



Presents

The Miseducation of Cameron Post



Directed by Desiree Akhavan

Chloë Grace Moretz, John Gallagher Jr., Sasha Lane,
Forrest Goodluck, Owen Campbell, Emily Skeggs
and Jennifer Ehle

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Press Contacts:

Brigade | <http://www.brigademarketing.com/>

National/NY:

Adam Kersh | Adam@brigademarketing.com

Rob Scheer | Rob@brigademarketing.com

National/LA:

Shipra Gupta | Shipra@brigademarketing.com

Regional:

Nicole Schilder | Nicole@filmrise.com

Taylor Sprow | Taylor@filmrise.com

SYNOPSIS

From writer/director Desiree Akhavan and based on the celebrated novel by Emily M. Danforth, *THE MISEDUCATION OF CAMERON POST* follows Cameron (Chloë Grace Moretz) as she is sent to a gay conversion therapy center after getting caught with another girl in the back seat of a car on prom night. Run by the strict and severe Dr. Lydia Marsh (Jennifer Ehle) and her brother, Reverend Rick (John Gallagher Jr.) – himself an example of how those in the program can be “cured” – the center is built upon repenting for “same sex attraction.” In the face of intolerance and denial, Cameron meets a group of fellow sinners including the amputee stoner Jane (Sasha Lane), and her friend, the Lakota Two-Spirit, Adam (Forrest Goodluck). Together, this group of teenagers forms an unlikely family as they fight to survive.

ABOUT THE PRODUCTION

Filmmaker Desiree Akhavan was working on a book in 2011 when a publisher sent her a pre-publication copy of Emily M. Danforth's young adult novel *THE MISEDUCATION OF CAMERON POST*. Set in Montana in the early 1990s, the 470-page book follows eight years in the life of its titular heroine. Cameron is 12 years old and just beginning to discover her homosexuality when her parents are killed. She is sent to live with her evangelical aunt and uncle, who send her to a Christian gay conversion center when they found out about her sexuality.

Akhavan was moved and impressed by the novel, which is written in the first person. "The book spoke really honestly about coming of age and it just happened to be gay. Cameron's gayness was the whole plot but it still didn't feel like a gay issue story. It didn't feel condescending or preachy or affected. It felt just as relatable and truthful as all other really good YA novels," she says. "I always thought if I were to make a movie, I would focus on the last 200 pages with her time at the conversion center."

She revisited the idea four years later, while traveling the 2015 festival circuit with her feature debut *APPROPRIATE BEHAVIOR*. Akhavan wrote, directed and starred in the film, a comedy about a twentysomething Persian-American woman and her floundering attempts to be an ideal Persian daughter, politically correct bisexual and cool Brooklynite. The film was exceptionally well received, with critics remarking on Akhavan's distinctive voice and smart, off-kilter humor.

Akhavan wasn't sure what she wanted to do next. She and producer Cecilia Fruguiele were discussing possible future projects and Akhavan gave her *THE MISEDUCATION OF CAMERON POST* as something they might consider down the road. As Akhavan tells it, "The minute Cecilia started reading, she said, 'This is our next film.' And Cecilia's not gay so I was little surprised she wanted to make another gay film. But she loved it so much."

In its humor, insight and respect for its teen characters, the novel put the filmmakers in mind of classic John Hughes films like *THE BREAKFAST CLUB* and *SIXTEEN CANDLES*. "It's interesting. Both Cecilia and I love John Hughes films," comments Akhavan. "I don't think there have been great teen films since John Hughes. There was something in the book that was really special. It was funny and had this feeling of an ensemble teen cast. Everyone's there for a different reason and everyone's reacted to the situation differently. The story was like a hybrid of high school coming-of-age, rehabilitation and boarding school film. It was a very rich environment for our characters."

Akhavan and Fruguiele had already been working on a screenplay together and decided to partner on the adaptation. Before they could begin, however, they needed to determine their point of entry to the story. In doing so, Akhavan looked to her own experience seeking treatment for an eating disorder at a rehabilitation center where she was in her mid-20s. The therapeutic process itself; the different histories and attitudes that patients brought to their treatment; the relationships or antipathies that formed

among a group of people living together in a controlled situation: these were ongoing areas of interest to Akhavan.

“I love stories that take place in rehabilitation centers and I’ve always wanted to do a project that talked about what it felt like to be in those rooms,” she remarks. “It’s about ‘getting better,’ but what is that? It looks different for each person. People also create alliances on the basis of how committed they are to getting better or to not getting better. I was looking at the book again and it hit me: what is ‘better’ when you can’t ‘pray away the gay?’ That was the kernel of an idea that Cecilia and I started with in writing the screenplay.”

Akhavan and Fruguiele began writing the screenplay in March 2015 after optioning the novel. Extensive research helped them flesh out the particulars of the film’s primary setting, a Christian gay conversion therapy center called God’s Promise. They read all the literature they could find that related to the subject, including books on battling homosexuality and gay conversion psychology. They found that ex-gay communities exist in all over the world and listened to sermons preached in those communities.

God’s Promise is the brainchild of Dr. Lydia Marsh, who established the residential therapy center after “curing” her brother Reverend Rick and restoring him to healthy heterosexuality. The children at the center wear uniforms, attend classes and sermons and bunk with assigned roommates. Lydia’s treatment protocol blends traditional techniques like group and individual therapy sessions with oddities like “the iceberg,” an illustration exercise intended to help the kids identify the root causes of their gayness. “I always saw Lydia as the most intelligent person in every room she’s in,” says Akhavan. “She wanted to heal her brother. I think the conversion therapy started off as experimental and she found other therapists who were interested in this kind of work.”

Lydia is deeply serious about her work and doesn’t cut the children any slack. She’s very much an authority figure, not unlike a headmistress at a prep school, Akhavan notes. “A good head of school is tough, is intimidating, and gets the job done. Lydia sees these kids as her children and thinks she’s protecting them. She’s a generous person with a lot of heart... who’s completely wrong in how she thinks about sexuality and is teaching these kids to hate themselves. That’s the messy part – everyone decides for themselves what’s right and what’s wrong. Good intentions can lead to terrible actions.”

Flashbacks in the story illuminate Cameron’s love affair with her best friend Coley. They seize every chance they can get to be alone, getting turned on as they watch VHS tapes of lesbian-themed movies like *PERSONAL BEST* and *DESERT HEARTS*. On prom night, they sneak off to the back seat of a car to smoke pot and fool around. After they’re caught, Cameron gets sent off to God’s Promise. Thrust into a strange environment, Cameron is polite and agreeable and plays her cards close to her vest. Though she doesn’t let on, she’s not particularly interested in being cured.

Cameron finds like-minded fellowship with the camp’s two misfits, Jane Fonda and Adam Red Eagle. Among other things, Jane and Adam are cultivating a mini pot garden in the nearby woods, and Jane stashes their weed in the prosthetic leg she’s worn since a

car accident. “Jane and Adam are the only people there Cameron can be honest with,” says Akhavan. “She’s never met other gay people before. She’s never had a conversation about it. She’s able now to have these people in her life who totally get it.”

Jane and Adam not only get it, they’re unapologetic about it. Neither have any intention of renouncing their orientation. “Jane and Adam have a very different scale of reference than all the other kids because they’re not as religious,” Akhavan comments. “Jane’s mother married a religious man and Adam’s father went into politics and had to adopt Christianity for political reasons. But they weren’t raised with this so they can see through it. Whereas Cameron was raised this way after her parents died and she went to live with her evangelical aunt.”

But like any teenager, Cameron is susceptible to self-doubt. “In a way, the film is tracking how this center could break the will of an intelligent girl who had a good sense of who she was before she came in. How can you brainwash a person into hating themselves? I think that emblematic of the teen experience overall. I think most people are fine before puberty and then you become a teen and you just start to question everything about yourself.”

Ultimately, events in the film lead Cameron to question the received truths that have thus far shaped her life. “A lot of the story to me, and a lot of what John Hughes’ films are about, is that moment when you realize that the adults don’t have all the answers. Or maybe any answers. Everything you’re told comes from people who have been alive longer and you just assume it’s correct. But then at a certain point, you have to decide for yourself what’s right.”

Akhavan and Fruguiele wrote numerous drafts of the screenplay, working on it for about a year. They found financing and a production partner early on in Beachside Films (MORRIS FROM AMERICA, THE INCREDIBLE JESSICA JAMES). In the late summer of 2016, Akhavan traveled from her home in London to New York, where she and casting director Jessica Daniels began the search for the film’s Cameron.

Chlöe Grace Moretz was in the midst of a hiatus when she learned about THE MISEDUCATION OF CAMERON POST in September 2016. Since her breakout role in 2010’s KICK-ASS, Moretz had starred and co-starred in numerous high profile, largely studio-based films like LET ME IN, HUGO, KICK-ASS 2 and IF I STAY. She was ready for a change. “I had chosen to take some time off and basically reboot my career,” she explains. “I wanted to make movies that felt poignant and inspiring to me as a person and relevant to the state of world.”

Moretz knew Akhavan from APPROPRIATE BEHAVIOR and was keen to read the filmmaker’s new screenplay. Moretz works with her brother, who read the screenplay first and told him to call her after she’d finished it. “I read it within an hour. I called my brother and said, ‘First of all, this is one of the most beautifully written scripts I’ve ever read. And secondly, this is the path that I want to go on in my career.’”

Meanwhile Akhavan was in New York and increasingly concerned that Cameron might never appear. She was on the phone with Beachside producer Michael Clark when casting director Jessica Daniels came into the room. “Michael and I were talking about how it would be irresponsible to make the film without a Cameron we loved and how it was looking like we weren’t going to go into production,” she recalls. “Jessica set a Post-It in front of me that said ‘Chloe wants to meet.’ I didn’t see it coming because Chloe has such a different track record. And once we spoke it was like, yes, of course she’s Cameron. I framed that Post-It and it’s in my room right now.”

From their initial meeting, it was clear that filmmaker and actor were very much of the same mind in their goals for the film. “Desi and I wanted this to be, at its core, a positive movie,” affirms Moretz. “We didn’t want to beat people over the head with a lesson. It was more about showing the viewer these beautiful interpersonal relationships among these teenage kids who for the first time are coming into contact with other gay kids like themselves. Even though it’s under the veil of secrecy from the heads of the camp, they’re having their first moments of realization with each other that they’re not alone in this. That there are other people out there like them and that this isn’t crazy.”

Cameron has a solid sense of self; she’s not in denial about her sexuality nor is she ashamed. Moretz was struck by her character’s strength and clarity of mind as she reckons with her situation at God’s Promise. “From the beginning, Cameron is aware of what’s happening, what she’s going through. It’s like ‘Oh, shoot, I ended up here because I got caught. Not because I made a mistake but because I got caught,’” observes Moretz. “Cameron’s an incredible person. She’s put into these horrific circumstances and has all these ideas forced upon her but she doesn’t sit there and brood. She does try her best to be the best person that she can be.”

Akhavan praises the depth and nuance Moretz brought to the role. “Chloe has such range and I don’t think that she’s any one thing. This is such a departure from how many people know her. She brought a kind of swagger to Cameron, a self-knowledge but vulnerability as well. It’s a delicate balance and she nailed it.”

With Moretz onboard, the filmmakers turned their attention to casting siblings Lydia Marsh and Reverend Rick. Akhavan was delighted when Tony Award winners Jennifer Ehle (*A QUIET PASSION*, *LITTLE MEN*) and John Gallagher, Jr. (“Olive Kitteridge,” “The Newsroom”) signed on. “It was tricky because whoever we cast as Rick, we had to have the right Lydia and vice versa,” Akhavan explains. “One depended on the other. We all thought John and Jennifer were a great fit as brother and sister because they have a similar sensibility, an inherent kindness and intelligence.”

Ehle was intrigued by Lydia and took on the role despite a packed schedule that included filming a second movie in New York in the same time frame. “I couldn’t pass up the challenge of finding a way into somebody who sees the world so differently from how I do,” she comments. “It was just feasible to squeeze it in. At first I was afraid that I wouldn’t have time to give it the thought and attention that Lydia needed and deserved and that the film needed and deserved. But I couldn’t let it go because I really loved it.”

Research helped her get a grasp on Lydia. She watched videos and read books about religious recruitment, conversion therapy and saving souls. “It was important to get a sense of what her point of view would be and what her beliefs are,” Ehle says. “Lydia doesn’t have a sadistic bone in her body and she believes that everything she is doing is a necessary evil to ensure the children’s happiness forevermore. Lydia truly believes that there is a forevermore to prepare for. If somebody really is doing something that is going to harm them for eternity, you want to stop them in any way you can. When you see a child about to put their hand into a flame, you do whatever you have to do to make them pay attention to you.”

Gallagher was interested in the project even before he read the screenplay. “I’d seen APPROPRIATE BEHAVIOR and thought Desiree was such a strong and exciting new filmmaker and I was really eager to see what she would create next. I jumped at the chance to get to work with her,” he affirms. “Then I read the script, which swept me away in all of its humanity. It was keenly observed and had a lot of heart and I believed and felt for all of the characters.”

He appreciated the portrait of Reverend Rick as a quietly conflicted human being who sought to provide an example of someone who was happily cured of homosexuality. “Rick is a kind, compassionate person who really believes he is doing the right thing and helping these kids in an hour of need,” Gallagher observes. “At the same time I felt that he was putting up a bit of a facade to cover his own self-doubts about his sexual identity and faith. He’s a beautifully drawn character.”

The film’s other major characters are Jane Fonda and Adam Red Eagle, whom become Cameron’s friends and support network. Jane is a natural leader and the role required a commanding presence. Daniels urged Akhavan to see Andrea Arnold’s recently released AMERICAN HONEY, which featured a stunning performance from Sasha Lane, who had no previous acting experience and was cast after Arnold spotted her on a Florida beach. Midway through the film, Akhavan texted Daniels and told her to offer Lane the part. “Sasha lights up the screen in a way I’ve never seen anybody do before,” Akhavan remarks. “Sasha has a wisdom, her eyes communicate that she’s not naïve, she’s not green. She’s tough but she’s also so young and so vulnerable. She was perfect for the character.”

Lane flew from L.A. to New York to meet with Akhavan and read the screenplay on the plane. “The story really hit home for me, coming from a household where my brother’s gay and I’m gay,” she says. “I liked Jane, who has a free spirit and her own way of thinking. She grew up in a community where everyone was free and lived life in a certain way. Then her mother brought her into a community that was very conservative and unaccepting of her. But both those communities were boxes. I could relate to that because, regardless of how free I am in spirit, I grew up in Texas and that is kind of like a box.”

Jane is not without fear, though. Says Lane, “As much as Jane wants to be this badass and as much as she tries to take charge and make everyone think that she’s perfectly

fine, in the back of her mind, this is a scary situation for her. But she still tries to push through and I admire that.”

With Moretz and Lane already cast, Akhavan began looking for a young Native American actor to play Adam, Jane’s wry funny best friend. Among those auditioning was Forrest Goodluck, who made a striking debut in *THE REVENANT*. “Forrest has got a great deadpan,” says Akhavan. “He fit so well with Chloe and Sasha, and he and Sasha had a real comfort with each other. He’s a smart kid and he brings a sophistication to his comedy that was needed in that role.”

Goodluck was moved by the friendship between Adam and Jane. “Their friendship was so sweet and so real. Sasha Lane quickly became a good friend of mine on set and this made it so easy to portray one of the sweetest friendships in a movie. I think Adam and Jane helped each other survive a terrible horror, and like most all Indians and minorities alike, they survived the horror with their only weapon, humor.

The role offered Goodluck, whose ancestry is Dine, Mandan, Hidatsa and Tsimshian Native American, the opportunity to learn about an identity in Native culture that had been unfamiliar to him. “Adam is a Lakota boy who self-identifies as Winkte or ‘two spirit.’ He doesn’t identify as ‘gay’ or ‘bisexual’ or ‘transgender.’ The literal translation of Winkte is ‘killed by woman,’ meaning that the male spirit within Adam was killed by a woman and the woman spirit remained. This was the first I really heard of Winkte people and through this production I actually got to meet Winkte people and hear their perspective. It was really great to learn about it because there are so many Indians in this world who live in different walks of life and as an Indian person, I was really fascinated by what they had to say.”

Prior to the start of production, Akhavan and Moretz met with several young people who had been to Christian gay conversion therapy centers. “These kids were so brave to share their stories with us. They told us some of the darkest things that happened to them there,” remembers Moretz. “Desi and I wanted to know if the interpersonal relationships that develop in our film reflected what happens in the center. There was a consensus that yes, there were some people that they connected to and some people that they did not connect to at all. That was very important and informative. I don’t think I could have been able to execute the character in the way that I did without all the information that we got.”

THE MISEDUCATION OF CAMERON POST began production in October 2016 and shot for 23 days at a resort called Reidlbauer’s in Saugerties, New York. The majority of the cast and crew lived at the resort for the duration of the shoot.

Akhavan collaborated with director of photography Ashley Connor to develop the look of the film. “We wanted to incorporate a lot of natural lighting. We looked at Nan Goldin photography, we looked at Lynne Ramsay films. Todd Haynes’ *SAFE* inspired me a lot. I watched it for the first time before writing the final draft of the script and it influenced a couple of scenes and the shots that we stole. It resonated because Julianne Moore’s

character is living at a center, feeling like something's wrong with her but not sure what's wrong with her.”

In *THE MISEDUCATION OF CAMERON POST*, of course, it's sex that lands Cameron and her fellow teens at the treatment center. It was important to all involved that the sex scenes feel authentic and true to teenage discovery. Cameron and Coley's backseat sex on prom night was the first of those scenes to shot. In allowing Moretz and Shephard the freedom to work out that first scene together, Akhavan set the tone for later scenes. “Chlöe, Quinn and I had spoken through the beats, we knew what they had to do, we knew the scene and we knew at what point they'd be interrupted,” recalls the director. “I gave them no notes. I put them in the back seat of the car and gave them about 20 minutes to rehearse on their own and to decide how they wanted to do it. When we filmed, it was just Ashley with the camera and the two girls. And they went for it. That's how I worked moving forward with Chlöe. It was just have a discussion, be on the same page and then get out of her way and give her the space to do what she does.”

Moretz and Shephard were committed to make their characters' love and desire palpable. Says Moretz, “Quinn is really sweet girl and great actor, as a filmmaker herself. She and I just dove in, trying to make those moments as heartwarming and beautiful as first love should feel, as your first kiss should feel. All of us wanted those scenes to be as beautiful and touching and also sexy and sensual and poetic as the heterosexual relationships that have been depicted on film for years. It's a love story and we wanted the viewer to feel why Cameron is so heartbroken.”

The film was still in production when the 2016 presidential election took place. The following day, the shell-shocked cast and crew returned to work, knowing the film had acquired an unwelcome new relevance. Akhavan spoke her feelings to the group. “I told them, ‘I'd rather spend this day with you. I'd rather spend this day making a film that's a response to this climate. Yes, it's horrible and it's shitty and we're making something. I'd always rather be making something.’”

Recalls Lane, “That was such a tough day. But at the same time, to know that we were creating something that means something, that has to do with what's actually going on in the world today -- it was really incredible. And that you get to work with all these wonderful, talented people who believe in it just as much as you do ... it's something that you hold close to you.”

CAST / CREW

DESIREE AKHAVAN (Director / Co-Writer / Executive Producer) is the writer, director & star of *Appropriate Behavior*, which premiered at the 2014 Sundance Film Festival and was nominated for Best First Screenplay at the Indie Spirit Awards. She's also the co-creator and star of the web series *The Slope*. She lives in London, where she is filming a comedy series for Hulu & Channel 4 that was developed at the The Sundance Institute's Episodic Story Lab. She has a BA from Smith College, an MFA from NYU's Grad Film Program.

CHLOË GRACE MORETZ (“Cameron”) has been captivating audiences since she was five years old when she was cast in a lead role in Michael Bay's remake of *THE AMITYVILLE HORROR*. She has appeared in more than thirty films since then, working with the industry's elite filmmakers and gaining accolades along the way. Her breakout role as “Hit-Girl” in Matthew Vaughn's cult classic film *KICK-ASS*, followed by a starring role in Matt Reeves' remake of *LET ME IN*, landed her on *Time's* prestigious “Top 10 Performances of the Year” list, as well as *The New York Times'* “Best Performances of 2010” list. Moretz was also listed on *Time's* “25 Most Influential Teens of 2014” and “30 Most Influential Teens of 2016,” and received a 2014 *People Magazine* award for “Next Generation Star” for her prolific work in television and film. Moretz was in Gerard Barrett's film *BRAIN ON FIRE*, an adaptation of Susannah Cahalan's novel, alongside Tyler Perry, Carrie-Anne Moss, Richard Armitage, Jenny Slate, and Thomas Mann. She also starred in Nicholas Stoller's sequel, *NEIGHBORS 2: SORORITY RISING*, opposite Zac Efron, Seth Rogen, and Rose Byrne.

Moretz can be seen in Sacha Gervasi's *NOVEMBER CRIMINALS*, an adaptation of Sam Munson's novel of the same name, opposite Ansel Elgort, Luca Guadagnino's highly-anticipated remake of the horror classic *SUSPIRIA*, opposite Tilda Swinton and Dakota Johnson, and the title role in the gay conversion therapy drama *THE MISEDUCATION OF CAMERON POST* which premiered at Sundance 2018.

Moretz's other films include: *THE 5TH WAVE*, an adaptation of Rick Yancey's novel; *IF I STAY*, an adaptation of Gayle Forman's young-adult novel, for which she won the 2015 People's Choice Award for “Favorite Dramatic Movie Actress”; Oliver Assayas' *CLOUDS OF SILS MARIA*, alongside Juliette Binoche, which made its debut at the Cannes Film Festival; *THE EQUALIZER*, opposite Denzel Washington; and the independent film *LAGGIES*, opposite Keira Knightley and Sam Rockwell, which premiered at the Sundance Film Festival. Moretz also lent her voice to *THE TALE OF THE PRINCESS KAGUYA*, which received a 2015 Academy Award® nomination for “Best Animated Feature Film of the Year.”

Prior, Moretz starred in the title role of the successful remake of the cult classic *CARRIE*, alongside Julianne Moore, and reprised her role as fan favorite “Hit-Girl” in the sequel *KICK ASS 2*. She starred opposite Sir Ben Kingsley in Martin Scorsese's acclaimed *HUGO*, which was nominated for eleven Oscars, and played a leading role in Tim Burton's *DARK SHADOWS*, opposite Johnny Depp and Michelle Pfeiffer.

Moretz also guest starred on the award winning TV series 30 ROCK, appearing in multiple episodes as spoiled rich girl “Kaylie Cooper.” She made her theatrical debut in Scott Z. Burns’ off-Broadway play THE LIBRARY, directed by Oscar®-winning filmmaker Steven Soderbergh.

JOHN GALLAGHER JR. (“Reverend Rick”) can be seen in Desiree Akhavan’s THE MISEDUCATION OF CAMERON POST — which premiered in competition at Sundance — opposite Chloe Grace Moretz and Sasha Lane; PEPPERMINT (Lakeshore Entertainment) opposite Jennifer Garner; THE BEST OF ENEMIES (Astute Films) with Sam Rockwell & Taraji P. Henson, and the soon to be released UNDERWATER (20th Century Fox) with Kristen Stewart and Vincent Cassel.

Past film work includes: Emmet DeWitt in 10 CLOVERFIELD LANE; BT Hilt’s office horror THE BELKO EXPERIMENT; SHORT TERM 12 opposite Brie Larson; Woody Allen’s WHATEVER WORKS. Past television work includes: Jim Harper in Aaron Sorkin’s HBO drama THE NEWSROOM; Christopher Kitteridge in the HBO mini-series OLIVE KITTERIDGE; THE WEST WING, LAW & ORDER: SVU, NYPD BLUE, to name a few.

As a Tony Award®-winning actor for Best Performance by a Featured Actor in a Musical, John is a regular on Broadway: originating the role of Moritz Stiefel in SPRING AWAKENING, starring in the stage adaptation of punk rock band Green Day’s rock opera AMERICAN IDIOT, and as Edmund Tyrone in LONG DAY’S JOURNEY INTO NIGHT, alongside Michael Shannon, Jessica Lange and Gabriel Byrne.

SASHA LANE (“Jane”) is an actress from Houston, Texas. Sasha’s breakout role was in Andrea Arnold’s AMERICAN HONEY (2016). Projects include Desiree Akhavan’s THE MISEDUCATION OF CAMERON POST, Brett Haley’s HEARTS BEAT LOUD, Hannah Marks’ SHOTGUN (AFTER EVERYTHING), and Neil Marshall’s HELLBOY.

JENNIFER EHLE (“Dr. Lydia Marsh”) is a two time Tony Award® winner for her performances in Tom Stoppard’s THE REAL THING, directed by David Leveaux and THE COAST OF UTOPIA, directed by Jack O’Brien. Jennifer starred in J.T. Rogers’ 2017 Tony Award®-winning Broadway play OSLO, directed by Bartlett Sher, for which she was nominated for a Tony® for Best Lead Actress In A Play.

Ehle filmed the Legendary Entertainment/Hulu drama series 40 NORTH. She can be seen in Ira Sachs’ LITTLE MEN, THE FUNDAMENTALS OF CARING (written and directed by Rob Burnett), Kathryn Bigelow’s DETROIT, Terence Davies’s A QUIET PASSION opposite Cynthia Nixon, Anders Walter’s I KILL GIANTS, opposite Zoe Saldana and Imogen Poots, Desiree Akhavan’s THE MISEDUCATION OF CAMERON POST opposite Chloe Grace Moretz, and Farhad Safinia’s THE PROFESSOR AND THE MADMAN, opposite Natalie Dormer, Mel Gibson and Sean Penn.

Jennifer has won a BAFTA Award for playing Jane Austen's "Lizzie Bennet," opposite Colin Firth, in the classic miniseries PRIDE AND PREJUDICE, directed by Simon Langton and was nominated for a BAFTA for her performance in Brian Gilbert's WILDE, with Stephen Fry.

Ehle's other notable film credits include: Tom Hooper's multi-Academy Award®-winning THE KING'S SPEECH, Kathryn Bigelow's ZERO DARK THIRTY, Steven Soderbergh's CONTAGION, George Clooney's THE IDES OF MARCH, Neil LaBute's POSSESSION, István Szabó's SUNSHINE; and Sam Taylor-Johnson's FIFTY SHADES OF GREY.

FORREST GOODLUCK ("Adam") made his big screen debut appearing opposite Leonardo DiCaprio, Tom Hardy, Domhnall Gleeson and Will Poulter in Alejandro González Iñárritu's epic drama THE REVENANT. Goodluck plays Hawk, the son of DiCaprio's Hugh Glass. The film won three Academy Awards® in 2016.

In 2016, Forrest starred in INDIAN HORSE which was directed by Stephen S. Campanelli. The film follows Saul, a great native hockey player who overcomes racism in the 1970's. He then starred in THE MISEDUCATION OF CAMERON POST directed by Desiree Akhavan, which follows a young girl (Chloe Grace MorteZ) forced into a gay conversion therapy center. In addition to his film work, Forrest also starred in two television pilots, CITIZEN for Hulu and SCALPED for WGN.

Prolific behind the camera as well, Goodluck is an award-winning youth filmmaker whose work has premiered at the Seattle International Film Festival, Taos Shortz Film Festival, LA Skins Festival, and had made him the Smithsonian's National Museum of the American Indian and SWAIA Santa Fe Indian Market Class X Youth Winner. Goodluck's film work also led to him being chosen as one of Sundance Institute's 2015 Full Circle Fellows.

He is a member of the Dine, Mandan, Hidatsa and Tsimshian tribes and is based in Albuquerque, New Mexico.

OWEN CAMPBELL ("Mark") was at Sundance with AS YOU ARE (Special Jury Award Sundance - 2016), NANCY (Sundance 2018) and THE MISEDUCATION OF CAMERON POST (Sundance 2018). Selected past credits also include SUPER DARK TIMES, BLAME, and FX's THE AMERICANS. He's been on stage in the US premiere of Martin McDonagh's HANGMEN at the Atlantic Theater. He is a founding member of the Zoo City Art Collective.

EMILY SKEGGS ("Erin") recently wrapped Peter Berg's feature film MILE 22, opposite Mark Wahlberg. Emily recurs on the TNT series SNOWPIERCER, based on the acclaimed film by Bong Joon-ho. Emily can be seen in Desiree Akhavan's feature film THE MISEDUCATION OF CAMERON POST, based on the popular novel. Emily

also starred in Dustin Lance Black's eight-part miniseries WHEN WE RISE for director Gus van Sant, which aired on ABC. Emily was nominated for dual Tony® and Grammy® Awards for her role as “Medium Alison” in Sam Gold’s Tony Award® winning hit musical FUN HOME on Broadway, while shooting a recurring role on Brannan Braga’s series SALEM. She is based in NY and LA.

CECILIA FRUGIUELE (Co-Writer / Producer) joined Parkville Pictures as a Producer in 2009, with her first feature - the Indie Spirit Awards-nominated APPROPRIATE BEHAVIOR, written and directed by Desiree Akhavan - premiering at the 2014 Sundance Film Festival. She co-wrote and produced Akhavan’s second feature THE MISEDUCATION OF CAMERON POST, starring Chloe Grace Moretz and Sasha Lane. With Parkville becoming a recipient of the prestigious BFI Vision Awards in 2016, Frugiuele is developing a number of feature projects with both emerging and established talent, including European Film Awards-winner Una Gunjak’s debut feature. Alongside Akhavan, Frugiuele is writing a new comedy series for Channel 4 and Hulu.

JONATHAN MONTEPARE (Producer) is a New York based producer with a focus on personal storytelling through director-driven collaborations. His career began in Los Angeles working for IFC on Xan Cassavetes’ documentary Z CHANNEL: A MAGNIFICENT OBSESSION, which premiered at Cannes in 2005. After years of work as a producer’s assistant, he moved to New York to focus on his true passion: creating distinctive, story-centered work with unique voices in film. Since then Jonathan has honed his skills as both a creative and physical producer of numerous films including Xan Cassavetes’ KISS OF THE DAMNED, Paul Bettany’s SHELTER, Desiree Akhavan’s APPROPRIATE BEHAVIOR, Joshua Marston’s COMPLETE UNKNOWN, and Ira Sachs’ LITTLE MEN. In 2016, he co-produced Jeremy Jasper’s PATTI CAKE\$, which premiered in competition at Sundance and internationally at Cannes in Director’s Fortnight. The film was acquired by Fox Searchlight as one of the highest selling films at Sundance that year. Jonathan joined forces again with Desiree Akhavan to produce THE MISEDUCATION OF CAMERON POST. He also partnered with Joshua Marston as executive producer on the religious drama COME SUNDAY. He produced Jordana Spiro’s Sundance labs film NIGHT COMES ON. Both films (along with CAMERON POST) premiered at Sundance in 2018. He also wrapped production on THE AFTER PARTY by writer/director Ian Edelman.

ABOUT BEACHSIDE

(Producers MICHAEL B. CLARK and ALEX TURTLETAUB)

Beachside is an independent film production company and the west coast affiliate of Big Beach Films (LITTLE MISS SUNSHINE, OUR IDIOT BROTHER, SAFETY NOT GUARANTEED, LOVING). In 2013, they produced the Emmy Award®-winning documentary MEDORA, about a small town high school basketball team in Indiana. Their second documentary TIG premiered at Sundance in 2015 along with their first feature, Jim Strouse’s PEOPLE PLACES THINGS starring Jemaine Clement, Regina Hall and Jessica Williams. Beachside premiered LOUDER THAN BOMBS at Cannes

2015, released later that year by The Orchard. In 2016, A24 released MORRIS FROM AMERICA, which had premiered earlier that year at Sundance. The Orchard then released Julia Hart's MISS STEVENS, for which Lily Rabe won the Grand Jury prize for acting at SXSW 2016. Beachside then produced Adam Leon's TRAMPS, which premiered at Toronto Film Festival and was acquired by Netflix as an Original. After premiering at Sundance in 2017, their second project with Jim Strouse entitled THE INCREDIBLE JESSICA JAMES was also acquired as an Original. STRANGERS, their first episodic series, premiered at Sundance 2017 in partnership with Refinery29 and was one of the first scripted series on Facebook WATCH. MR. ROOSEVELT by Noël Wells premiered at SXSW 2017 where it won the Audience Award and was acquired by Netflix. Their film THE MISEDUCATION OF CAMERON POST by Desiree Akhavan premiered at Sundance 2018 and they have wrapped up post production on MAINE by Matthew Brown.

ASHLEY CONNOR (Director of Photography) is a New York based director of photography. Her work on Josephine Decker's BUTTER ON THE LATCH and THOU WAST MILD AND LOVELY prompted *New Yorker* critic Richard Brody to name her, alongside Darius Khonji and Fabrice Aragno, as one of the year's best cinematographers. Her breadth of style can be seen in work as diverse as Dustin Guy Defa's PERSON TO PERSON (Sundance '17) and Adam Leon's TRAMPS (TIFF '16), as well as in popular music videos for artists including Jenny Lewis, Angel Olsen and Maggie Rogers. She had two films premiering at the 2018 Sundance Film Festival, Josephine Decker's MADELINE'S MADELINE and Desiree Akhavan's THE MISEDUCATION OF CAMERON POST.

SARA SHAW (Editor) is a Brooklyn-based editor and filmmaker. She started out at Boston's WGBH and then worked in acquisitions at Sony Pictures Classics. She was Director of Post Production at Gary Winick's pioneering digital production company InDigEnt. As a student in NYU's Graduate Filmmaking program, she has written and directed award-winning films, including BALLARAT GHOST TOWN, which won the Grand Prize and the Audience Award at the 2010 Fusion Film Festival. She has edited commercials directed by James Franco and was Associate Editor on Christina Voros's THE DIRECTOR (Tribeca 2013). She edited Desiree Akhavan's narrative feature debut APPROPRIATE BEHAVIOR (Sundance 2014), Frances Bodomo's AFRONAUTS (Sundance 2014), Joey Kuhn's THOSE PEOPLE (Outfest 2016), Adam Leon's TRAMPS (Toronto 2016), and Theresa Rebeck's TROUBLE, starring Anjelica Huston, Bill Pullman, David Morse, and Julia Stiles, and Desiree Akhavan's *The MISEDUCATION OF CAMERON POST*, starring Chloe Grace Moretz, Sasha Lane, Jennifer Ehle, and John Gallagher Jr. Sara directed and co-wrote TOOTH AND NAIL, now streaming on DTV.

CREDITS

Beachside Presents

A Parkville Pictures & Beachside Production

THE MISEDUCATION OF CAMERON POST

Directed by
DESIREE AKHAVAN

Written by
DESIREE AKHAVAN & CECILIA FRUGIUELE

Based on the book by
EMILY M. DANFORTH

Produced by CECILIA
FRUGIUELE JONATHAN
MONTEPARE

Produced by
MICHAEL B. CLARK
ALEX TURTLETAUB

Executive Producers
DESIREE AKHAVAN, OLIVIER KAEMPFER

Director of Photography
ASHLEY CONNOR

Editor
SARA SHAW

Production Designer
MARKUS KIRSHNER

Costume Designer
STACEY BERMAN

Original Music by
JULIAN WASS

Music Supervisors
MAGGIE PHILLIPS

and
CHRISTINE GREENE ROE

Casting by
JESSICA DANIELS

CHLOE GRACE MORETZ

JOHN GALLGHER JR.

SASHA LANE

FORREST GOODLUCK

MARIN IRELAND

OWEN CAMPBELL

KERRY BUTLER
QUINN SHEPHARD
EMILY SKEGGS

MELANIE EHRLICH
ISAAC JIN SOLSTEIN
DALTON HARROD

and
JENNIFER EHLE

Associate Producer RACHEL CHANGCHIEN

Unit Production Manager ROB CRISTIANO

1st Assistant Director JACOB MARTIN

2nd Assistant Director NATASHA RIVERA

Cameron CHLOE GRACE MORETZ^[L]_[SEP]

Pastor Crawford STEVEN HAUCK

Coley QUINN

SHEPHARD Ruth KERRY

BUTLER Jamie

DALTON HARROD

Brett McCABE SLYE

Grandma DALE SOULES

Jane SASHA LANE

Reverend Rick JOHN GALLAGHER JR.

Erin EMILY SKEGGS

Bethany MARIN IRELAND

Adam FORREST GOODLUCK

Helen MELANIE EHRLICH

Mark OWEN CAMPBELL

Dane CHRISTOPHER DYLAN WHITE

Steve ISAAC JIN SOLSTEIN

Dr. Lydia Marsh JENNIFER EHLE

Mr. Jacobs ANDRE BLAKE

Bookstore Student NICHOLAS COVELL

Motorcyclist CERRONE MAY

Bible Study Students JOSHUA THOMAS

SHELBY L. COLLETE

FRANCESCA NOEL

JACK DORADO

PETER HELLER

CHRISTINA KARABIYIK

CHLOE ROE

God's Promise Disciples JOYCE HAUSERMANN

SEAMUS BOYLE

NIKO RODRIGUEZ

BILLY BRANNIGAN

ANTHONY KRUGER

PAUL EVANS

Iceberg Montage JOHN KRUPPA ALEXANDRA

IMBROSCI PADRAIG BOND

LAUREN ANDERSON

MORGAN CAMARA

PHOEBE CAMARA

MALACHI TUNISAN

ANJELINA KING^{L}_{SEP}

KIM EMERSON

JUSTIN STOWELL

TANIS PARENTAEAU

KALEN GOODLUCK

SHELDON RAYMORE

GABRIELLE VASSOR

GINA DELONG

DEBBIE VOGEL^{L}_{SEP}

KAT GONZALEZ^{L}_{SEP}

JOEBEVILACQUA

JEFF MAROCCHI

Band - Wild Yawp EMILY BIELAGUS

SID SOLOMONS

REBA HASKO

JACK REILLY

JUSTIN DENIS

Stunt Coordinator MANNY SIVERIO

ELLIOT SANTIAGO

Art Director TORI LANCASTER

Prop Master LEAH BYRNE

On Set Dresser FRANK BARAN

Driver / Art PA JOHN ARNOS

Additional Art PA ERIN BLAKE

LEILA GARRISON

Script Supervisor ERIKA SANZ

1st Assistant Camera WILLIAM CASTELLUCCI

KALI RILEY

KYLE ANIDO

JANICE MIN

2nd Assistant Camera KIMBERLEE VENABLE

Digital Imaging Technician SANDY SOOHOO

Additional Photography DONALD MONROE

MATTHEW CLEGG

Additional Assistant Camera JULIAN KAPADIA

VINCE RAPPA

Stills Photographer JEONG "JP" PARK COLLEEN KWOK

RICHARD HUTCHINGS

Wardrobe Supervisor KIERI BORG

Costume PA NELL SIMON Department Head

Make-up Artist LISA LOVE

Department Head of Hair MICHAEL THOMAS ZAMBRANO

Additional Hair and Make Up Artists LIA PARKS

JACLYN ZBUSKA

AZESHA RAMACHAN

Gaffer DANIEL APRIL

Best Boy Electric EMMETT KERR-PERKINSON

Key Grip SEAN GRADWELL

Best Boy Grip JESSE RUUTTILIA

AUSTEN BEHAN

Swing HELEN CASSELL

RACHEL HARRSION - GORDON

Sound Mixer JAMES APPLETON

Boom Operators JUAN CARLOS RODRIGUEZ

Band Audio Engineer DAVE COOK

Assistant Band Audio Engineer ALEXANDER STORM

Location Manager JUSTIN STOWELL

Assistant Location Manager NICHOLAS COVELL

Scout JILLIAN STRICKER

LEAH REINGEWIRTZ

Production Coordinator TATIANA BEARS Production

Office Production Assistant SAMUEL CHECO

Payroll Services Provided by CAST & CREW ENTERTAINMENT

Production Accountant KATIE CORDEAL

Production Executives, Parkville Pictures HUGO KAEMPFER

LUCAS KAEMPFER

Head of Finance and Physical Production, ^{[[[}Beachside MIKE

PHILLIPS NY Accounting LANDON PHILLIPS

Paymaster PAUL KROPP

2nd 2nd Assistant Director MAGGIE KASZUBA

Key Production Assistant JAMIE BARBER

First Team Production Assistants MICHAEL MORAN

Background Production Assistant LIA PARKS

Unit Production Assistant HARPER THOMAS

Talent Production Assistant DEANA LEBLANC

Additional Production Assistants MATTHEW HADLEY

ESTON CLARE

TALIA KAGAN

PAUAL LLANOS

Creative Assistant to Ms. Moretz TREVOR DUKE MORETZ

Assistant to Desiree Akhavan ESMERALDA MOMFERRATOU

Assistant to Michael Clark RACHEL MOY

Chloe's Stand In JOYCE HAUSERMANN

Casting Assistant DANIEL FRANKEL

Background Casting HEIDI K. EKLUND

AMY HUTCHINGS

Set Medic KEVIN CALLAHAN

Production Legal Services Provided by SLOSS LAW

Legal Associate JACKIE ECKHOUSE

ALEXIS TUCKER

JANSEN THURMER

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Foreign Sales ELLE DRIVER

Prosthetics W.M CREATIONS INC.

MATTHEW W. MUNGLE

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Caterer / Chef JASON BIGGS^[L]_[SEP]

Caterer Assistant TABITHA "TABBY" O'SHIELD

Pick Up Truck Driver PETER WALLACK Camera

Car Driver JIMMY WONG

Post Production Supervisor ANDREW J.D. HAUSER

Editorial Consultant JOE LANDAUER Assistant

Editors PJ NORTON

MIKE SWEENEY

Music Coordinator CYNTHIA DAFT-BLONDELLE

Audio Post Services RUMBLE AUDIO Supervising

Sound Editor RYAN BILLIA Dialogue Editor

JOHN MOROS

Assistant Sound Editor BEAU EMORY

ADR Mixers BRIAN C. ROTH

RYAN BILLIA

ADR Services Provided by BUZZYS RECORDING

Foley Studio ALCHEMY POST SOUND

Foley Artists LESLIE BLOOME

JOANNA FANG^[L]_[SEP]

Foley Mixer RYAN COLLISON

Foley Editor NICK SEAMAN

Re-recording Mixer RYAN BILLIA

VFX Supervisor ALEX NOBLE^[L]_[SEP]

VFX Artist DULANY FOSTER IV

Digital Intermediate Services Provided by GOLDCREST POST PRODUCTION NEW YORK

Finishing Artist JORDAN P.H. STEIN

DI Producer DEVAN MAURA SABER

Colorist NAT JENCKS

Titles Designer EMILY SUBER

“ANYONE WHO KNOWS WHAT LOVE IS (WILL UNDERSTAND)”

Written by Jeannie Seely, Judith Arbuckle, Pat Sheeran, Randy

Newman^[L]_[SEP]

Performed by Irma Thomas^[L]_[SEP] Courtesy of Capitol Records under license from Universal

Music Enterprises

“MY SAVIOR”^[L]_[SEP] Written by John

Gallagher Jr. Performed by John

Gallagher Jr.

“THIS LITTLE LIGHT OF MINE”

Written by Harry Dixon Loes^[L]_[SEP]

Performed by Hudson Valley Youth Chorale

“FUN TO BLESSERLIZE WITH JESUS”

Written and Arranged by James Polakof

“YOUR LOVE ROLLED OVER ME”

Written by Timothy Blixseth

Performed by Timothy ^[L]_[SEP] Courtesy of The Numero
Group

By Arrangement with Bank Robber Music

“(YOU’VE BEEN THERE) THE WHOLE TIME”

Written by Emily Bielagus

Performed by Wild Yawp with Justin Denis and Jack Reilly

“SHE WAS A SPIRIT”

Written by Andre Mayeux, Scott Manzo, Fredda Manzo

Performed by Fredda Manzo

Courtesy of Fervor Records

“WHAT’S UP?” Written by

Linda Perry ^[L]_[SEP] Performed by 4

Non Blondes Courtesy of

Interscope Records

under license from Universal Music Enterprises

"WHERE DOES MY HEART BEAT NOW?"

Written by Taylor Rhodes, Robert Johnson

Performed by Melanie Ehrlich

"IN MANUS TUAS"

Written by Caroline Shaw ^[L]_[SEP] Performed by Clarice
Jensen

Courtesy of Sono Luminus

By Arrangement with Naxos of America

"WHEN COMPANY COMES" Written by

Glenn Mercer and Bill Million Performed

by The Feelies

Courtesy of Bar/None Records

By Arrangement with Lip Sync Music

Grip and Lighting Equipment Provided by HAND HELD FILMS

Camera Equipment Provided by ABELCINE

Insurance Provided by ZURICH

Trucks provided by EDGE AUTO RENTALS

Vehicles provided by ENTERPRISE RENT A CAR

Stage provided by ERICA PRICE

Blessercize Directed and Produced by JAMES POLAKOF

Courtesy of JAMES POLAKOF

Desert Hearts Directed by DONNA DEITCH

Courtesy of DONNA DEITCH Publicity

BRIGADE

SPECIAL THANKS American

Indian Community House Cyrous

Akhavan

Yasmin Akhavan

Emily Danforth

Donna Deitch

William Emsworth

Umberto Frugiuele

Una Gunjak

Marin Ireland

Adam Leon

Miren Marañon

Carmen McLeod

Laura Moro

Alan Moss, Harbottle and Lewis

Sheldon Raymore

Peter Saraf

Starling Sawyer

Carolyn Sivitz

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Kim Yutani

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