
SXSW
FILM & TV FESTIVAL 2025
WINNER
NARRATIVE FEATURE
SPECIAL JURY AWARD FOR
A MULTI-HYPHENATE
Fucktoys
a film by Annapurna Sriram
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Updated April 3, 2026





Join AP on a bubblegum grindhouse adventure through sunny and romantic Trashtown, USA. In this raucous odyssey across a dreamy landscape of smut, filth and psychics, a wanton minx quests hard to make $1000, find love, and lift a curse.

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Fucktoys

a film by Annapurna Sriram

106 Minutes, USA, English, Color

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Synopsis

A lush 16mm fever dream that reimagines *The Fool's Journey* of the Major Arcana of the Tarot through the story of AP—a rosy young woman seeking salvation from a curse. She is promised by not just one—but multiple psychics—that it can be lifted for a cool $1000, and a simple teeny tiny sacrifice of a baby lamb. So she makes money the only way she knows how: scootering her way deeper into the night, and into the uncouth underbelly of Trashtown. In this irreverent and sexy dark comedy, AP collides with a series of larger-than-life characters and absurd situations, each more unhinged than the last, as she winds her way towards the inevitable. *Fucktoys* is a campy romp that explores the intersection of intimacy, exploitation, and class in a pre-millennium alternate universe; a rich collage of humid industrial landscapes and pastel cotton candy skies.





Cast

Annapurna Sriram, Sadie Scott, Damian Young, Brandon Flynn, Big Freedia, François Arnaud, Lorrie Odom, Jowin Batoon, Tamika Lawrence, Arianna Ortiz, Dan A.R. Kelly, Casey Mills, Tone Tank, Ellen Harvey, Don Stephenson, Marcus Anderson, Audrey Medrano, Nikki Dixon, Creek Wilson, Stevie Lynn Cavalier, Leila Hope, Olivia Troy, Tam Taylor, Matt Owens, Roberto Caraccioli, Todd D'amour, Denton Hatcher

Crew

Writer / Director:	Annapurna Sriram
Executive Producers:	Annapurna Sriram, Timothy Petryni, Kurt Ravenwood, Lizzie Goodman, Jean Louis Droulers
Co-Executive Producers:	Heather Buckley, Alex Hidalgo, Sarah Wielusz
Producer:	Timothy Petryni
Cinematographer:	Cory Fraiman-Lott
Editor:	Lilly Wild, Grason Caldwell
Production Designer:	Nichole McMinn
Sound Designer:	Nathan Ruyle
Original Music:	Jake Orrall
Casting Directors:	Erica A. Hart, CSA, Kate Geller, CSA

A Conversation with Annapurna Sriram

Writer / Director

Why did you choose the title "Fucktoys"?

The title was originally a kind of joke, a purposeful twist on the term and on the common phrase "fuckboy." I felt like I was often on the other end of the "fuckboys," and wanted to create a satirical and campy nod to that circumstance. I felt like American filmmaking was trending toward increasingly safe and sanitized storytelling, and I wanted to find a title that was not only funny, but also unapologetic and bold. During the years I was searching for my producer, I was told by numerous people, both in and outside of the industry, that I had to change the title. I was also told that I was not experienced enough to direct a movie, or that I shouldn't shoot on film. That I couldn't have a script with this much sexual intimacy, or that I was not the right "pedigree" for their high net worth investors and silent partners. I was rarely taken seriously by men in the industry. They would invite me to meetings that were a ruse to schedule a date at a bar, or I would receive unwelcome physical advances from financiers promising me money. I was regularly fetishized or dismissed by the very people I was seeking advice, support, or collaboration from.

Is this double standard not obvious? Men in film are free to explore sexually explicit and fetishistic narratives, but for women these themes are tacitly forbidden. While cis male writers and directors are celebrated for pushing boundaries in storytelling, or for examining the sexuality of themselves and their counterparts, finding the financing and support for women to do the same is nearly impossible. The amount of condescension I faced as an independent filmmaker was frustrating to say the least. The more I was told "no," the more I felt inspired and emboldened to make my film exactly the way I envisioned it. That's how the title formally evolved from just an in-your-face gag, into a symbolic act of rebellion against the implicit "rules" of making art and the industry norms of what I, as a woman, am "allowed" to do.

So what was I to do with such an active awareness of these biases? *Fucktoys*. Not as degradation to a mere sex object, but as a term of endearment. *Fucktoys*—a powerplay, an embrace of human sexuality and play, a space hijacking, a punk femme mantra of reclamation. I have learned to embrace my sentimentality, my sexuality, and my vision without backing down because I've been told ad nauseam that I'm not



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allowed to. I can be bold in my decision-making because I understand the structures I work in and the knee-jerk censorship so many feel compelled to use to restrain and condition women, especially queer women and women of color. I became confident in my own duality both as the *slut* and as a *sentimental*, both the *Fool* and the serious film *director*. Confident that all aspects of myself can exist and be true and positive all at once. How rare is it that women and queer storytellers are given full permission to express and explore their experiences? We are punished or imprisoned in a pattern of narratives devoid of nuance, with only the bleak promise that it is through these molds that one can experience industry-sanctioned commercial success and mainstream appeal. I reject these molds. I, too, have the right to sex. Coming from a place of fear had dissuaded me, demoralized me, and censored my ethos. At what point do we need to take the risk to evolve the culture of American filmmaking beyond a fear of these taboos? To push boundaries despite the opposing social or commercial pressures?

Calling this movie *Fucktoys* is a farce, a tragedy, and a no-fucks-given act of empowerment. It's a warning shot in the battle against the ingrained bias that attempts to control and censor women, femme, and queer storytellers. I think to call a movie *Fucktoys* is to stand tall without apology or permission. So with *Fucktoys*, what I am saying now is, "this is the title of the film and I'm not going to change just because you tell me I have to."

What gave you the idea to write this script and what was your writing process?

I wrote *Fucktoys* in the spring of 2017, after a sequence of strange events. Some of the initial impetus came from years of struggling as a conservatory-trained actor in New York. I myself was waiting for the opportunity to play the sentimental slut in a campy cult film—something I had always dreamed of, but that role never arrived. As a mixed race actor, it was difficult for me to carve out a career beyond the trending racial stereotypes and tropes that were pervasive in film and television at the time. I realized, in order for me to explore this role I was so drawn to, I was going to have to create the opportunity instead of waiting for someone else to do it. The film was initially supposed to just be a vehicle for myself-and other undervalued actors like me—to play fun characters who did not rely on identity as their primary calling card. Especially if that calling card causes a character to become reductive when portraying the very marginalized community it is intended to empower.

The full narrative for the film came into focus after a harrowing call I had with a psychic, who told me I needed to dump my boyfriend to cure a chronic physical illness. She warned me if I did not dump my boyfriend I would only get more sick and I would not have the career I was meant to always have. So I dumped him. Immediately after I broke things off, I felt *insane* and embarrassingly gullible. Who does that? Who dumps their boyfriend because a psychic tells them to?? Apparently me!

Calling this movie *Fucktoys* is a farce, a tragedy, and a no-fucks-given act of empowerment.

Soon after, in the throes of heartbreak, I began writing this script. At the time, I saw myself inside this tragic fool archetype: naive, gullible, desperate for love, but ever hopeful nonetheless. I crafted scenes inspired by my own life experiences with men, clients, and psychics. However, I did not want the narrative to live in the mundanity of my actual reality, so I framed the story in a heightened universe that was theatrical and imaginative, hoping to create a sandbox for myself and my collaborators to play in. I wanted this world



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to be vast and infinite, and to include as many actors and artists as I could feasibly gather together. I was heavily influenced by films like *Nights of Cabiria, Nowhere, Scarlet Diva, Pee-wee's Big Adventure, Crimes of Passion, Diva, Something Wild, Brazil, After Hours,* and *Sweet Charity*. I was yearning for films that were dazzling adventures—entertaining, absurd, and cinematic, all at once.

After I completed the script, I spent a few years workshopping the drafts, conducting table reads and conferencing with mentors, talking through dramaturgy with my former conservatory director at Mason Gross (School of the Arts). Listening to the script repeatedly read aloud at those table reads, I was able to work with actors and plow beat by beat through the narrative, forcing myself to justify or explore each moment. It was a grueling two year process that enabled me to refine and shape the script down to less than 90 pages.

What inspired the character Danni and what drew you to Sadie Scott for the role?

Danni was originally written to be a punk shithead, cis boy fuck-up type, remiscent of Gary Oldman in *Meantime* or Joaquin Pheonix in *To Die For*. As we worked through initially casting the part with male-identifying actors, I realized that there was an element of the character that was still missing. The ways in which the character was inherently unseen and misunderstood, and their relationships in the film felt more indicative of a femme or non-binary character than the scripted version. I asked my casting director to find someone who embodied that same energy and spirit but to open it up to femme and non-binary actors instead.

I had previously met Sadie Scott after seeing them perform in a play at the New Group in New York, and knew how talented they were as an actor. During our second round of casting they reached out to me directly about how connected they felt to those same various aspects of the part. In their auditions and callbacks it was clear they had both the innocence and openness that pulled at your heart, as well as the frenetic, raw, intensity of the original character. The combination seemed perfect. It was important for me that the character felt authentic and whole to Sadie, so I was excited for their ideas on how to incorporate their experiences around identity into the vision of Danni. Their resultant portrayal of the character was uniquely multifaceted in a way I'd never fully seen before in any film or television show. A character that gets to be lover, fighter, friend, kind, and lamb all at once.

How did you decide to direct the film and what was your process?

In the spring of 2019, I met François Arnaud and Timothy Petryni while acting in a short film directed by my close friend and collaborator Emma Kanter. I had been searching for a producer and financing for over a year, so my strategy at the time was to just proselytize the script wherever I could and to whoever I could get to take me seriously. François read it during the shoot, and at the wrap party we convinced Tim to take the risk diving into producing the movie. With the level of intoxication at the party in my favor, I got Tim and François to vow to make the film with me. I used that moment of brave sincerity to my advantage and held them both to their word from that point onward.







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After a few early meetings, Tim and François began to strongly encourage me to direct the film myself. I was initially hesitant because I did not go to a film school program for directing, in fact, I'd barely made it out of high school at all, and was very much suffering from an outsized imposter syndrome. Tim and François nonetheless persistently supported and pushed me to take the reins.

That summer, Tim and I scouted for the world of the movie from Nashville to Miami, refining its aesthetics and dreaming up how best to bring the enchanting landscape of Trashtown to life. My Tennessee roots drew me to humid, neglected Americana towns—pastoral green pastures paired with industrial decay, set against a backdrop of smokestacks and oil refineries. On this impromptu road trip, we had ample time to talk, download, and brainstorm every aspect of the script and film. We stopped in Cassadaga to indulge in psychic reading "research," and ultimately developed a shorthand as director and producer.

When the Covid-19 lockdown descended upon us, we persevered in the pursuit to make the film as best we could. We were determined to still make this film. The forced pause gave us an unusual block of time to fully absorb reference films and prep our production plan. I enlisted my cinematographer Cory Fraiman-Lott, Tim, and our creative EP Jean Louis Droulers, to spend ten days together in a house in Vermont, where we shot-listed, photoboarded, and previz-ed the entire film on a camcorder and iPhone. The exercise was like a "dress rehearsal," enabling me and Cory to work out any kinks so we could later make the most of valuable time on set. I walked through and visualized the entire film *behind* the camera during that test run, so later I would know exactly how each scene could be built, or rebuilt, when I would be directing and acting simultaneously. It allowed the four of us to visualize and digest every shot of the film before even starting day one of pre-production. Months later I printed out those photoboards and built collages of each scene by mixing together reference images with the storyboard stills to further envision the look of each location, character, or scene.

It was around this time that I became familiar with "The Fool's Journey" from the Major Arcana of the Tarot. The symbolic meaning of each card seemingly mapped to the script almost perfectly. Each character, location, or hero prop

eerily fit together. During pre-production I decided to draw on the Tarot as my primary touchstone for the color palette, iconography, symbolism, and structure within the design of the film. I built production design, prop/set dec, and costume design boards intrinsically linking the visual language of the script and that newfound inspiration. I felt that adopting "The Fool's Journey" grounded the film into a cohesive vision and universal tradition. Each card provided a structural guide post along the path of the story.

As a debut film director, it felt important to ensure the film was imbued with my own distinct and original cinematic style. One that was playful and singular. And also so that any underlying philosophical or political themes would plainly just exist, innately, through the narrative of the film and its characters. My hope is that *Fucktoys* first and foremost is a sexy, campy, raucous, fun movie—but heartfelt and endearing to its audience nonetheless. If it could be categorized as a sexploitation film, then it is one where—in keeping with the true spirit of camp—any discernible criticism inevitably succumbs to the absurdity of the narrative of the film itself.

What was production like?

By early 2021, we settled on shooting in Louisiana, which had all the textures of the South I was drawn to, plus numerous cinematic locations that were a perfect fit for the film. Production was originally set for fall 2021, but Hurricane Ida had different plans. We were forced to push principal photography to start in January of 2022 in order to align the availability of as many of our cast as possible.

Even then, principal photography came with its own set of new challenges. We had to navigate the chaos of Carnival and Mardi Gras, the massive Omicron Covid spike, and a dwindling budget as a result. The joke I shared with Tim was that we were experiencing our own curse and we had to buckle up and make it through the shoot and figure out how we could lift it no matter how heavy the workload.



My hope is that *Fucktoys* first and foremost is a sexy, campy, raucous, fun movie—but heartfelt and endearing to its audience nonetheless.



Eventually the litany of external pressures forced us to schedule additional units in the Spring and Summer in order to complete the picture and capture the film's warm, lush, and sweltering exteriors. Those units were wild and energetic shoot days. Filming on a raft floating in the middle of a swamp while shuttling back and forth by mudboat, or securing a moped to a process trailer and driving through the night to get those dreamy halide refinery shots. Or affectionately finding local baby goats to frolic in a field in 90+ degree weather. By the fall of 2022, three (and a half) units later, we finally wrapped principal photography. We were exhausted, broke, and completely fried from a long year in Louisiana.

My personal silver lining was that at one location I found a stray puppy who had survived the hurricane, who I rescued and named Post-Production. So all in all, at the end of the trying shoot, I got to leave Louisiana with the best dog, and a beautiful 16mm movie.

After production, we spent time raising additional funds for post-production, while finding the right editor to bring everything together. When I met Lilly Wild, I knew I had found the film's final "spiritual warrior." Working with Lilly was like landing on a soft pillow after a harrowing journey through the jungle of no-compromise indie filmmaking. She took great care of the movie, and poured her heart into every edit. She effortlessly understood my vision and from the moment we started working together we agreed that we were making the same movie. It took great pain to craft a tone able to straddle the campy absurdism, while remaining grounded and sincere. I felt like Lilly was the long lost missing piece of our core creative team, and her contribution to the film was vital to finding its final form. We routinely realigned ourselves to prevent the edit process from becoming too rushed. Conducting near weekly rough cut screenings to help us gauge reaction and calibrate the tone and emotional arches over the course of months. By the spring of 2024, we finally felt confident locking the picture to move into finishing.



What does the "curse" mean to you?

I began writing *Fucktoys* in the wake of a series of difficult and bewildering experiences—heartbreak, career disappointments, and ominous predictions from psychics. I felt hopeless, like a failure, a sentiment many in my generation share. No matter how much I poured into my art, my career never seemed to amount to what I had envisioned. Like so many young artists, I found myself torn between clinging to my deep creative ambitions, and surrendering to an endless cycle of side hustles to survive. Over time I began to realize that the obstacles I faced weren't so much a reflection of my own shortcomings, but rather a symptom of the greater austerity our generation has been forced to navigate.

That realization became the foundation of *Fucktoys*. In order to succeed in the many facets of my life, I had to become mutable, performative, fetishized, and endlessly resilient. I wanted to find a way to show audiences what those experiences *felt* like, and the various imaginative roleplay required to persist in such environments. This story portrays a young woman "cursed" in her life and beset on all sides by the perils of an absurdly transactional world. She is forced to search for meaning and happiness amid relentless exploitation and labor, which is seemingly inescapable. In other words, her affliction is simply the struggle of any woman or femme-identifying person attempting to survive the necropolitics of our modern dystopian age.

A Conversation with Lilly Wild

Editor

By the time *Fucktoys* made its way to me, the movie had already been shot, and I wanted to work on it so badly, I felt it physically. As in, my stomach literally hurt. So rarely do you come across a first time filmmaker with such a strong point of view throughout every element of the filmmaking process: the exquisitely cinematic visual style, the intentionally fluid tone and the deeply humanistic core meaning were all fully formed. The movie immediately resonated with me.

As Annapurna and I began our work to shape the movie, our main explorations were two-fold—First, we really wanted to keep the film free enough to fully indulge in its smorgasbord of cinematic styles—homages to the kinds of movies we both deeply love. Each new set piece dictated new editing rules and we needed to be able to calibrate a tone that would accommodate them all.

Second, in order to unify all these disparate styles, we also needed to make sure the characters were emotionally grounded and relevant to a modern audience. We chose to do this through constantly seeking authenticity in the character's emotions, in contrast to the camp and heightened settings. Keeping track of our characters' authentic feelings also allowed us to connect with the deeper meanings of the story—ultimately, the subtext in how AP's journey relates to our modern world was why I felt the story was an important one to tell.

These days, we are all constantly inundated with "prophets" who tell us that there is something very wrong with us, and that they alone know exactly how to fix us. For a price, of course. Just like in Trashtown, we are also living in the detritus of late-stage capitalism, where we are relegated to believing that there are miracle solutions for problems we did not create. In this dissonant, irreverent reality, it becomes almost impossible to distinguish whether or not we are actually cursed, or merely the products of self-fulfilling prophecies—if we truly believe we've been cursed, whether or not we actually are, will we not just make it manifest in our own bodies regardless? A kind of anti-placebo? How can we avoid making extremely dangerous decisions when we feel we are in actual danger, even if only in our own minds? And in this way, what is the difference between a "real" curse and a self-imposed one? And who do we leave behind when caught up in this cycle? As AP contends with the extreme consequences of uninterrogated belief in a world set to profit off of you, we hope the audience feels invited to engage with these questions, while also still being able to enjoy the ride.

Annapurna and I delved as deep as we could into this subtle balancing act—keeping the world of Trashtown free and weird and playful, and hearkening back to grand cinematic genres of the past, while also allowing the characters to act with modern emotional authenticity within it—certainly heightened, but with a sincerity and earnestness anyone can, and ideally will, empathize with.



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Cory Fraiman-Lott –Visualizing *Fucktoys*

Cinematographer

Annapurna first sent me this script back in 2019, and I was immediately pulled into her dystopian grindhouse vision, a pre-millennium alternate universe known as Trashtown. In line with the cult films of John Waters and Gregg Araki, we wanted a rich, pulpy texture but within the limitations of a small budget and tight schedule. 16mm was the perfect format to shoot efficiently with minimal crew while rendering luscious, immersive visuals. It was also important to make sure AP's journey felt epic and cinematic, and in the spirit of some of our New Hollywood references we wanted to shoot a wider aspect ratio, 2:40:1 scope. Once we found the Hawk V-Lite 16 anamorphics, it not only offered that vast field of view, it also elevated our format to something really sharp and beautiful.

The Cast

Annapurna Sriram
“AP”

Writer / Director

Annapurna Sriram grew up in Nashville, Tennessee and a lot of her early artistic influences were informed by the unchaperoned movie rentals she found at the local public library. Despite awful grades and being sent away to reform school for bad girls, Annapurna received a BFA in Acting from Rutgers’ Mason Gross School of the Arts. Annapurna spent many years working in New York both on stage and in television and film. Her most cherished previous work includes Jesse Eisenberg’s *The Spoils*, Wallace Shawn’s *Evening at the Talkhouse*, the television shows *I Think You Should Leave* and *Billions* and the feature film *Feral*. *Fucktoys* is her directorial debut.



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Sadie Scott

"Danni"

Sadie Scott stars in a co-lead role in the indie feature *Fucktoys*, which will make its world premiere at SXSW. They co-star in the award winning short film *Are You Scared To Be Yourself Because You Think You Might Fail?* which premiered at TIFF last fall, winning the award for Best Canadian Short Film, screened at the 2025 Sundance Film Festival and won best Queer short at Clermont-Ferrand.

Sadie will next be seen in both Luca Guadagnino's upcoming new feature *After The Hunt* and Michael Showalter's film *Oh. What. Fun.* They previously appeared in a standout role in Showalter's film *Spoiler Alert*. Sadie has starred in numerous independent films and recurred on the Starz series *Sweetbitter*. They star in the short film *Valentine*, which premiered at Tribeca in 2022 as part of the LGBTQ+ initiative in storytelling.

On stage in New York, Sadie received rave reviews as the lead in the Atlantic Theater Off-Broadway production of *Sunday* and the New Group's Off-Broadway production of *Downtown Race Riot*, opposite Chloe Sevigny.

Sadie identifies as trans/non-binary.



BTS photo

François Arnaud
"The Mechanic"

François grew up in Montreal, Canada and got his film education working as a clerk at an arthouse video store (remember those?) before graduating from the National Conservatory for Dramatic Arts. He got his start with Xavier Dolan's *I Killed My Mother* and his first big lead on TV opposite Jeremy Irons in the Neil Jordan series *The Borgias*. He has starred in series *Surface*, *Midnight, Texas*, *Yellowjackets* and films *Permission*, *Marlowe*, James Sweeney's Sundance winner *Twinless* and horror indie *Mom*. His forever love is the wild and unpredictable world of indie movies.

Damian Young
"Robert"

Damian Young's prolific career encompasses over 100 credited roles in feature films, network television, and theater. His early work in the films of Hal Hartley (*Amateur, Simple Men, No Such Thing*) and the early Nickelodeon cult classic show *The Adventures of Pete and Pete* are still recognized in culture today. Television credits include recurring or series regular roles on popular and Emmy-award winning shows including: *Ozark, The Comeback, House of Cards, Damages, Guerra de Vecinos, The Good Wife, The Blacklist, It's Always Sunny in Philadelphia, Californication,* and the *Law & Order* universe. His feature film roles include *Birdman, Ocean's 8, The Greatest Showman,* and *Wonderstruck*. He has performed on Broadway in *Sacrilege* with Ellen Burstyn, *All My Sons* with Dianne Wiest & John Lithgow, and Off-Broadway at Playwrights Horizons, Atlantic Theater Company, The Vineyard, Soho Rep, and the Cucaracha Theater Company. Damian is also a proud member of The Actors Center.

Brandon Flynn
"James Francone"

On the feature front, Flynn will next be seen in Craig Johnson's horror-comedy *The Parenting* with Brian Cox, Lisa Kudrow, Parker Posey, Edie Falco, and Dean Norris which is set to premiere on Max on March 13th; football drama *The Senior* opposite Michael Chiklis, due for a release in Spring 2025. Previous television credits include Apple TV+ true-crime series *Manhunt*; Ryan Murphy's acclaimed series *Ratched* for Netflix, opposite Sarah Paulson and Sharon Stone; the third installment of HBO's award-winning series *True Detective*, opposite Mahershala Ali, from creator Nic Pizzolatto; and Netflix's young adult phenomenon series *13 Reasons Why*. On stage, he recently starred in off-Broadway play *Kowalski,* playing legendary actor Marlon Brando in the imagining of how Tennessee Williams (Robin Lord Taylor) and Brando met ahead of masterpiece, *A Streetcar Named Desire*.

Big Freedia
“Tarot Psychic”

Known as the larger-than-life ambassador of New Orleans Bounce music, Big Freedia is a nationally recognized hip-hop artist, TV personality and cultural influencer. Most recently she made headline news for her feature on Beyoncé’s Grammy-Award winning single, “*Break My Soul*,” released in 2022.

Big Freedia’s ascension in the music industry was chronicled over six seasons in the highly rated reality show, ‘*Big Freedia Bounces Back*’ from 2011-2016 on Fuse TV. A brand new series, ‘*Big Freedia Means Business*,’ chronicling Freedia’s triumphs in music, business and life debuted June 7 on Fuse TV.

Big Freedia is known for her infectious energy and personality. In 2019, she was the official host for the Met Gala IG Live Stream Red Carpet event and a host of 2021’s Dick Clark’s Rockin’ New Year’s Eve TV celebration. Known by her fans as the “Queen Diva,” Big Freedia is a loud and proud advocate for racial and gender equality and LGBTQ+ rights.

In 2021, Big Freedia was honored as one of Ebony’s Power 100 and she has appeared on *Access Hollywood*, *Entertainment Tonight*, *NPR*, *The Breakfast Club*, *The Problem with Jon Stewart*, *The Late Show with Stephen Colbert*, *Jimmy Kimmel Live!*, and *The Real*. Her critically acclaimed 2015 memoir, *God Save the Queen Diva* (Gallery Books/Simon & Schuster) was released in paperback in 2020.



Tamika Lawrence
"Dion"

Tamika Lawrence began her acting career in the Tony-award winning Broadway musical *The Book Of Mormon*, and has gone on to contribute her many talents to NYC network TV motherships like *Law & Order* and *Blue Bloods*, comedies like Tracy Morgan's *The Last O.G.*, and powerful indies like the Netflix feature film *White Girl*. This fall Tamika can be seen back on the boards in the Broadway revival of *Caroline, Or Change*.

Lorrie Odom
"High Priestess Psychic"

Lorrie Odom is a prolific actress known for her work on beloved and critically-acclaimed shows including *Veep, Girls, Gotham*, and *Mr. Robot*, as well as behemoth procedurals like *Law & Order, Scandal, The Blacklist* and *Homeland*. She has also of course graced the silver screen in notable features like the Tribeca Film Festival-favorite *Buffaloed* with Zoey Deutch, and blockbusters like *Isn't It Romantic* with Rebel Wilson.

Tone Tank
"Conrad"

Brooklyn born rapper, actor, and artist Tone Tank is most known for his memorable appearances in the feature films *Lost Holiday, The Birthday Cake*, Shaka King's *Newlyweds*, and *Judas And The Black Messiah*. He plays raw, organic, edgy characters with supreme nuance and ease. Tone's artwork—iconic graf and parodic sculpture in abandoned call boxes—is also notorious throughout the New York City street scene.

Jowin Batoon
"Neon Psychic"

The affable, multi-talented, and prodigious Jowin Batoon has kicked ass in many a network TV series including Netflix' *Iron Fist* and *Master Of None*, CBS' *NCIS: New Orleans*, and NBC's *Law & Order: SVU*, and the HBOMAX series *That Damn Michael Che*. Jowin brings to her role as the Neon Psychic an effortless satire that perfectly underscores the character's dig at millennial influencer culture.

The Filmmakers

Annapurna Sriram

Writer / Director

Annapurna Sriram is an emerging horse girl from Nashville, TN. She holds a BFA in Acting from Rutgers' Mason Gross. Her most cherished previous work includes Jesse Eisenberg's *The Spoils*, Wallace Shawn's *Evening at the Talkhouse*, and the feature film *Feral*. She is an aficionado of fetish, fantasy, and foreplay. *Fucktoys* is her directorial debut.

Timothy Petryni

Executive Producer / Producer

Timothy Petryni has worked on countless major motion pictures, network television shows, music videos, and digital video content in New York and Los Angeles. He is the lead producer of *Fucktoys*, primarily responsible for the development, financing, production, and distribution of the project.

Lizzie Goodman

Executive Producer

Lizzie has produced for some of the biggest brands, music labels, and advertising agencies in the world. As a Head of Production she has managed directors on dozens of commercial and music projects for numerous clients including Charlie XCX, A$AP Rocky, Mark Ronson, Reebok, Unilever, MTV, and Coca-Cola.

Jean Louis Droulers

Executive Producer

Jean Louis Droulers, an actor, editor and director, is known for *NOiSE* (2022), *Searching for the None* (2019) and *Census* (2016).

Heather Buckley

Co-Executive Producer

Raised on genre and punk since the age of 13, Heather Buckley has always been fascinated by extreme art cinema, monster movies and apocalyptic culture. As a Producer—her feature films include *The Ranger* (2018), *Blood & Flesh: The Reel Life & Ghastly Death of Al Adamson* (2019), and *The Sacrifice Game* (2023), with *Riding Shotgun* (2024) in post. Buckley has also produced well as over 300 documentary special features for Kino Lorber, Lionsgate, Severin Films, Arrow Films and Shout Factory. She now works under the banner, Black Mansion. The company has feature and television projects in various stages of development and packaging. Black Mansion's slate has attracted high profile partners and is exemplary of her attraction to unique stories with strong, detailed visual aesthetics and a clear position in the marketplace.

Sarah Wielusz

Co-Executive Producer

Sarah is a creative director and producer with over 20 years of experience in advertising and entertainment. She has collaborated with many of the industry's top writers, producers, and directors to sell IP to major networks, including Netflix, Amazon Prime, Peacock, Hulu, and Apple TV+. Her expertise also extends to marketing for popular series such as SyFy's *Wynonna Earp* and Netflix's *Locke & Key*.

Alex Hidalgo

Co-Executive Producer

Alex Hidalgo is a producer originally from Chicago, where he spent the first decade of his career as EP of two production companies before moving to LA in 2016. Notable work includes branded entertainment, commercials and music videos for global clients and brands including: Netflix, Peacock, Atlantic Records, Apple, Nike, Intel, Wrangler and a viral smash hit music video for Lil' Jon and Kool-Aid. Alex's work focuses on creating supportive environments for creative teams, artists and filmmakers—whereby emerging talent and fresh ideas can thrive in a notoriously narrow industry.

Cory Fraiman-Lott

Director of Photography

Cory Fraiman-Lott (he/him), cinematographer born in the Virginia Piedmont and graduate of NYU's Tisch. Some notable projects include his debut feature *How To Tell You're A Douchebag* (dir. Tahir Jetter, Sundance 2016) and the Emmy-nominated documentary *Fyre: The Greatest Party That Never Happened* (dir. Chris Smith, Netflix 2019). Most recently, Cory contributed the NY photography, alongside Polish DoP Michal Dymek, to Jesse Eisenberg's latest directorial effort *A Real Pain* starring Kieran Culkin, it premiered at Sundance 2024 and received Golden Globe and Oscar nominations.

Lilly Wild

Editor

Lilly Wild is known for *Five Feet Apart* (2019), *Alex & Jaime* (2017) and *Nightflyers* (2018).

Nichole McMinn

Production Designer

Nichole McMinn is a New York based art director and production designer from Morristown, Tennessee. She worked professionally as an art director, and designer in New York for over 6 years on many critically acclaimed and award winning feature films, the most recent being Raven Jackson's *All Dirt Roads Taste of Salt*, produced by A24 and Barry Jenkins' *Pastel*.

Nathan Ruyle

Sound Designer

Nathan Ruyle is a Sound Designer, Supervising Sound editor, and Re-recording mixer. Nathan has designed and mixed nearly 100 feature films which have premiered at every major festival in the world, including films shortlisted for the Academy Award (*United Skates*, HBO) in 2019 and the nominated for an Emmy (*Every Act of Life*, PBS) in 2020 and multiple awards from Sundance, Cannes and SXSW. Nathan's company, This is Sound Design, recently opened a new post sound facility in Burbank, CA with three mix stages and ADR/ Foley recording studios.

Jake Orrall

Original Music

Hailing from Nashville, Tennessee, Jake is best known as one half of the American two-piece rock band JEFF the Brotherhood. The band released five original LPs, assorted singles, and splits with various artists including Ty Segall, Best Coast, and Screaming Females. He has toured extensively across the United States and internationally. *Fucktoys* is his first original score for a feature film.

Erica A. Hart, CSA

Casting Director

Erica A. Hart is from Washington, DC and studied film and TV at NYU's Tisch School of the Arts. She started off at ABC and then moved to independent casting. Selected Credits: *We Strangers* (SXSW), *Veo Veo A Family* (Tribeca), *The Surrogate* (SXSW), *Lapsis* (SXSW), *Cupids* (Tribeca), *Let Me Go The Right Way* (Tribeca), *Natives* (SXSW), *Black Mirror* (S6 Us Casting), *A Black Lady Sketch Show* (S4), *That Damn Michael Che*, *Bust Down*, *The Girls On The Bus*, *The Equalizer* (S4+S5),*Survival Of The Thickest* (S2), *Fight For You* (H.E.R.) and *Get Some* (Ghosted-SXSW). Broadway: *Chicken & Biscuits*, *Pass Over*, *Death Of A Salesman*, *Jaja's African Hair Braiding*. Erica is an Artios award winner, on the Board of CSA, a member of the TV Academy and an educator at different colleges and universities.

Kate Geller, CSA

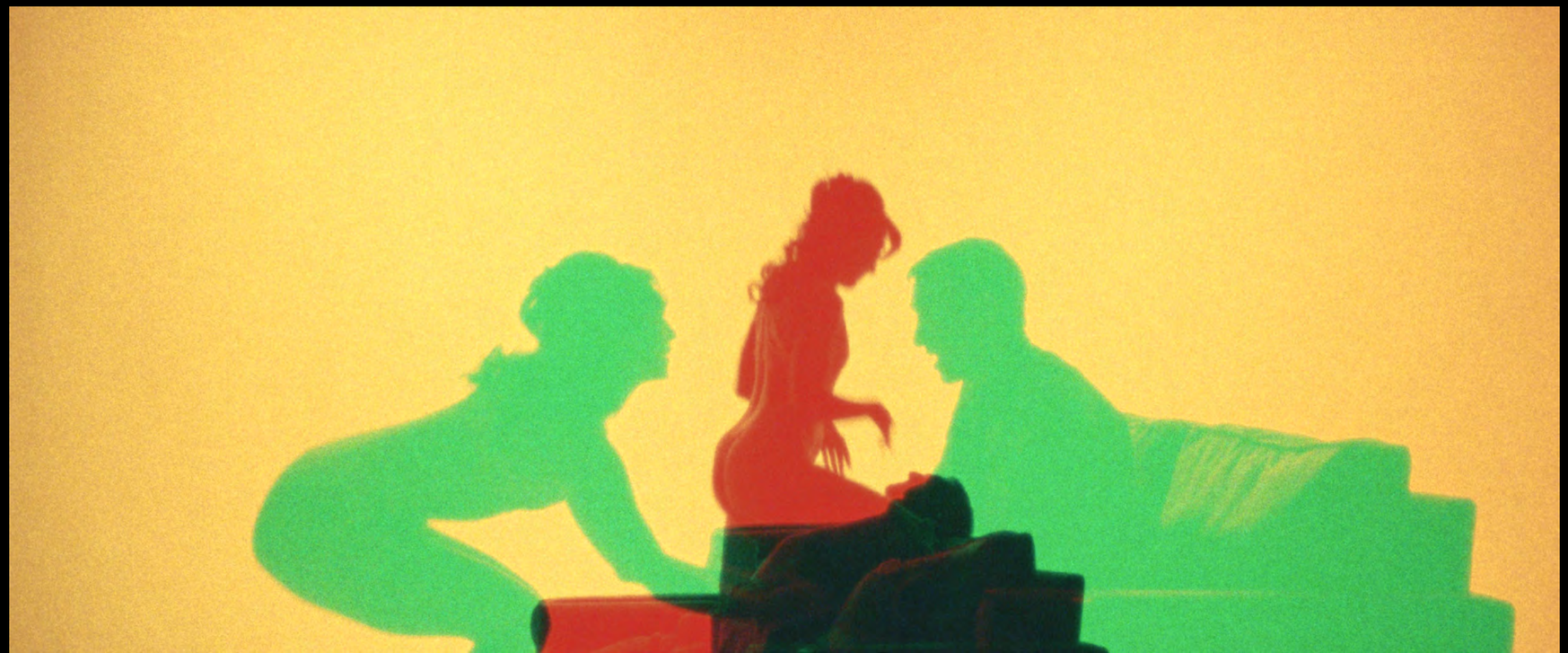
Casting Director

Kate Geller is an NY-based casting director specializing in independent feature film. Select credits include: *Bob Trevino Likes It* (SXSW '24 Narrative & Audience Award winner), *Omni Loop* (w/ Mary-Louise Parker & Ayo Edibiri, SXSW '24), *Cold Wallet* (SXSW '24), *The Good Half* (w/ Nick Jonas, Tribeca '23), *Cora Bora* (SXSW '23), *Don't Think Twice* (SXSW '16), *Molli & Max* (SXSW '23), *Somewhere Quiet* (Tribeca '23), *Drugstore June* (Utopia), *The Secret Art Of Human Flight* (Tribeca '23), *Shiva Baby* (SXSW '20, Artios Award for Casting, Indie Spirit Award). Upcoming releases and projects include: *The Front Room* (co-cast with Taylor Williams for A24), *The End* (w/ Tim Blake Nelson), *Rise And Shine*, *Barron's Cove* (w/ Garrett Hedlund), *Wilder Than Her* (w/ Sunita Mani & Danny Deferrari) and many more films.

Film Stills

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