it! The best special effects are the real ones.

How do you hope to see the series progress?

For me this show can go anywhere, even space if we want it to! That's what is so great about the concept. It can be anywhere and with anyone. To quote B-Real "Everyone's a douche, wether they know it or not."

THE CAST

ANTHONY MARKS

TONY AKA T-BAG

Anthony is an actor with multiple award nominations for his work on many successful film and TV productions. He studied business and communications at Hawaii Pacific University in Honolulu and New York Institute of Technology in NYC, ultimately graduating with honors from New York University, with a B.F.A. in Film and TV. During his time at NYU, Anthony worked on major film/TV productions as an assistant director. Shortly after graduating, Anthony transitioned into producing, where he steered every aspect of production, from inception to distribution. Anthony is the face and voice for a wide array of companies. His likeness has been relied upon to enhance the branding, advertisement, and intercommunication of prominent companies such as Anheuser Busch , Polycorn, Footlocker, J. Crew, Mercedes, Sprint, IHG, Bank of America, Coldwell Banker, Coach, HCCS, AbInBev, Amazon, McKinsey & Co, and Conair, to name a few. He was also the lead and guest-star for many films and shows for companies such as NBC Universal, Lionsgate, Sony, ABC, Netflix, HBO, and the History Channel. His most recent venture is co-founding and serving as COO of HieroglyphVR, a virtual and augmented reality startup developing viable solutions for industries like graphic design, 2D animation and illustration to transition into and create for the virtual and augmented reality medium.





ASHELY SULLIVAN

D'ANGELA AKA D-CUP

Ashley is a Los Angeles based actress originally from the Bay Area. Ashley trained at A.C.T. in San Francisco, where she attended the seven week summer intensive program, studio ACT classes, as well as improvisation classes. She studied at the Beverly Hills Playhouse in San Francisco for three years where she also performed in their production of Sexual Perversity in Chicago, in which she played Deborah. Ashley has also appeared in various commercials, including a national commercial for Southwest Airlines. Her credits include several independent feature length and short films, in addition to a web series to be released the summer of 2016. Ashley is fluent in Spanish after living a very colorful two years in Buenos Aires; the city that inspired her to pursue acting full time. Ashley Sullivan's passion for the arts does not end with performing, in addition to acting she also enjoys painting, writing and photography. Ashley currently studies the Meisner technique in North Hollywood, where she is represented by 90210 Talent.

JENN TRIPP

LAURA AKA L-TRAIN

Jenn was born and raised in Colorado. Growing up, her father often commented on her gift for the dramatic, and at times remarked how much she reminded him of Bette Davis. Becoming an actress seemed like the obvious choice, not just to her parents but to Jenn herself, who had a lifelong love of the art. She eventually made the move to Los Angeles to pursue her dream, and quickly realized she was a natural at the craft. Nine years later, she relocated to the Bay Area, where she currently resides in Napa working steadily as a film, television and commercial actor across Northern California. Her credits include starring roles in several films recognized by many prominent festivals in both the US and abroad. Most recently, Jenn played the lead in the film *Prunus Persica*, which premiered at the 2016 Cannes Film Festival, and was shown at the Santa Cruz Film Festival in June. She can also be seen playing Carolyn Perron in the “Witches Among Us” TV episode of *Behind the Screams* airing on REELZ. Jenn is represented by Stars The Agency in San Francisco.





MITCH COSTANZA

TED AKA TEDDY BEAR

Mitch Costanza's resume is all over the board, with credits in acting, writing, producing, and directing. He wrote, produced and starred in the award winning short film *The Process*, in addition to producing, acting and co-writing a number of other shorts including *Ice Block Love* and *Expecting Different Results*. Mitch wrote and directed the film *With You Around*, in which he also played the lead role. He has an extensive amount of commercial work under his belt, ranging from ads for Honda and Lipton to national spots for *Coupons.com*. Mitch's television credits include the Discovery ID show *Wives With Knives* and *Versus Unleashed*, in addition to the PBS program *Food Kids*, on which he taught children how to cook. Mitch has a background in improvisational comedy and has trained at the SF Comedy College.

ALEXA PONCIANO

MELODY

Alexa was born and raised in California along side her twin bother, Devin, however it's crucial to mention she is older by one minute. Alexa fell in love with performing at six years old, when her mother Cindy enrolled her in acting lessons at a local community center. She took classes there for two years, and realized she was ready to get serious about a career in acting. Alexa spent the next three years honing her craft at the prestigious Bay Area Acting Studio, while also training for two summers at The Acting Camp in Los Angeles. When Alexa was just nine, she booked her first film role as a zombie in a film in the 48 Hour Film Festival. She also began securing roles in various college student films across the Bay Area. Her first major role came when she was cast as the little girl in the tent in SunRun, and commercial work continued to pour in soon after. Alexa has been featured in spots for AOL, CastAr Glasses, Dell, TIZ, Home Security Video, Kam Chili and Study Sync. Her filmography includes San Andreas, which featured The Rock, Nine Lives, and Dead End 2. She also has numerous television credits, including HBO's Looking and Parents Just Don't Understand, in addition to the web series That's Not a Thing. On top of her budding acting career, Alexa is also a published print and runway model whose portfolio includes ads for Truly Me Too, Biscotti and UK Elle.





CASSIE LEWIS

WILHELMINA

Mitch Costanza's resume is all over the board, with credits in acting, writing, producing, and directing. He wrote, produced and starred in the award winning short film *The Process*, in addition to producing, acting and co-writing a number of other shorts including *Ice Block Love* and *Expecting Different Results*. Mitch wrote and directed the film *With You Around*, in which he also played the lead role. He has an extensive amount of commercial work under his belt, ranging from ads for Honda and Lipton to national spots for Coupons.com. Mitch's television credits include the Discovery ID show *Wives With Knives* and *Versus Unleashed*, in addition to the PBS program *Food Kids*, on which he taught children how to cook. Mitch has a background in improvisational comedy and has trained at the SF Comedy College.

ELIZABETH MITCHELL

SANDY AKA SANDBAG

Elizabeth grew up watching movies everyday, sometimes going through 2 or 3 VHS tapes in one sitting. The majority of her childhood was spent recreating and acting out scenes from her favorite films in her bedroom, and she knew she one day wanted to do that with her own original characters. Elizabeth was heavily involved in children's musical theater throughout grade school, and her one consistent interest in high school and college was drama class. She studied Method Acting for two years under Shelley Mitchell at Actors Center of San Francisco, during which she was cast in her first short film, Sean McCarthy's Superhero. Though she only had a brief part, that role would mark the first of a long line of collaborations with Sean. Elizabeth has played lead and supporting roles in many short films, including the comedy Sho Gun Wedding and the thriller Motel, and has appeared in numerous commercials and music videos.





SEAN MCCARTHY

B-REAL

Sean McCarthy is best known as an award winning filmmaker. What people may not know is he stepped in front of the camera long before he was behind it, when at just five years old he worked as a child model for Macy's. Sean quickly transitioned to producing, writing and directing, but never stopped performing along the way. He took advanced acting classes throughout high school, and studied acting at De Anza where he played the role of the Narrator in their stage version of Into The Woods. His performance won him a best actor award. Sean directed himself in the short film Superhero, in which he played the title role. His performance was hailed by prominent members in the San Francisco Film Critic's circle, and the American Movie Awards presented him with a Special Marquee award for the film. Sean has also starred in the mostly improvised feature film Over the Line, playing a psychopathic documentation, and had a supporting role as a corrupt detective in the feature Layla: Live or Die. In addition to directing and acting, Sean is also an accomplished voice over artist.

JARED FORMAN

J-ROD

Jared 'Zeke' Forman lives and works in the Silicon Valley as an artist, inventor, and coffee connoisseur. Jared began working with Guerilla Wanderers Films in 2005, specializing in practical effects and special effects makeup. He associate produced the short film Superhero and led the special effects team on Boxed Up, a film in which he also appeared on screen. Jared has also appeared in shorts written and directed by his wife, filmmaker Sandra Sirovskaya. His current passion project involves changing the shape of furniture for the future.





SYRA MCCARTHY

HARMONY

Syra was introduced to the world of film at an early age, acting in productions directed by aspiring filmmaker and older brother Sean. At age seven, she made her screen debut playing the younger version of Sean's character in his feature film *Last Day in the Suburban Jungle*, and was later featured in his acclaimed short *Raging Cyclist*. Syra played the lead role in the short film *Boxed Up*, for which she was nominated for Breakthrough Female Action Star at the Action on Film Festival in Los Angeles. Her credits also include a leading role in the web series *String Theory*, and print and commercial work for Dell, Full Dive VR, Qualcomm, and most notably the San Francisco Giants. Syra now divides her time in front of the lens as a free lance director and photographer as well as an accomplished actress. She has also spent time in South Africa and Cambodia documenting programs for Reach Out Volunteers. Syra most recently wrote and directed the experimental dance short, *Fluidity*, an official selection of the San Francisco Dance Film Festival. You can find her work at syramccarthy.com.

AWARDS & RECOGNITION

AWARDS

Best Web Series - Hollywood Blvd. Film Festival
Best Actor in a Web Series - Portland Comedy Film Festival
Best Actor in a Web Series - Chicago Comedy Film Festival
Best Ensemble Cast - Portland Comedy Film Festival
Award of Merit - Accolade Global Film Comp
Gold Award for Best Comedy - Muse Creative Awards
Silver Award for Best Entertainment - AVA Digital Awards
Silver Award: Excellence in Entertainment - Hermes Creative
Award of Merit - Best Shorts Competition
Silver Award - W3 Awards
Audience Award for Best Web Series - Dances With Films
Platinum Winner - DotComm Awards
Best Short Form - Covellite Film Festival
Best Web Series - Chicago Comedy Film Festival
Best Director of Web Series - Chicago Comedy Film Festival
Best Cinematography - Austin Comedy Film Festival
Best Director - Director's Awards
Best Lead Actor - Director's Awards
Best Ensemble - Director's Awards
Finalist - Filmmatic Filmmaker Awards
Best Lead Actress - Portland Comedy Film Festival

NOMINATIONS

Best Editing - Houston Comedy Film Festival
Best Short Film - Houston Comedy Film Festival
Best Director - Houston Comedy Film Festival
Best Ensemble Cast - Houston Comedy Film Festival
Best Cinematography - Houston Comedy Film Festival
Best Supporting Actress - Houston Comedy Film Festival
Best Supporting Actress - Portland Comedy Film Festival
Best Writing for Web - Raindance Film Festival
Best Directing for Web - Raindance Film Festival
Best Cast Ensemble for Web - Raindance Film Festival
Best Web Episode: Laura - Austin Comedy Short Film Festival
Best Web Episode: Ted - Austin Comedy Short Film Festival
Best Web Series: Laura - Portland Comedy Shorts Film Festival
Best Writing - Portland Comedy Shorts Film Festival
Best Editing - Portland Comedy Shorts Film Festival
Best Web Series - Widescreen Film & Music Video Festival



LINKS

OFFICIAL WEBSITE

<http://doucheaholics.com>

SEASON 1 OFFICIAL TRAILER

<https://vimeo.com/225370288>

SEASON 1 TEASER TRAILER

<https://vimeo.com/182183296>

ONLINE PRESS KIT

<http://doucheaholics.com/press-kit>

GUERILLA WANDERERS

<http://guerillawanderers.com>

<http://facebook.com/guerillawanderers>

<http://instagram.com/guerillawanderers>

<http://twitter.com/gwfilms>

DIGITAL WANDERERS

<http://digitalwanderers.com>

CREDITS

WRITER / DIRECTOR

Sean McCarthy

CREATED BY

Elizabeth Mitchell & Sean McCarthy

DEVELOPED BY

Sean McCarthy, Elizabeth Mitchell & Dustin Strocchia

EXECUTIVE PRODUCERS

Sean McCarthy & Elizabeth Mitchell

ASSOCIATE PRODUCERS

Kevin Lee Loader & Sean O'hare

EDITORS

Dustin Strocchia & Sean McCarthy

CINEMATOGRAPHERS

Kevin Lee Loader & Mikul Eriksson & Sean McCarthy

FEATURING

Anthony Marks	Ashley Sullivan	Jenn Tripp
Mitch Costanza	Alexa Ponciano	Cassie Lewis
Sean McCarthy	Elizabeth Mitchell	Syra McCarthy
Jared Forman	John S. Boles	Mark Sho
Stanley Wong	Jacob Wylen	Carl Schrieber

POST PRODUCTION SUPERVISORS

Dustin Strocchia & Kevin Lee Loader

VISUAL FX SUPERVISORS

Kevin Lee Loader & Dustin Strocchia

LEAD VISUAL FX

Kevin Lee Loader

VISUAL FX

Digital Wanderers

ASSISTANT DIRECTORS

Hope Garza, Christine Peeler & Sandy Navarro

ASSISTANT EDITORS

Justin Tran, Alex Geranios & Sandy Navarro

COLORIST

Dustin Strocchia

SOUND DESIGN

Fernano Arce & Dustin Strocchia

SOUND MIX

Fernando Arce

SOUND PRODUCTION

Michael Clifford, Paul Dorough & Darcel Walker

