

A24

Sorry, Baby

PRESS NOTES

Synopsis ₄

Production Notes ₆

The Cast ₁₄

The Crew ₁₉

Credits ₂₄

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104 minutes

R

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English

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Synopsis

Synopsis

Something bad happened to Agnes. But life goes on - for everyone around her, at least.

Production Notes

Sorry, Baby is a tale of quietly powerful triumph, of seizing back your footing after the ground is yanked out from under you. This unabashedly frank portrait of how a person learns to live with a thing that you can't actually get over is also often surprisingly, transcendently funny. That's because writer, director, and star Eva Victor—in an auspicious triple-threat debut that heralds the arrival of a new voice as sharp as it is exquisitely tender—upends the way we usually tell stories of traumatic events.

Produced by Barry Jenkins, Adele Romanski, and Mark Ceryak of *Pastel* (*Moonlight*, *Aftersun*) and the winner of the Waldo Salt Screenwriting Award at the 2025 Sundance Film Festival, Victor's feature debut marks the arrival of a bold and unforgettable new voice.

As the smart, sensitive, and witty Agnes, a young professor in a picturesque, overcast New England town where she was also once a grad student, Victor lays bare a side of human life that frequently goes unseen: the bold inner act of mending oneself. With her friends slipping away into faraway lives, Agnes opts to stay put in the college town where she was at the top of her class — and found herself hitting rock bottom after a shocking betrayal.

Eschewing the formula of grim procedurals and postmortems about violence, *Sorry, Baby* has the underpinnings of a vibrant comedy-drama, journeying through the absurdities, pleasures, confusions, and possibilities of a young woman's just-starting life, without steering away from the trauma that shapes it.

An Unlikely Journey

Victor (who uses they/she pronouns) never imagined writing, directing and starring in their own film. That journey began in the early days of the pandemic. Holed up during the lockdowns, Victor developed an all-consuming movie addiction that provided an enlivening escape. She embarked on a cinematic

education that was self-guided and expansive, bingeing everything from popular classics to arthouse treasures.

Soon after, Victor began writing a screenplay. They had something to say that had been wanting to surface, but only now did they feel prepared to tackle it: a story about a young academic finding her way back to herself, with gallows humor and the love and support of a friend, in the aftermath of a sexual assault

"I found myself writing the film I felt I needed when I found myself in a similar crisis to Agnes," says Victor. "I didn't want to write about violence or assault specifically as much as I wanted to explore how a person heals. What interested me most was digging into that feeling of being stuck, seeing people you love moving on, while you're still caught thick in the bad thing that happened to you. I started out writing this for the person I used to be."

Becoming a Director

Sequestered in a Maine cabin, Victor penned a draft of *Sorry, Baby* that came pouring out of them, and never substantially changed. With a rich and highly specific sense of time and place, what made the script unique was Victor's fidelity to the wide-ranging feelings Agnes experiences, far more than dwelling on the events she must endure. The script lays bare the larger questions that personal trauma raises: What changes in us when bad memories take up residence in the body? Why do we mourn the person we could have become? How do we move forward on a path that might not resemble the one we envisioned for ourselves?

In centering the story on someone who is stuck, Victor upends audience's expectations about time; how minutes, hours, days and even years become wonky and disjointed in the heat of crisis, and how getting unstuck and moving forward can be a non-linear process. By dividing the film into five time-hopping chapters, each representing a reverberating year, Victor was

able to place the audience inside the imperfect, lived-in moments that chart Agnes's passage from grieving one idea of her life to opening herself to a new one.

Victor also wanted to focus on what it means to live in a body, to reckon with its scary vulnerabilities and freeing ecstasies. Even as they explored the waves of shock, panic, and heartache that flood Agnes in her grieving, humor served as a primary force of the pace and structure: Agnes can't help but be funny, even when things are going off-the-rails. But Victor cannily uses the film's comedy to interrogate how humor can be both shield and window into her character's emotional chaos.

"The funny moments in the movie never undermine Agnes's experience or trauma," Victor notes. "The comedy is always at the expense of those in power — those who are rude or hurtful toward Agnes; or it's highlighting the absurdity of what she is going through."

As *Sorry, Baby* traces Agnes's journey through the detours and roundabouts of life, one steady heartbeat recurs: her closest friend Lydie, who is there for Agnes on the night that everything changes, and who is still there for Agnes even after Lydie moves away, marries her partner, and has a child.

"I wanted to write a love story about how sustaining this kind of friendship can be — the kind of love where you just sit with someone and listen and watch over them as they go through the most intense thing imaginable. This is one of the most powerful things I've known."

But Victor was adamant about not steeping Agnes in pathos, tragedy and victimhood. "The reason the movie is not a tragedy is because Lydie is there to listen to Agnes," says Victor. "I'm not sure if Agnes would have even known what happened to her that night if Lydie hadn't sat with her."

Lydie and Agnes also demonstrate that love isn't always symmetrical in nature, which for Victor is one of love's many

wonders. "Lydie understands that there is an inherent selfishness to recovering from something like this — she knows Agnes has to turn inward to survive," says Victor. "But that doesn't mean Lydie needs to be stuck too, I think it's important that Lydie has patience for Agnes, but she never stops herself from living the life she wants."

Quiet and intoxicating moments between Lydie and Agnes became a throughline of a script that is all about moments. But the one moment left very intentionally out of the picture is the one that alters Agnes's trajectory. In that instance, the camera literally backs away. Agnes later recounts it all to Lydie in a chilling remembrance, one spotlighting the simple bravery of saying the unfathomable out loud. But what the two young women come to call "the bad thing" is purposefully relegated to a ghost haunting the film from its edges.

What a Little Moonlight Can Do

When the script was complete, Victor sent it to Barry Jenkins, the Oscar-winning writer, director and producer who is known for championing young filmmakers through his company Pastel. Jenkins was already aware of Victor, having reached out via social media after being impressed by the cinematic quality of her comedy videos. Jenkins, along with Pastel co-founders Adele Romanski and Mark Ceryak, not only wanted to make *Sorry, Baby*, they wanted Victor to direct the movie.

Victor, for their part, admits Pastel's faith and encouragement was thrilling. "Barry had seen my videos and was supportive of me as an artist he felt could direct," says Victor. "But he made me realize I was directing those videos even if I hadn't thought of it that way myself. When Pastel asked if I wanted to direct the movie, initially I said no, because it felt like so much to take on for a feature debut. They told me to go away and think about it."

Victor did much more than think about it. "I started making these intense visual lookbooks for each scene in the script

as a way of playing around, but in that process I discovered how much joy I was getting from it, and how I had strong and specific ideas about how I wanted the movie to look and feel,” says Victor. “I still had a lot of qualms about directing, partly because I lacked technical training, so I told Pastel I needed to learn how to direct.”

Pastel dispatched Victor into a hand-tailored, year-long film-making bootcamp that included reading lists, editing and cinematography tutorials, and mock shoots. Victor even shadowed writer-director Jane Schoenbrun throughout the production of *I Saw the TV Glow*.

“These different steps began to build up my confidence, and shadowing Jane was an incredible education unto itself,” says Victor. “Their film was so completely different from mine, but through that experience, I began to absorb what a set feels like for a director, the pressures and pleasures they can encounter, what it means to fight for what you need, and when to accept that compromise is good for everyone.”

Casting the Characters

Writing and directing weren’t the only duties on Victor’s plate; the burgeoning multi-hyphenate had to calibrate their own performance and leave enough time and space in the production to focus on the rich ensemble of characters who aid, block and bemuse Agnes. Victor spent months with acting coach Rebecca Dealy, honing every nuance of Agnes’s distinctly gentle spirit of defiance, evoking the grit in her grace, and making her transparent in moments when Agnes is most inclined to hide.

“When I’m anxious, it’s my nature to do lots of work to offset my worries, so I worked for months and months on Agnes’s scenes,” confesses Victor. “By the time I was on set, I was bursting at the seams to do it for real. There was relief and euphoria in finally getting to do it with other people because it had been living inside me for so long.”

The performance flowed naturally, not simply because Victor knew Agnes’s voice so well, but also because the writer, director and performer was bouncing off such extraordinary talents.

Bringing Lydie to life with outsized energy, compassion and verve is Naomi Ackie, the BAFTA-winning British actor most recently seen in Bong Joon Ho’s *Mickey 17*. Lydie is yang to Agnes’s yin, and Ackie approached her as a powerhouse who goes after her own ambitions and desires without ever shirking her unbreakable loyalty to her friend. Ackie and Victor had chemistry from the get-go, exuding the palpable bond of life-long, steadfast friends that was required for both roles.

“During casting I always thought of Lydie as the film’s romantic lead, and Naomi shone in that way to me from the moment we met,” says Victor. “She’s a brilliantly funny and riveting actor, but more than anything you feel her huge heart on the screen. I was astounded by her infectious energy, which echoes how Agnes sees Lydie. When we were in scenes together, it was like fireworks.”

Things were so free-flowing between the two actors that Victor aimed to hold onto that quality for as long as they could without puncturing it. “We did not rehearse much but hung out together a lot, because I wanted Naomi to spend some time in the house where she and Agnes live together so it would feel like home,” says Victor. “We scheduled the filming so the earliest scenes in their friendship came first, giving us that chance to be silly and comfortable together before the intensity came rushing in.”

After “the bad thing” happens, and institutional help for Agnes is found to be severely wanting, it’s Lydie who becomes her friend’s unsinkable life-preserver; it’s Lydie who sees that no matter how witty and charming Agnes appears on the surface, she’s clearly not okay. And it’s Lydie who gives Agnes permission to be whoever she needs to be to survive.

“During our most difficult scenes together, Naomi was endlessly focused on making sure I felt completely supported and taken care of,” says Victor. “She was so giving as a performer.”

After Lydie departs to start her own post-collegiate life in New York and finds her partner Fran (E.R. Fightmaster), Agnes is left to forge her own way, turning inward before opening up to her shyly smitten neighbor Gavin, who helps Agnes feel comfortable, trust, and take delight in a relationship with someone new.

Portraying Gavin is Academy Award nominated Lucas Hedges, who has brought to life indelibly original characters in *Manchester by the Sea*, *Three Billboards Outside Ebbing, Missouri*, *Lady Bird* and *Boy Erased*. Victor was so determined to have Hedges in the film that they reached out to the actor with an impassioned letter.

“I was beyond surprised when Lucas said yes, but he was genuine about loving the script and that meant so much to me, because this project felt like my soul on the page,” says Victor.

“Lucas is diligent in preparing for a role, and he put in so much work. We read through our scenes together, which was a special experience. He was determined to create someone real in Gavin, and that’s exactly what he did.”

Just as Agnes and Gavin must construct their own version of trust out of nervous fragility, so too did Victor and Hedges create something similar for their scenes of intimacy, including one in an old-fashioned bathtub. “I couldn’t imagine now doing those scenes with anyone other than Lucas,” reflects Victor. “He was so kind, so caring, and so devoted to truthfulness.”

Victor also credits the film’s intimacy coordinator with ensuring both performers found comfort while their characters remain acutely uncomfortable. “It was vital to me that Lucas felt he had his own agency,” Victor says. “The film is about a time when I

felt very unsafe, so it was important to me that everyone felt safe while making it.”

The film’s darkest character is Preston Decker, the popular professor and literary mentor Agnes idolizes and seeks out for validation, until he invites her to his home to discuss her dissertation. As Decker, Louis Cancelmi, recently seen in *Killers of the Flower Moon*, brings a discomfiting humanity to a character who walks away from the damage he wreaks.

Victor worked opposite Cancelmi on *Billions* and knew the strength of his acting chops. “Louis is a wonderful person in real life — a dad who loves to read, he’s exceedingly kind,” says Victor. “I was excited to have him in this intense role because he’s brilliant, and it was also in retrospect very comforting to appear opposite someone I’ve acted with before, and like so much. He’s only in a few scenes, but Louis leaves his mark on the film. It takes a brave actor to approach this character with such complexity.”

Cancelmi understood he had to reflect all the reasons Agnes is drawn to Decker: collegiality, charisma, knowledge, and the flattering recognition of Agnes’s nascent talent. “She feels, and not without reason, that Decker sees her as she wishes to be seen, as a thoughtful and brilliant young writer with serious potential,” says Victor. “When you’re in your 20s, still figuring out who you are, having someone like that tell you you’re special can mean everything to you in terms of who you hope to become.”

Adding layers to an already complex character, Cancelmi allows only fleeting glimpses into Decker’s internal cracks. The audience needs to trust Decker as much as Agnes does, until it snaps. “When we first spoke on the phone about the role, Louis was adamant that we needed to make sure Decker never undermines how much Agnes initially respects him,” says Victor. “The audience has to walk into his house with the same feelings of hope and fascination Agnes has, because you never

really know how someone is going to behave in private until something bad happens.”

With a force she can’t fathom at first, Agnes emerges from that encounter with Decker a changed person, as bad things seem to pile up one after the other. But, in time, life returns to a semblance of normalcy and beautiful things emerge out of the blue. When Agnes succumbs to a panic attack while driving, pulling over to the side of the road, she meets a stranger who helps her find her way out of the dense thicket of her own psyche.

This brief but enlivening scene came to life courtesy of John Carroll Lynch, the veteran actor who played Marge Gunderson’s husband Norm in the Coen Brothers’ original *Fargo*, before working with directors including Martin Scorsese, David Fincher, Clint Eastwood, Miguel Arteta, Karyn Kusama, and Pablo Larraín.

“John’s character brings an essential element of hope to the story,” says Victor. “I believe in the kindness of strangers, and after someone you know betrays you in such an extreme way, it feels amazing to receive even the smallest amount of kindness, like a sandwich, from somebody who doesn’t owe you anything. That can feel incredibly healing.”

When Lynch arrived to film his scenes on a particularly frigid Boston day, Victor remembers how the energy on set instantly heated up. “Just as his character brings Agnes a deeper experience of life, John’s experience as an actor did the same for all of us on set,” says Victor. “He is remarkably confident and grounded as an actor. I was especially moved by the way John worked with me as a much less-experienced actor, listening to every word I was saying so thoughtfully. He showed how the most powerful performance can be created out of simple, authentic warmth.”

As Agnes garners new satisfaction from teaching her own students, she steers clear of academic backbiting and social

climbing. But she can’t escape her long-time rival, Natasha, a fellow graduate student with a laundry list of perceived slights. Kelly McCormack, a multi-hyphenate talent who wrote, produced and starred in the feature film *Sugar Daddy*, and starred in the series *A League of Their Own*, brings comic relief to Natasha’s rampant insecurities, while also serving as a cautionary vision to Agnes of the disgruntled academic she fears becoming.

“There is broad comedy to Natasha, but there is more going on there, that Natasha is throwing people off the scent that she’s probably gone through trauma herself,” says Victor. “Tonally, Kelly had to walk a very thin tightrope — the humor of Natasha is mixed with a kind of pain, and Kelly tapped into both. Natasha is triggering for Agnes and Agnes is equally triggering for Natasha.”

A Door Opens

The spare, wintry look of *Sorry, Baby* — in tune with a New England landscape that can be at once forbidding and cozy — opens another portal into Agnes. The film is naturalistic, and while the camera moves through the story unassumingly, the frames buzz with psychological intensity, observing the way Agnes does or doesn’t fit into the spaces in her life. There is a lingering focus on doors and windows in the movie, with good reason.

Shooting took place over three weeks in Massachusetts, where the weather was frosty but without snow, Victor worked with a tight-knit, mostly female crew including Director of Photography Mia Cioffi Henry (*The Surrogate*), herself a professor, serving as Head of Cinematography in the graduate film program at NYU’s Tisch School of the Arts.

“Mia has a brilliant grasp of visual language,” says Victor. “We spent months talking at great length about how each scene should feel emotionally.”

Production Notes

Henry and Victor poured through film references, from the moody colors and delicate symbolism of Krzysztof Kieslowski to the comic pop of Juzo Itami. Kelly Reichardt's *Certain Women*, with its atmospheric use of negative space, became a particular influence.

Shooting mostly in tight interiors, Henry and Victor utilized the locations to their advantage, as part of the film's syntax of searching for safety.

"We used a lot of unbroken two-shots of Lydie and Agnes to reflect the feeling that the two of them are one," notes Victor. "Every visual choice for us was about getting inside Agnes's experience in each different moment."

This psychological acuity extended to the film's production design, overseen by Caity Birmingham (*Joe Pera Talks with You*). For Victor, breathing life into Agnes's house, where so much is privately confronted, became of paramount importance. "We wanted that cottage to feel like the warmest bubble imaginable whenever Lydie is there," says Victor. "In contrast, it had to feel like the scariest house of horrors when Agnes is alone and frightened."

When the 24-day shoot wrapped, Victor headed for their most intensive cinematic education yet. "I wasn't expecting it, but the edit turned out to be the most emotional time of all for me during this process," says Victor. "The editing room was a good place for these emotions to play out, because you're in a dark room, where you feel safe. You have time to take in and process everything you are seeing."

Working with editors Randi Atkins and Alex O' Finn, Victor felt supported as well as nourished. The emotions Victor felt from experience became guideposts to the film's rhythms. "I got lucky again with having the best, most attentive, smart editors," says Victor. "Our goal was to lead with the purest emotional truth in every scene, and in time the film started speaking to us

about what it wanted to be: a straight shot, almost like a knife blade, cutting into Agnes's experience."

Barry Jenkins and Adele Romanski further lent their experience to the production, which means a great deal to Victor and the editing team. "We were editing in the same building where Barry was finishing *Mufasa: The Lion King* and he was giving me words of wisdom the whole way, always bringing positivity and enthusiasm," says Victor.

For the film's musical score, Victor brought aboard Lia Ouyang Rusli, a rising composer noted for blending distorted noise, pop elements, and ambient soundscapes. Victor adored Rusli's unconventional scores for Julio Torres's *Problemista* and *Fantasma* but was unprepared for how meticulously Rusli mined the emotional undercurrents of *Sorry, Baby*.

"I knew going in that I didn't want heavy strings, and Lia came in with unique and brilliant alternatives," says Victor. "I was blown away by how confident but also how tender their work was. I remember I started crying when they sent me the opening score because it had such sweetness and sadness, even a little humor to it — everything I wanted the story to be."

Rusli's inventive choral bursts encapsulated the dramatic shifts in the story. "My favorite among Lia's pieces for the score is the staccato synth piece that you hear after Agnes kills the mouse and runs to Gavin's house for comfort," says Victor. "But Lia composed it so it feels as epic as a romantic comedy."

Victor was awestruck by Rusli's musical intuition, attuned to Agnes's equally shifting moods, which range from despair to manic ebullience. "Lia made music that is beautiful to listen to on its own, outside of the story, yet it feels like it's coming from inside the story's world, and not just a superficial layer on top."

In the final moments of the film, the title phrase *Sorry, Baby* takes on a more profound meaning. As Agnes pours her heart out to Lydie and Fran's cooing baby, she tells the newborn that

Production Notes

bad things are likely to happen, and she hopes to be there as a support along the way. Agnes appears visibly lighter, and while she doesn't expect to be freed from the weight of what happened, she's beginning to see the rough road she's traveled on might be getting a little better up ahead.

When the completed film screened at Sundance in early 2025, Victor had their first experience of watching an audience of strangers take in Agnes's world and experience. Seeing others find self-recognition in Agnes was in many ways the ultimate reward for Victor.

"It meant a lot that the film was inspiring conversations and people felt encouraged to say things to each other they maybe didn't feel comfortable saying out loud before," says Victor. "That's why I made the film — to speak to something I had trouble putting words to, bringing feelings to life that seemed impossible to describe. If the film lets someone else open the doors to those feelings, and think more about their own healing, I'm excited for it to create that space."

The Cast

Eva Victor

Eva Victor (they/she) is a writer-director and actor whose fearless character-forward comedic sensibility has cemented them as an undeniable triple threat to watch.

Victor has boldly established themselves as a singular emerging cinematic voice with their feature directorial debut *Sorry, Baby*, which world premiered to massive acclaim at the Sundance Film Festival. The film, which Victor also wrote and stars in alongside Naomi Ackie and Lucas Hedges, was produced by Barry Jenkins' PASTEL. Following its premiere, *Sorry, Baby* quickly became the breakout film of this year's festival, winning the Waldo Salt Screenwriting Award, with the jury praising its "stunning honesty [and] moving sense of humor." A24 acquired the rights to the film shortly after its premiere for a 2025 release.

Critics have lauded Victor as "an idiosyncratic and exciting new American artist," (The Daily Beast), "a breakaway talent" (Esquire) and "one of her generation's most insightful new voices" (The Wrap), among other praise.

Prior to *Sorry, Baby*, Victor cut her teeth in the comedy sphere, achieving significant success with myriad viral videos, which led The New York Times to deem them "a magnetic performer whose motormouth characters evoke the comic anxiety of Roz Chast cartoons." They have written for The New Yorker and Reductress, serving as an associate editor and staff writer at the latter, and made videos for Comedy Central. As an actor, Victor has appeared in several roles, most notably as Rian in the final three seasons of SHOWTIME's *Billions*.

Victor was born in Paris, France and is now based in Los Angeles, CA.

Naomi Ackie

BAFTA-winning actress Naomi Ackie continues to make her mark with dynamic roles across film and TV, collaborating with renowned directors and artists.

Recently, Ackie starred in *Mickey 17*, Bong Joon Ho's highly anticipated film alongside Robert Pattinson, Toni Collette, Mark Ruffalo, and Steven Yeun, which released on March 7, 2025. Upcoming, Ackie can be seen supporting in *Sorry, Baby*, which premiered at the 2025 Sundance Film Festival and has been acquired by A24 after a highly competitive situation. After that, Ackie can be seen in Neon's *I Love Boosters* written and directed by Boots Riley. Ackie can also soon be seen in Chris Columbus's film *The Thursday Murder Club*, opposite Helen Mirren.

Naomi Ackie (cont.)

Last year, Ackie starred in Zoë Kravitz's directorial debut *Blink Twice*, opposite Channing Tatum. In 2022, Ackie starred as Whitney Houston in Sony's biopic *I Wanna Dance with Somebody*, directed by Kasi Lemmons. Critics praised Ackie's performance in both films.

Other notable credits include the BAFTA-winning *End of the F*cking World* (Netflix), *Master of None* (Netflix), and her role as 'Jannah' in *Star Wars: The Rise of Skywalker*.

Earlier in her career, Ackie starred in *Lady Macbeth* opposite Florence Pugh, winning a British Independent Film Award for 'Most Promising Newcomer.' Additional credits include Idris Elba's *Yardie*.

Lucas Hedges

Lucas Hedges can next be seen in Eva Victor and A24's film *Sorry, Baby*, which premiered at the 2025 Sundance Film Festival to rave reviews.

Previously, Lucas starred in Participant's *Shirley* for Netflix, Azazel Jacobs' *French Exit*, which released at the 2020 New York Film Festival, Steven Soderberg's *Let Them All Talk* for HBOMax, Alma Har'el's *Honey Boy*, based on Shia LaBeouf's childhood, A24's *Waves*, Joel Edgerton's *Boy Erased* for Focus Features, Peter Hedges' *Ben is Back*, and Jonah Hill's directorial debut, *Mid 90s*.

In theater, Lucas made his West End debut in 2023 as "ENNIS" in the world premiere stage adaptation of Annie Proulx's *Brokeback Mountain*, directed by Jonathan Butterell. Additionally, in 2018 he made his Broadway debut in Kenneth Lonergan's *The Waverly Gallery* at the John Golden Theatre.

Hedges is perhaps best known for Kenneth Lonergan's Academy Award-winning *Manchester by the Sea*. For his performance, Hedges was nominated for an Academy Award for Best Supporting Actor, Gotham Award's Best Supporting Actor, Critics' Choice Best Supporting Actor, and Independent Spirit Award's Best Supporting Male, and he won Critics' Choice Best Young Actor as well as NBR's Male Breakthrough Performer of the Year.

John Carroll Lynch

John Carroll Lynch has worked with many great filmmakers including Martin Scorsese, David Fincher, Clint Eastwood, Miguel Arteta, Karyn Kusama, John Lee Hancock, Pablo Lorain, and the Coen Brothers (who cast him opposite Francis McDormand in 1995's Academy Award winning film *Fargo*).

In film, Lynch can currently be seen opposite Ilana Glazer and Michelle Buteau in Pamela Adlon's *Babes*. He also played David Dellinger' in Aaron Sorkin's *The Trial of the Chicago 7*, a performance Time Magazine hailed as one of the ten best of the year. He recently filmed Mario van Peebles' *Outlaw Posse*, and *She Rides Shotgun* opposite Taron Egerton.

On television, John has appeared as characters that are villainous, scary, quirky, confused, and lovable. Highlights include roles on *American Horror Story*, *The Walking Dead*, *Carnivale*, *The Drew Carey Show*, Craig Zobel's *One Dollar*, *Veep*, *Big Sky*, *Gaslit*, and *White House Plumbers*. Most recently, Lynch joined the cast of Amazon's *Untitled Renee Ballard Spinoff*, and recurred in the final season of *Evil* for Paramount+.

Early in his career, Lynch worked at the Guthrie Theater for eight seasons. His directorial debut *Lucky*, was released in 2018 and received accolades both for the film and its star, the late Harry Dean Stanton.

Louis Cancelmi

This year Louis Cancelmi will appear in a number of highly anticipated features, including Julian Schnabel's *In the Hand of Dante*, Eva Victor's *Sorry, Baby*, Olmo Schnabel's *Pet Shop Days*, Maggie Gyllenhaal's *The Bride!*, and *Mayday*, from co-directors John Francis Daley and Jonathan Goldstein. He has previously been seen in a variety of supporting roles, including memorable turns in Martin Scorsese's *Killers of the Flower Moon* and *The Irishman*.

Notable work in television includes last year's hit series *The Penguin* from HBO/Max, Brit Marling's *A Murder at the End of the World* for FX, the acclaimed Hulu series *The Looming Tower*, HBO's epic *Boardwalk Empire*, and seven seasons on the Showtime hit *Billions*. He will appear opposite David Oyelowo in *Government Cheese*, scheduled for release in April 2025 from Apple Studios.

A well-known figure in New York theater, Louis was last on stage as Aufidius in the Public Theater's production of *Coriolanus* for Shakespeare in the Park. Other promi-

Louis Cancelmi (cont.)

Recent roles include Achilles in *Troilus and Cressida* (for which he received the St. Clair Bayfield Award), Caliban in *The Tempest* (opposite Sam Waterston and Jesse Tyler Ferguson), and Smith in the world premiere of Suzan-Lori Parks' *Father Comes Home From the Wars* (opposite Sterling K. Brown), all for the Public Theater. Critically-acclaimed off-Broadway performances include the world premiere of *Everybody* by Branden Jacobs-Jenkins, the U.S. premiere of Sarah Kane's *Blasted* at Soho Rep, and the world premiere of Adam Rapp's *Hallway Trilogy*.

Kelly McCormack

Kelly McCormack is an award-winning actor, writer, director and producer with their production company Floyder Films. Kelly starred as the Peaches' shortstop Jess McCready in Amazon's *A League of Their Own* and Sheila Richey in Paramount's *George & Tammy* alongside Jessica Chastain and Michael Shannon, and alongside Tilda Swinton in Julio Torres' *Problemista* for A24. As filmmaker, Kelly is currently directing *How Brief* starring Tatiana Maslany, and their last feature film *Sugar Daddy* - a film Kelly wrote, produced and starred in - garnered Kelly an ACTRA Award for Best Performance, a Canadian Screen Award for Best Original Music, and a DGA Award for Best Direction. Kelly is also known for playing hockey player Betty-Anne in *Letterkenny* (Hulu), Zeph in *Killjoys* and producing and starring in the cult CBC mockumentary *The Neddeaus of Duquesne Island*. Kelly holds a Masters' degree in Women's, Gender, and Sexuality Studies from Oxford University and is represented by UTA, Link Entertainment and Noble Caplan Abrams.

The Crew

PASTEL

Producers

PASTEL was founded as a home for artists to create work in film, television, and beyond. In addition to developing in-house for Barry Jenkins, the company incubates an eclectic slate of projects that furthers the mandate set forth by the Oscar-winning film *Moonlight* (2016).

In addition to the Jenkins directed projects, Disney's *Mufasa: The Lion King* (2024), *The Underground Railroad* (2021), and *If Beale Street Could Talk* (2018); past projects include HBO's *True Detective: Night Country* (2024), *All Dirt Roads Taste of Salt* (2023), *Aftersun* (2022), *Never Rarely Sometimes Always* (2020), and the animated short film *The Windshield Wiper* (2021) which won the Academy Award for Best Animated Short Film.

Mia Cioffi Henry

Director of Photography

Mia Cioffi Henry is a New York City-based cinematographer known for her emotionally resonant and visually striking work across narrative features, documentaries, television, commercials, and music videos. Her cinematography has been recognized at major film festivals including Sundance, SXSW, Berlinale, Locarno, and the New York Film Festival. In 2025, her latest project *Sorry, Baby*, directed by Eva Victor, premiered in the U.S. Dramatic Competition at Sundance. Her previous notable credits include *Invisible Beauty* (Sundance 2023), *Superior* (Sundance 2021), *The Surrogate* (SXSW 2020), and music videos for acclaimed artist Mitski.

Cioffi Henry's approach is rooted in character perspective and heightened naturalism, often marked by carefully composed static frames and an attention to the fantastical light in everyday life. Influenced by Sirkian melodrama, the photography of William Eggleston, and her background in dance and still photography, her work is known for its intimacy and nuanced portrayal of diverse skin tones.

A member of IATSE Local 600, she is the recipient of the Nestor Almendros Award for Outstanding Cinematography and a finalist for the ARRI Volker Bahnemann Award. She currently serves as Head of Cinematography and Head of First Year Studies at NYU Tisch's Graduate Film Program. She divides her time between New York City and Pescara, Italy.

Caity Birmingham Production Design

Caity Birmingham grew up in the Midwest and first discovered her love of production design while working at an arthouse movie theater and studying art history and photography. She has always been interested in environments and interior spaces—how they make us feel and what they tell us about the people who inhabit them. Caity joined the Art Directors Guild in 2013 and has since worked as production designer on projects all over the country and abroad. Some of her recent projects include *Sorry, Baby*, directed by Eva Victor, *The Dink*, directed by Josh Greenbaum, and *Joe Pera Talks With You* for Adult Swim.

Alex O'Flinn Editing

Alex O'Flinn is a distinguished editor whose work spans narrative features, television, and documentary. Known for his ability to shape immersive and cinematic stories, he has collaborated with some of the boldest boundary pushing directors working today including Chloé Zhao on *The Rider*, Ana Lily Amirpour on *A Girl Walks Home Alone at Night*, Barry Jenkins on *The Underground Railroad*, and Lulu Wang on *Expat*s. In 2018, Alex received a nomination for “Best Editing” from the Independent Spirit Awards for his work on the *The Rider*, and in 2022 he received a Peabody Award for his work on *The Underground Railroad*.

Beyond fiction, Alex has made significant contributions in non-fiction, working on projects that push the cinematic envelope of documentary, such as Liza Mandelup's films *Jawline* and *Caterpillar* amongst others. His seamless ability to navigate both scripted and unscripted storytelling underscores his reputation as a versatile and sought-after editor.

Teaching and mentorship are incredibly important to Alex, and in addition to his work as an editor, he has been a Lecturer at UCLA's school of Theater, Film and Television since 2019 where he teaches a course on creative editing to MFA film students. He is also an editing mentor for Film Independent's Project Involve, and has served as an Editing Advisor for the Sundance Institute's Documentary Edit and Story Lab, Film Independent's Director's Lab, and Film Independent's Documentary Lab, among others.

Randi Atkins

Editing

Randi Atkins is a skilled editor whose passion for storytelling began in high school and has evolved throughout her career. She believes that editing has the power to shape audience emotions and create unforgettable cinematic experiences.

Randi co-edited *Sorry, Baby*, the highly anticipated directorial debut of Eva Victor, alongside Alex O'Flinn. The film premiered in the US Dramatic Competition at the 2025 Sundance Film Festival and was acquired by A24 for release later this year.

With extensive experience across both episodic television and feature films, Randi has contributed to projects such as *Expats* (Amazon), *The Starling* (Netflix), and *Brittany Runs a Marathon* (Amazon). Her ability to adapt to various genres and workflows has made her a sought-after collaborator on both creative and technical fronts.

Randi's career has been shaped by the guidance of esteemed editors such as Peter Teschner, Mathew Friedman, Avril Buekes, and Alex O'Flinn. Their guidance has shaped her artistic vision and strengthened her technical skills, cementing her reputation as a thoughtful and meticulous editor.

Emily Constantino

Costume Designer

Emily Constantino is a New York Based Costume Designer whose films have played at Cannes, Berlinale, and SXSW. Last year, she designed Amalia Ulman's *Magic Farm* starring Chloe Sevigny, Simon Rex, and Alex Wolff, which played alongside *Sorry, Baby* at this year's Sundance Film Festival. Emily has several upcoming film releases, including collaborations with directors Oscar Boyson, Zach Woods, and Brian McGreevy.

Lia Ouyang Rusli

Music

Lia Ouyang Rusli (She/they) is a film composer & artist based in Brooklyn, NY. They have scored the A24 film *Problemista* and HBO series *Fantasmas* with SNL alum Julio Torres, as well as Hulu's *Bruiser*, Disney's *Photographer*, and A24's *Sorry, Baby*.

In 2024, Lia scored *Happyend* and *Dreams in Nightmares*, which had illustrious festival runs, including Venice, Berlinale, and London Film Festival. Their upcoming film for Pastel, *Sorry, Baby*, premiered at Sundance 2025 to rave reviews and was acquired by A24.

Under their solo moniker OHYUNG, they produce genre-shifting music that moves between ambient, experimental pop, and distorted noise. In March 2025 they released

Lia Ouyang Rusli (cont.)

You Are Always On My Mind, a hazy, trip-hop laced experimental pop record described by Paste as “an unpredictable masterpiece” and Pitchfork listed as a Must Listen. Their previous album imagine naked! is a collection of ambient soundscapes and was described by The Quietus as a “masterful selection of muscular, shuddering, trembling ambient excursions” and hailed by NPR as one of the best 50 albums of 2022.

Susan Jacobs

Music Supervisor

In 2017, Susan Jacobs was the historic winner of the first ever Emmy Award for Outstanding Music Supervision for the HBO series *Big Little Lies*, season finale episode, “You Get What You Need” and Emmy nomination for *True Detective*; *Night Country* and *Pecados de mi Padre*.

She’s received multiple Guild of Music Supervisors for work on *Out of My Mind*, *Wild Life*, *King Richard*, *Promising Young Woman*, *The Farwell*, *I*, *Tonya*, *Big Little Lies*, *American Hustle*, *Wild*, and *Silver Linings Playbook*. She also has three Grammy nominations under her belt for Best Compilation Soundtrack for *Cruella*, *American Hustle*, and *Little Miss Sunshine*.

With a career spanning over twenty years, Susan has built a distinguished resume. She started her career in music at Island Records as the assistant to founder Chris Blackwell and eventually transitioned into artist management. Later she met director Robert Altman, which started her down the path of Music Supervision.

Jessica Kelly

Casting

Forthcoming

Credits

Cast

(in order of appearance)

| | |
|-----------------------------------|--------------------|
| Agnes | Eva Victor |
| Lydie | Naomi Ackie |
| Preston Decker | Louis Cancelmi |
| Natasha | Kelly McCormack |
| Gavin | Lucas Hedges |
| Pete | John Carroll Lynch |
| Eleanor Winston | Hettienne Park |
| Fran | E.r. Fightmaster |
| Devin | Cody Reiss |
| Logan | Jordan Mendoza |
| Professor Wilkinson | Anabel Graetz |
| The Man She Thought Was Decker | Jonathan Myles |
| Student | Danny Diaz |

Credits

| | |
|--------------------------------|------------------------|
| Doctor | Marc Carver |
| Elizabeth | Liz Bishop |
| Claire | Natalie Rotter-Laitman |
| Grocery Store Gianna | Francesca D'uva |
| Clerk | Alison Wachtler |
| Judge | David J. Curtis |
| Andrea Fuller | Priscilla Manning |
| Tracey Dover | Kate Fitzgerald |
| Hector Woguard | Jesse Gabbard |
| Kevin Faber | Lucien Spelman |
| Walter | Tom Ford |
| Sophie | Celeste Oliva |
| Thomas | Chhoyang Cheshatsang |
| Jeremy | Conor Patrick Sweeney |
| Baby Jane | Lensley Miles Adam |
| Baby Jane Double | Langston Shelby Moore |
| Olga the Cat | Noochie The Cat |
| Additional Voicework By | Eric Josif |

Crew

Written & Directed by

Eva Victor

Produced by

Adele Romanski, p.g.a.

Mark Ceryak, p.g.a.

Barry Jenkins, p.g.a.

Executive Producers

Carloe Baraton

Pauline Boucheny Pinon

Catalina Rojter

Frank Ariza

Michael B. Clark

Tim Foley

Alex Turteltaub

Alex Orlovsky

Duncan Montgomery

Jack Selby

Rick Covert

Tim Headington

Lia Buman

Ana Leocha

Neil Shah

Credits

Co-Producers

Kiva Reardon

Myriam Schroeter

Associate Producers

Yohann Comte

Pierre Mazars

Director of Photography

Mia Cioffi Henry

Production Design

Caity Birmingham

Editing by

Alex O'Flinn, ACE

Randi Atkins

Costume Designer

Emily Constantino

Music by

Lia Ouyang Rusli

Music Supervisor

Susan Jacobs

Casting by

Jessica Kelly

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