

Street



PRESS KIT

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Street

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Strut



LOGLINE

A reclusive nerd begins a journey to self-confidence by forming a successful escorting agency with her three best friends.

SYNOPSIS

In each episode of STRUT, we watch Eddie and her friends transform through their risky new endeavor in unexpected positive ways. Eddie begins the series as a geeky porn editor and programmer whose low self-confidence has turned her into a 26-year-old hermit. Her friends, Eva, Lucy and Chandaleer vow to save her from her unhealthy solitude. When the three of them decide to start a high-end escorting agency to earn more money, they convince skeptical Eddie to help them build their business and lift her self-esteem. Together they successfully navigate the adrenaline-fueled escorting industry with Eddie as their CEO and fellow sex worker.

Despite social taboos, the four friends find sex work to be not only lucrative but supremely empowering. Escorting becomes a powerful way to contextualize themselves as women in control of their bodies and financial futures. All of them leave the sex industry by the end of the show, but the wisdom and confidence they acquire along the way redefines their idea of success.

The central emotional plot is Eddie's positive journey from a depressed, sexless cynic to a joyful, self-loving entrepreneur. The formation of the agency is a massive jolt to Eddie's system, and being forced to dress, act, and exude beauty helps Eddie start to value herself more—\$1500 an hour more, to be exact. In spite of her poor self-image she starts to fall in love...with herself. By the end of the show, after a very long journey of sexual adventures, she finally settles down and gets engaged to the man of her dreams—something she always wanted but didn't think she could have.

The second plot consists of the very real issues around professional sex work. High-rolling as six-figure sex workers is anything but simple, and between their clients, their taxes, their competitors, and the police, the women are constantly tip-toeing the line between success and oblivion. Eva enjoys high-risk scenarios and is consistently getting herself into problematic situations with wealthy clients. Chandaleer falls into drug dependence, and the friends eventually set up an intervention for her. Lucy finds the strength to come out as lesbian, ironically because of her newfound "day job" having sex with men. Everyone grows, but it's a long, complicated journey to get there.

A woman with blonde hair, wearing a black lace dress, is dancing in a dimly lit room. Her arms are raised, and she is looking down. In the background, there is a chandelier with several lit lamps. The overall atmosphere is sensual and elegant.

Strut

THEMES

Each woman has an unflappable sense of humor about sex and dating, which helps the show stay afloat even amidst provocative and, at times, somber story points. With the irreverent hilarity of *SECRET DIARTY OF A CALL GIRL* and the sexy misfit energy of *GLOW*, the juxtaposition of humor and prostitution posits all sorts of philosophical debates: the gravity and/or levity of sex; the purpose sex serves in society; where confidence comes from; the different values and meanings of money, friendship, and sex; and the true nature of female sexuality, which has been mystified and dismissed for millennia. It also reexamines the definition of success when existing gender-based power structures are disrupted.

Other talking points are the transactional nature of sex and gender, all that glitters is not gold, friendship vs. business, and how to find love in an increasingly lonely, technology-based world. Eddie, Eva, Lucy, and Chandaleer respond to all these issues in unique ways, at times succeeding in getting what they want and, other times, failing. In the process, they blast through the traditional barriers imposed on women who try to excel in business and manage to strengthen their lifelong friendship.

STRUT is edgy, not for its depiction of sex but its upbeat and cavalier treatment. The women already have a freewheeling, progressive outlook on sex at the start of the show—except for Eddie, who in spite of being open-minded enough to edit porn for a living, has a crippling lack of sex-confidence. By the end of Season One, however, the women shift remarkably quickly from sexually open-minded to sex providers. The seamless tone of this transition is subversive in and of itself, but also fully realistic for contemporary city life. At its core, it's a New York City success story based on real women.



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EPISODES

PILOT: SEXCESS

Eddie is in a rut: depressed, lonely, and glued to her computer editing porn for a living. Her best friends Eva, Lucy, and Chandaleer conspire to save Eddie from herself by dragging her to a sex party.

EPISODE 2: SUGAR BABIES ANONYMOUS

As they get ready for the party, Chandaleer reveals that she is broke, and Lucy and Eva admit they've been earning extra cash as sugar babies. At the party, Eva teaches Eddie how to get laid.

EPISODE 3: EVERY PORN EVER MADE

Eddie struggles to flirt with guys in spite of Eva, Chandaleer, and Lucy's sex-coaching. A handsome stranger approaches Eddie, and they discover an unexpected connection. Their rendezvous is cut short, however, when Chandaleer gets too carried away partying.

EPISODE 4: HERPES ON THE COUCH

Things look grim as Eva recovers from her breakup and Chandaleer faces financial ruin. Lucy and Eva convince Chandaleer to sugar baby for some quick cash and invite an escort to Eddie's apartment for research.

EPISODE 5: U.S.S. VAGINA

As they interview Illana about sex work, Lucy, Chandaleer, and Eva fall in love with the idea of starting their own escort service—much to Eddie's dismay—but change her mind when they appeal to her financial sensibilities.

EPISODE 6: XXX MARKS THE SPOT

Filled with excitement, the four enterprising young women launch their new business with Eddie acting as CEO. But when they book their first client, only one of the women has the courage to take the job.



EDDIE

A genius in all things Internet, Eddie swallows her sex-shame and loneliness on a daily basis to edit and program porn sites for a healthy paycheck. When her friends decide to start escorting, Eddie is fiercely opposed at first, but her love for them compels her to build and run the company as their CEO (essentially, their pimp). Soon Eddie is cajoled into escorting alongside them, which forces her out of her asexual hermitic shell and into the world of real-time human interaction. Sex work sends her on a journey of self-love and self-confidence that anchors the entire series.



EVA

An alpha female with Hollywood beauty, Eddie's roommate Eva is as charming and gregarious as she is bullish and irresponsible. Her insatiable appetite for life, money, and men leaves her constantly scheming and living beyond her means. This stands in stark contrast to Eddie's practical solitude, and Eva routinely pulls Eddie into awkward and illegal circumstances, including the idea to start escorting. In spite of her bulldozing, Eva loves and admires Eddie and wants badly to impress her. Eddie, on the other hand, would give anything to look like Eva, and the friends' mutual jealousies only get worse as they escort side by side.



LUCY

Endlessly kind and empathetic and a bit too focused on the needs of others, Lucy has stifled her sexuality for years. During the series, she discovers her inner sex-Goddess and stand up for herself for the first time, including unleashing her rage (in a good way). Lucy typically goes for Anna Wintour-type MILFs both in terms of sexual attraction and as a practical career move in journalism. She doesn't mind sex with men, and it's escorting that allows her to find a sense of freedom around her body. Her conservative parents secretly bankroll her life in New York, but if they ever found out she was escorting or, God forbid, queer, she could lose everything.



CHANDALEER

Fashion model and would-be writer Chandaleer quickly learns to love the high life of New York City, literally and metaphorically: she landed in rehab while still in college. Although her ADHD, chain-smoking and compulsive drug use make her seem like a candidate for death before age 30, she's really just trying to drown the memories of her depressing and chaotic childhood in the Canadian boonies while gathering material for her autobiography. Profoundly devoted to her friends, Chandaleer thinks of them as the supportive family she never had. They manage to rescue her whenever she parties herself to the brink of oblivion.



MISHA CALVERT

Creator / Eddie

Misha is an award-winning filmmaker and TV creator who travels between New York, LA, and London. She has created and sold two original series: STRUT (Revry TV) which she wrote and starred in, and ALL HAIL BETH (BRIC TV), which she wrote and directed.

She began her film career collaborating with writer/director Jonathan Levine (LONG SHOT, NINE PERFECT STRANGERS) on a short film called LOVE BYTES. Misha went on to make headlines as an experimental performance artist in New York, best known for her social satires THE MISTER AND MISS WILLIAMSBURG PAGEANT and the Bob Ross-themed art event BEAT THE DEVIL OUT OF IT, which raised money for Brooklyn art students. As an actor, she has appeared regularly on the Emmy Award-winning show A CRIME TO REMEMBER. Off-Broadway writer/director credits include three Chekhovian satires set in a 1980's high school, and the original comedy A SEAGULL IS BORN.

Recent work includes writing and co-directing the original pilot ALPHABETA starring Leven Rambin (THE HUNGER GAMES, THE FOREVER PURGE). In 2021, she also rewrote and directed YES, MOTHER, a short dark comedy about two women fighting for the love of their cult leader, and wrote and starred in NEW BOO, a short film about a woman dating a stuffed animal. Misha was an official writer at the Cinestory 2021 Television Retreat and is developing her debut feature film RAGER for production in 2022.

More info at www.mishacalvert.com.



CREATOR STATEMENT

I'm a queer, female-identifying multi-hyphenate artist who writes about social outcasts and empowerment journeys. My goal is to create extraordinary content that reaches as large an audience as possible, with as diverse a cast and crew as possible. That means hiring lots and lots of female and LGBTQIA+ folks, as well as pushing for more ethnic diversity and inclusion at every level.

The central characters in STRUT are escorts. They are also compassionate, authentic, dorky, funny, and likeable in a way that we rarely see in film and TV. Hollywood has long used the archetype of the prostitute to heighten storytelling, be it as a seductress, a villain, seedy set decoration, or another dead body. The reality of sex workers is so much more complex; if you talk to actual providers, they will often speak of it as an empowering and strengthening experience. We are not gazing at these "desperate" women from the safety of the outside, but are respectfully stepping into their world and viewing them as relatable and industrious equals. STRUT is based on lived experience and is careful to neither sugar coat the lifestyle nor exaggerate its danger and taboos. Negative portrayals of sex workers in media are actively harmful. Sex workers are a section of the population that needs protection and compassion.

In all my work, I am inspired by gender politics, made even more fascinating as society is finally ready to have a more nuanced discussion of nonbinary gender and sex identity. My writing often examines the nature of money and power in relation to gender. Who has it? Who wants it? How do we get it? These themes are topical now, but they are also ageless: the forever questions. In spite of all these larger social questions, STRUT comes back to a journey of personal empowerment and being able to take ownership of your power, money, and body regardless of what anyone else thinks.





MARGARET JUDSON

Margaret Judson was a series regular on HBO's THE NEWSROOM where she was hand-picked by Aaron Sorkin to leave cable news as a journalist and producer at MSNBC and move into the role of Tess Westin. She has also appeared on MODERN FAMILY, THE DEUCE, and played the lead in the supernatural thriller BORNLESS ONES, gaining praise from publications like the *LA Times* and *Bloody Disgusting* noting, "Margaret Judson overall proves to be quite capable of carrying a film on her own." Margaret was also a recipient of the 2017 Tribeca Film Festival Disruptive Innovation Awards. She is currently based in LA. www.margarejudsonnews.com



MANINI GUPTA

Manini Gupta's television credits include AWKWAFINA IS NORA FROM QUEENS, ALTERNATINO, a recurring role on YOU, BLUE BLOODS, LAW & ORDER: SVU, and the film LOITERING WITH INTENT. Theatre credits include the role of Trish in Taylor Mac's OKAY, Mindy Kaling's MATT & BEN, and the Off-Broadway run of ORPHANS AND OUTSIDERS. Voiceover and commercial credits include Oreo, Warner's, and ARKHAM 2017 Batman video game. She has an upcoming part in the feature film WAYS & MEANS, currently in production starring Patrick Dempsey.



CHRISTINA TOTH

Christina Toth has appeared regularly in the role of Annalisa on ORANGE IS THE NEW BLACK, as well as series regular roles on the popular web series ALL HAIL BETH and BUMBLD. She had guest starring roles on HBO'S BOARDWALK EMPIRE and the ID Channel's A CRIME TO REMEMBER. Her work in a revival production of THE WOOLGATHERER (LaTea Theatre) directed by Chazz Palminteri earned her a nomination for Best Actress at the Planet Connections Festivity Awards. She is currently in production for her first film as actor/writer, TALK TO ME IN SILENCE. www.christinatoth.com



MICHELLE CUTOLO

Director Bio

Michelle Cutolo is an LA-based director with an emphasis on clever, funny, and creative work. Her work includes INSOMNIA (Tribeca Creators Market 2019), I DIGRESS (Tribeca Creator's Market 2019), RIDING THE D WITH DR. SEEDS, THE MAIL LADY, and LILLY AND ANNE. She has also directed commercial spots for The Container Store, Buick, iSmart Alarm, and LensCrafters. Her music video work has been featured in Rolling Stone. She's acquired the experience to direct quality narratives, and name talent such as Evelina Barry, Ellie Kemper, and Amy Helm, among others.

www.michellecutolo.com

DIRECTOR'S STATEMENT

STRUT explores women who love what they do and are empowered by their bodies. Unlike the dark, morose takes on the sex industry that we've seen a lot in film and television, my team and I sought to look at things from a more lighthearted perspective, giving a voice to women who enjoy their time in a "taboo" occupation. As a comedy, our show dismantles the shame and ostracization that comes with the territory of being a sexually explorative woman. This is a show about breaking apart patriarchy and giving women a new image.

During the filming process, I had the amazing opportunity to work with four strong, independent characters and the talented actresses that played them. One of my favorite elements on set was watching Eddie's character evolve and grow. I believe that her evolution will inspire audience members to feel secure about themselves and not give in to normative ideas of beauty. The cherry on top was witnessing Eddie's dynamic reaction to someone calling her "gorgeous" and actually believing it. I hope that her reaction will be mirrored in all our female audience members.

**CARA YEATES FOR TRIGGER CREATIVE** Producer

Cara started working in theater touring four critically acclaimed one-woman shows across North America. She's worked on Film Society of Lincoln Center's NY Film Festival, MoMA Film and New Directors/New Films. As Partner at Trigger Creative she produced their first feature, THE 3 METAMORPHOSES.

Trigger Creative is boutique production company in New York/LA. They produce a wide range of content from corporate and commercial videos to narrative.

www.triggercr.com

**KIMBERLEY BROWNING** Consulting Producer

Founder and Festival Director Hollywood Shorts Filmfest (est. Oct 1998). Producer 2016 - 2021 HBO Access Diversity Program. Associate Short Film Programmer 2017 - 2021 Tribeca Film Festival. Associate Short Film Programmer 2012 - 2014 LA Film Festival. Associate Short Film Programmer 2014 FICG in LA (Guadalajara International Film Festival). Her company Griffith Place Films develops and produces original film, TV and digital content for new media, transmedia and multiplatform distribution and VOD.

www.blog.hollywoodshorts.com

**SETH HAGENSTEIN** Cinematographer

Seth is a New York-based Director, Writer, and DP. He went to NYU film school and was also one of the early adopters of that Red One Camera, and ever since then has fallen deeper down that rabbit hole as you can see by the "EQUIPMENT" tab on his website. Credits include COP SHOW, MATZA PIZZA, MY BROTHER, MY BROTHER, AND ME, LOWLIVES, RIDING THE D WITH DR. SEEDS, and I DIGRESS.

www.shagenstein.com

**ROMAN MOLINO DUNN** Original Score

Roman Molino Dunn is an award-winning composer, Billboard-charting music producer (a.k.a Electropoint), and co-owner of Mirrortone Studios in New York City. He has composed and produced music for advertising agencies and corporations, television commercials, TV shows, short films, feature films, radio, and internet campaigns. Credits include HURACAN, KID CORRESPONDENT, ALL HAIL BETH, THE CARD COUNTER (Paul Schrader/Martin Scorsese), and MA RAINEY'S BLACK BOTTOM. www.mirrortone.com

**BRETTE GOLDSTEIN** Casting Director

Backed with over 15 years of film and TV experience, Brette is a New York City-based casting director with a specialty in comedy and indie film. Her work includes projects for the following networks and production companies: Bravo, USA, VH1, Lifetime Network, Nickelodeon, PBS, TruTV, Original Media, and TV Land. Film and TV casting credits include DONNY!, SHARKNADO 2, I LOVE YOU...BUT I LIED, and THE PENDANT. www.brettgoldstein.com

**KERRY LACY** Production Design

Kerry Lacy is an artist, actor and filmmaker who has lived in both Los Angeles and New York City. She grew up studying theatre and martial arts before moving to the east coast to study at NYU Tisch and The New School. She is a proud member of The Filmshop and UCB veteran. Credits include THE ART OF HOSPITALITY, THE BIKE PARTY, THE WALK, VIOLA, PAIR OF NORMALS, and ROYALLY. www.kerrylacy.com

**JAKE LEMMEN** Editor

Jake is an editor and assistant editor based in New York with over eight years of experience in post-production. His work covers everything from narrative and documentary short films to television to feature films. Most recently, he was the associate editor on the feature film MAYDAY which premiered at the 2021 Sundance Film Festival. Other credits include MID-90s, READY PLAYER ONE, THE HALF OF IT, and COLLATERAL BEAUTY.

**LAURA GARCÍA RODRÍGUEZ** Graphic Design

Laura García Rodríguez is an interdisciplinary designer, model and actress based in New York City. She has an MS in Communications Design from Pratt Institute. As a designer she has work in advertising, branding, print and digital design for various clients in film, fashion, cosmetics, and technology including, M-A-C cosmetics, Versace, YSL, Pat McGrath, and Art Basel. Film and TV design credits include ALL HAIL BETH and STEP INTO MY OFFICE. www.lauragarcia.com















ADDITIONAL CAST

HATCH	Josh Bonzie
ODETTE	Darlene Hope
SPARKLE	Nathaniel Moore
LONG-HAIRED SEYMOUR	Teddy Mueller
GIORGIO	Gustavo Pace
JAXON	Brandon Shaw
BEAU	Nick Adamson
ROMEO	Raul Torres
LORENZO	Vladimir Zaiko
OFFICER KIRK WALKMAN	Daniel Keith
OFFICER LINDA BERRIOS	Kim Rios Lin
ILLANA	Olesya Senchenko
STRYKER	Travis Czap

CREW

EXECUTIVE PRODUCER	Misha Calvert	GAFFER	Adam Borchardt
EXECUTIVE PRODUCER	Revry Studios	PRODUCTION SOUND	Zach Bishop
EXECUTIVE PRODUCER	Damian Pelliccione P.G.A.	ADDITIONAL SOUND MIXING	Thomas Zaccheo
EXECUTIVE PRODUCER	LaShawn McGhee	ADDITIONAL SOUND MIXING	Thomas Wynn
EXECUTIVE PRODUCER	Christopher Rodriguez, Esq.	SCRIPT SUPERVISOR	Alexandra Galvis
EXECUTIVE PRODUCER	Alia J Daniels, Esq	ASSISTANT CAMERA	John Pope
ADDITIONAL CINEMATOGRAPHY BY	Ari Rothschild	1ST ASSISTANT CAMERA	Cory Maffucci
ASST. PRODUCTION DESIGNER	Cameron Perry	1ST ASSISTANT CAMERA	Vadim Goldenberg
COLORIST	Ari Rothschild	2ND ASSISTANT CAMERA	Logan Mitchell
COLORIST	David Green	2ND ASSISTANT CAMERA	Ace Bernard
COLORIST	Justin Ihara	2ND ASSISTANT CAMERA	James Drummond
SOUND DESIGNER	Grant Elder	GRIP	John Depinto
VISUAL EFFECTS BY	David Green	2ND GRIP	Ricardo Vaca
COSTUME DESIGNER	Izzy Fields	3RD GRIP	Austin LoCicero
ASSISTANT COSTUME DESIGNER	Nicole Pettis	4TH GRIP	Logan Mitchell
FIRST ASSISTANT DIRECTOR	Adrian Anaya	HEAD OF HAIR AND MAKEUP	Christina Lomauro
UNIT PRODUCTION MANAGER	T Zhang	HAIR AND MAKEUP ASSISTANT	Allyson Wisel