


PRESS KIT TEENAGE SEX AND DEATH AT CAMP MIASMA



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SYNOPSIS



After years of slapdash sequels and waning fandom, the *Camp Miasma* slasher franchise is handed over to an enthusiastic young director for resurrection. But when she visits the original's star, a now-reclusive actress shrouded in mystery, the two women fall into a blood-soaked world of desire, fear, and delirium.

A NEW KIND OF HORROR REMAKE FROM JANE SCHOENBRUN

Teenage Sex and Death at Camp Miasma is director Jane Schoenbrun's most personal film yet—as well as perhaps their most purely enjoyable. Paying homage to disreputable genres, while imbuing its deeply interrogative nature with a sense of genuine play, Schoenbrun's film reveals a major turning point in the career of this groundbreaking auteur. Filmmaker Kris (Hannah Einbinder) has been tasked with directing a film reboot of the popular “Camp Miasma” horror films, a fictional slasher franchise inspired by the hyper-sexualized—and often transphobic—horror films of Schoenbrun's youth. While researching her project, Kris tracks down the first film's “final girl” Billy (Gillian Anderson), now an eccentric, Norma Desmond–like hermit who lives on the site of the very summer camp where the films were shot. Their connection leads to an unexpected emotional and sexual bond that opens up Kris in ways she never could have anticipated, leading to a psychological and physical catharsis.

Schoenbrun has constructed a loving yet highly irreverent homage to works like *Friday the 13th* and *Sleepaway Camp* (with dashes of the great granddaddy slasher *Psycho*) that is also a meaningful exploration of desire, pleasure, and gender in genre filmmaking. *Teenage Sex and Death at Camp Miasma* was shot on a relatively shoestring budget over a brisk 25 days, but with an extraordinary amount of care and detail, and the film is a testament to both Schoenbrun's unmistakable and singular vision and the deeply collaborative nature of their work. Though the film feels sprung from the mind of its writer-director, it's the result of the intensive efforts of a group of artisans.

FLESH: THE BODY AND IDENTITY

“This is the first movie I've made that really feels like it captures the fullness of my personality,” Schoenbrun confesses. “*We're All Going to the World's Fair* and *I Saw the TV Glow* are both movies that I made right after coming out, reflecting on the intensity of that time in my life. And so they were kind of using the screen to talk about dissociation, to talk about not being in one's body, to talk about living as voyeur.”

Teenage Sex and Death at Camp Miasma, however, was Schoenbrun's first film inspired by post-transition, made at a moment when they started to feel like they were actually in their own body, and intimacy with another person took on a new, satisfying, and real dimension. “Sex was trauma for me for the first 32 years of my life. It was something that I was completely dissociative and avoidant about. When I was having sex, I didn't want to be having sex, and I certainly wasn't present with myself, because how could I be when I wasn't in the right identity and body? After transition this dysphoria slowly started to heal, as I slowly stepped into a new identity, and into an identity and a body and a physical form that I finally felt comfortable with.”

The film, then, is at its core, an exploration of “working through the oblique trauma of pre-transition life,” according to Schoenbrun. This is achieved through Hannah Einbinder's character, Kris, a filmmaker interrogating both horror films and, finally, her own eroticism. “I wanted to make a movie about that mystery, and that feeling of slowly coming into oneself. And the feeling of not just watching yourself during sex from a far-away alienated place, or watching yourself during life from that same place, but actively existing in yourself and in the world and in your identity. Entering the film as a way of entering yourself.”

Put this way, one can better understand a recurring motif of portals in Schoenbrun's films. Like *World's Fair* and *TV Glow*, the narrative of *Camp Miasma* pivots on a character entering a fictional realm. In the first film's case, it was an online horror role-playing game; in the second, it was a *Buffy*-like fantasy TV series. In this case, it's a classic—and wholly invented—eighties slasher film franchise, “Camp Miasma.” Says the film's co-producer Willy McGee, who has been working with Schoenbrun for more than ten years, including on their previous features, “Jane makes movies about portals, and portals within portals within portals. Jane, as a filmmaker and artist, is interested in passing over thresholds from one world into the next. It's all about looking at the world within the world, or the movie within the movie, and maintaining the integrity of this

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multi-layered universe that's being created." Adds Schoenbrun, "They invite you into a heightened space. Obviously, that's also literally what's happening to Hannah in this movie, that she's being invited into this otherworldly fantasia and into this romance that will allow her to open herself up."

Jeremy Kleiner, one of the film's producers, argues it's the specific personal nature of the film that makes it so approachable for all viewers: "It's a very inclusive film; by being so self-assured of what it is and what its identity is, it doesn't tell anyone that this movie's not for them. It's quite a magic trick: in being so personal, so specific, and so much about very specific experiences, that there is a universality that it also achieves."

The emotional nature of the film can be felt directly in the characters of Kris and Billy, who are essentially outcasts who bloom when they discover one another layer-by-layer, as they let down their defenses. "I think it's a movie about two people who don't have a lot of options in their lives for people like themselves—and they meet and it's immediately clear that they match each other's freak," Schoenbrun says. "Early on, Billy says, 'It's been a long time since I've let somebody see me, my art.' She's mentoring Kris throughout the movie. She tells us about her own coming to terms with sexual trauma and her own sexual awakening. I'm really hoping—in the same way that *TV Glow* was able to open up a conversation about transness that's a little more interior and complex than Hollywood usually serves up—that this movie will allow some kind of deeper cultural conversation around the strange spectrum of sexuality."

FLUIDS: BLOOD & GUTS & GENRE

Schoenbrun always filters their ideas through forms that are highly entertaining, and using the tried-and-true tropes of the horror-slasher genre to interrogate these ideas allows plenty of room for fun. "The slasher genre in general is the horniest genre in the world—like one degree removed from porn. Especially in the '80s, before the internet was around, there were these scantily clad girls running around getting chopped up by a heavy breathing killer who was almost always also a sexual and gender deviant. So, what's going on there? It's not just me that's obsessed with gender."

Teenage Sex and Death at Camp Miasma subverts the idea of the horror remake, which has become as integral a part of the horror franchise world as the sequel. Schoenbrun's film not only remakes the lexicon of the slasher film but also stays in humorous conversation with the current state of the horror film. Franchises are cannibalizing themselves, with Hollywood cynically recreating them without much thought, which is why Kris calls the *Miasma* films "zombie IP"

Schoenbrun says their film is informed equally by academic texts they read in college, such as the seminal *Men, Women, and Chain Saws* by Carol J. Clover; contemporary works of criticism like Willow Maclay and Caden Mark Gardner's book *Corpses, Fools, and Monsters*; and the images of trans sexuality they saw as a young, closeted kid coming of age in the nineties, from Buffalo Bill in *The Silence of the Lambs* to *Ace Ventura*. "I lived at the video store," Schoenbrun says. "I think in fifth grade, my best friend and I rented every single *Nightmare on Elm Street* movie in a week and watched them. I can't say I was, like, *turned on* by Freddy Krueger butchering teens, but I could feel the obvious sexual energy in those movies."

Schoenbrun began to wonder, "How do I make a movie about my current moment of sexual awakening, this lessening of dysphoria and this coming into my own body, and it seemed clear that such a movie kind of had to be in conversation with Buffalo Bill, with Norman Bates, with this image of the trans monster—which was a big part of my internalized self-image pre-transition, and is certainly the cultural image of me and other trans girls that I think still exists in a lot of people's eyes."

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To pay homage to these horror films, which sprung from a particular era—the eighties—and reflect specific cultural and cinematic traditions, the creative team started from a position of admiration. According to producer Dede Gardner, Jane's screenplay “is so clearly written from a place of resounding confidence and clarity and intention and love of film — love of each of our individual memories of films, when did we discover what, where did we see it?” This ethos is reflected in the meticulous ways Schoenbrun's creative team crafted and re-created every detail, small and large.

Costume designer Kendra Terpenning was a crucial collaborator in fashioning this retro world: “We have the lineage of slasher films to consider, these great, incredible, archetypical baddies, and we have the very unique setting of Camp Miasma, and its meta layers. I had gathered images of essentially every iconic slasher villain throughout the '70s and '80s and on, especially ones that had long franchises.” Terpenning wondered, though, “What if this comes from, what I'll very loosely call ‘reality?’” The film's central killer, Little Death, mythically died at camp, so Terpenning fashioned a camper's uniform, covered in plastic. But then, added, “Jane turned to me with a very searching, thoughtful look on their face, and was like, ‘What if it's like the plastic that Laura Palmer washed up on the beach in?’”

The inspirations extended further back than eighties slashers. Production Designer Brandon Tonner-Connolly, who had previously designed *I Saw the TV Glow*, remembers, “When Jane sent the script over to me, they said, ‘I have one word: *Kwaidan*,’ which refers to this Japanese horror movie that was famously shot inside a studio, but has all these really elaborately constructed exteriors, and has all of these very controlled painted backdrops and things. As with *TV Glow*, it was obvious that Jane had such a bold, unique vision for the project, in terms of the story but also just in terms of the visual world of it.” Production Designer Matt Hyland notes, however, “It couldn't just be a rip off of *Evil Dead* or something else. It had to be contributing to all of this conversation over genre. That took a lot of legwork. It's a very challenging script, logistically and creatively—everything we did had to be very carefully considered.”

Despite all this specific detail work, cinematographer Eric K. Yue, working with Schoenbrun for the second time, following *TV Glow*, adds that the film is meant to evoke a feeling of a time and place rather than a single film or franchise: “It references a lot of '80s horror in the film within the film, but it's not something that you can really say looks like one specific film. It's more about an experience of watching these old films and how your brain puts together this bigger picture of a horror film. There is a referential base that we started from, but ultimately, they're misremembrances, misremembered images that are pieced together from different places.”

The film's careful consideration extended to the film's paraphernalia and the memorabilia, all richly detailed and so wonderfully obsessed over, to create a legible and plausible extratextual world. The pieces created for the film include video cassette boxes, posters, board games, action figures, and much more—much of it displayed in the film's opening credits sequence. Tonner-Connolly says, “It was so much fun to invent this 45-year-old franchise and get to do it in such great detail. Just part of the joy of working with Jane is that they're going to really savor all those details . . . The VHS boxes, posters, merchandise, bobblehead dolls, all those things. Being able to go back through years and years of merchandise from other franchises and getting to pick and choose. It was kind of a dream to be able to call on a lifetime's worth of fandom of those things.”

“I hope it shows love. All of it is handmade,” says Schoenbrun, referring to these items of fandom. “Like, two weeks before production, my core team and I sat down and closed the door and shut off our phones. We workshopped it together and laughed and came up with fake taglines and brainstormed the funniest possible stuff that wasn't in the script but needed to get written for that sequence to really work. We shot the opening credits, I think, on the last day of production. We described it as like a bonus movie within the movie. After doing all the sets and design for the movie, now let's create, like, 100 pieces of merch.”

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THE PLAYERS: CREATING CHARACTER

Holding the center of Schoenbrun's film are the delightful and multilayered characters of Kris and Billy, both of whom keep revealing new facets of themselves as the film continues. Seemingly direct and put-together Kris gradually lets her guard down to reveal her sexual neuroses, and the initially inscrutable Billy eventually shows her warmth, helping to open up Kris to new realms of pleasure and catharsis. To inhabit these humorously drawn yet complicated, and ultimately romantic, leads, Schoenbrun cast Hannah Einbinder and Gillian Anderson, respectively. Exalts Gardner, "We feel so blessed to have found Hannah and Gillian, it's crazy how delightful they are to watch together."

Both characters are not as they seem at first. Says Schoenbrun, "Hannah kind of starts the movie as the audience surrogate—Hannah's the straight man, Hannah's the stand-in, Hannah's the one being, like, 'This is crazy.' And Gillian is starting the movie in a pure genre tenor. And as the movie goes on, they bring each other to a middle level that they share. Hannah grows more comfortable entering this stylized world and stops being so much this figure on the outside looking in." Einbinder elegantly brings her seasoned comic timing and intellectual neuroses to the character of Kris, whom Schoenbrun calls a "nebbish."

Schoenbrun further explains the fascinating, erotic, and funny *pas de deux* of the two characters. "Billy is mentoring Kris throughout the movie. During the campfire scene, she tells us about her own coming to terms with sexual trauma. Billy has confronted that she had to build herself from the ugliness and trauma of sex rather than avoid it. I think it's a different style of sexual trauma than the one that Kris is talking about, which is more oblique and about not being able to be present in her own desire. I don't think it's an uncommon role, especially in queer relationships, where one person is earlier on in their sexual journey. She is sort of the 'dommy mommy.' I think the mystery of the movie, in many ways, is the mystery of what happened to Billy and how she's learned to live as a result of it."

Anderson uncovers layers of warmth and vulnerability as the film continues. "She's showing us herself, this complex person who's filled with love and curiosity and loneliness and sadness. The film is a mystery about who this larger-than-life person is, and while it doesn't give you a one-line answer, the whole film is an unpacking of that mystery. I see Gillian as incredibly elegant and tender and self-spoken. It felt like play—like we were dressing her up in these extravagant Blanche Dubois-style outfits and playing with classic Hollywood iconography. And the film does this in general, as with the matte backdrops. There's a lot of classical Hollywood elegance to this movie. We were almost putting on that costume so we could be vulnerable."

"Gillian is a really joyful, playful person with the costumes, she was really down for stuff," recalls Terpenning. Anderson's look was a collaboration between actor and costume designer: "I know Gillian had some really specific points of inspiration through a 1970s clothing designer named Biba, and she'd recently seen an exhibition of the archival work, and was like, 'Oh my god, I'm really drawn to this,' and sent me the catalog for it. That led me into this lookbook that was referential to these very glamorous looks of the '40s into the '70s. We have a little bit of '80s in there. That is a woman living in a wooded winter setting, basically just walking around in silk velvet and fur." Says Yue, "Gillian is a force of nature and is so fantastic to work with," adding, "Hannah is so smart, driven. She came to set fully prepared with notes in the script, and came early to help us block out the scene."

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The erotic intimacy and vulnerability shared between Anderson and Einbinder becomes a central emotional pivot of the film—for the audience, but also for Schoenbrun during shooting. These scenes proved a challenge and a revelation for the director. “I was most surprised, once we got to production, how emotionally visceral those sex scenes felt and how directing those sex scenes felt to me,” Schoenbrun says. “Directing those scenes with Hannah and Gillian and Amanda [Fix] and Arthur [Conti] rank as some of the most challenging and emotionally rewarding and walloping of my career to date. I just know the feeling when I go home after a kind of day on set where I’m like, wow, we touched something there. The deepest emotional points in the movie happen during the sex scenes.” Recalls editor Graham Mason on crafting these scenes with Jane, “There’s a rug-pull that’s happening here where you’re in *Friday the 13th Part III* and suddenly you’re in a Catherine Breillat, austere French art movie. You’re in something that’s actually going to get under your skin.”

Schoenbrun talks about the deeply personal dimension of directing these scenes: “I was so nervous to direct them. I wanted them to be provocative and emotional and vulnerable, and I knew that I was asking so much of the actors. I was kind of avoiding thinking about how I would direct them or how I would be that day on set with everyone. I’d never done it before. And then Melissa, my partner, was like, it’s funny, because you’re talking about dissociating from directing the sex scenes, when the sex scenes themselves are about dissociating from the sex act. I was like, ‘oh, my God, you’re right.’ So, in some oblique way, my directing the sex scenes is like what the movie is talking about: coming into one’s own capability and identity as a filmmaker, and as a sexual person.”

Yet *Camp Miasma* also features a phenomenal ensemble of actors, acting in different comic registers, yet coming together with ease. Terpenning notes, “This was an incredible joy, cast wise. Every single person was the kindest, most collaborative, most incredible person across the board. I’ve never been so fortunate to have that joyful of a cast who are so excited to create this thing.” This extends to the incredible cast of character actors and comedians who fill out the roster and create a diverse, vivid community of people, including Eva Victor (*Sorry, Baby*), Dylan Baker (*Happiness*), Zach Cherry (*Severance*), and Sarah Sherman (*Saturday Night Live*). Jack Haven, last seen unforgettably in *TV Glow*, here plays the crucial role of Little Death, an evocation and spiritual transformation of the tried-and-true trans slasher killer.

A LONG DECEMBER: SONG AND DANCE

The soundtrack is an essential ingredient of any Schoenbrun production, as evidenced by the brilliantly evocative pop track list of *I Saw the TV Glow*. For *Camp Miasma*, Schoenbrun continues their collaboration with Alex G, the singer-songwriter and music producer who also composed the unforgettable scores for *World’s Fair* and *TV Glow*. We are transported into the world of *Camp Miasma* through the franchise-building opening credit sequence scored to Okay Kaya’s dreamy synth cover of “Nightswimming”. And Scottish singer-songwriter Paul Buchanan, of The Blue Nile, contributes his much-sought-after talents here, providing vocals for the tender yet driving original song “Pain Is the Heart.”

The film also has a surprising musical centerpiece destined to be much discussed: a one-shot take from the point of view of Little Death on a killing spree, all set to the Counting Crows’ 1996 rock ballad “A Long December.” Schoenbrun grew up a Counting Crows fan: “My cousin was their guitar tech. So, when I was ten, I went backstage and got to meet them. Those albums have never really left the rotation for me. I love those records.” The choice of song may seem counterintuitive to the viewer, but it was a natural for Schoenbrun, “There’s something in the lyrics to that song, this sort of resigned defiance that next year is going to be better than this year. That is, winter to summer.”

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According to McGee, the scene had to be treated almost like a music video: “We have this incredible musical sequence. Jane, Eric, Brandon, Matt, Caddy [Vanasirikul], and I all spent so much time really dialing [in]. Every time we finally got it on its feet and we’re starting to film it, it’s like when it went off without a hitch, and we were really watching Jack in the costume do something incredible with their body.” Adds Yue: “The camerawork was written into the script almost like a Michael Bay [movie], we wanted it to feel like this slick thing that’s not tied to this fuzzy style of the rest of what we see in the film. But Jane had a very specific song tied to that scene, and we went to the location with an iPhone and one of these little iPhone Steadicam things, we marked out which places in what beats would happen in certain places based on the song.”

At this point in the film, we’re inside the movie-within-the-movie, which is beautifully shot on 35mm. It looks mostly like it could have been a film from the early ’80s. But once the one-shot hits, it’s completely exited that world aesthetically. It’s in a different vernacular. The scene has resonance for Schoenbrun even beyond the song: “Emotionally, it is a reclamation of slasher language in a way that our characters have only kind of talked about until that point. Young Billy, as with many ‘final girls,’ was stuck in this shitty movie probably made by misogynist monsters, and is just being served up for something, whether that be sex or death. Then our older Billy conjures something, and all of a sudden we see the film in a completely different way. We see the film in a way where the killer is not the breathing, leering, stalking pervert, but is this angel of wrath.”

Schoenbrun remains stunned by Haven’s performance in this scene as that dark angel. “Jack dances for us, and what Jack pulls off in that one shot is something I’m prouder of than anything I’ve ever made. That was Jack with the SnorriCam, a sixty-pound rig strapped to their back. It’s just completely triumphant in exactly the way that I want the film to be triumphant. I think it’ll probably confuse some people, and then some people will be jumping up and down in the theater. We probably spent 100 hours in prep just for that sequence. This movie is about not playing by the rules, so why should this shot play by the rules that have been established?”

SUMMER WISHES, WINTER DREAMS: VISUAL STYLE & PRODUCTION CHALLENGES

The one-shot musical centerpiece set to “A Long December” was just one of many risky aesthetic choices that help create a singular, insular, and vivid cinematic universe throughout the film. According to Hyland, “Jane insists on creating as much of the world as possible for the people who are going to inhabit it and make art together.” Terpenning says Schoenbrun’s process begins early: “Jane has a spectacular prep document for visual inspiration. It was more than 400 pages long, and that summed up everything. Not all of that’s costume-specific by any means, but it was just really easy to see the DNA of what they were going for within that document.” Adds Kleiner, “Jane, to their credit, had been shot-listing with Eric Yue; they had been making the movie in their own head the entire time that we were out raising the money and casting the movie.”

One of the film’s signatures is its beautiful, hand-painted matte backdrops, which bring the viewer into a fantastical realm, and which also signals old Hollywood tactility and escape. They have an unmistakable Douglas Sirk quality of unrealness. “They’re never there just to be there. They’re there to deepen the portal,” says Schoenbrun. “And then when they’re there at the end, when we see one in springtime, I was really excited because it’s a way of saying, no, this wasn’t just to evoke winter imagery: this is a state of mind. They’re able to emerge into spring, carrying that magic with them back into the world.”

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One of the greatest challenges of the film was that it had to be set in two seasons: winter and summer. Explains McGee, “We were shooting a movie where half of it takes place in the wintertime, there’s a ton of snow, and we were shooting in the summertime. That was number one. The first thing we had to do was figure out what of this world needs to be practical, what needs to be VFX, and what can be changed, or a combination of both.” Adds Hyland, “We had a lot of fake snow—a lot of people would do that through VFX, but Jane, from the beginning, was very insistent that we would do as much practically as possible. Because of that, we found basically the foremost snow expert in that part of the world—somebody who loves snow more than I do.”

For this creative assistance, the team hired special effects supervisor Kyle Moore, known as the “snow guru of British Columbia.” Yue concedes Kyle’s title is accurate: “I’ve never met anyone so passionate about making it snow in the summer, and then knowing the different kinds of snow and the processes of making snow work.” Schoenbrun had a specific idea in mind for the fantastical visual texture of the snow, telling the crew it should feel like it’s from *Donkey Kong*. “I knew exactly what they meant by that because it’s this really specific [look], almost like cream cheese or something,” says Yue. “It’s sort of thick and just sits on top of the leaves, and they’re able to create this environment that’s quite magical to see for the first time.” Thanks to all these efforts, Hyland says, “We were able to create this really wonderful, practical kind of winter wonderland.”

The setting proposed further sets of challenges in terms of light and geographical remoteness. McGee explains, “Vancouver Island is pretty far north, and in the summertime there’s not a lot of true nighttime there. Oftentimes, when it was true night from a filmmaking perspective, it only afforded us around seven and a half hours of shooting just because the day would last so long, sunlight-wise.” Adds Tonner-Connolly, “On Vancouver Island, the plus side is you had things like foliage that could work for both winter and summer. But you’re on an island, so the way to get there from the mainland is a four- or five-hour ferry journey.”

The environment in which they filmed also created logistical concerns for costumes. Terpenning says, “It was shot in summer for winter, which can pose a challenge for people getting too warm. But the truth is, out there as wooded as it was, I can think of more times where we were where everyone was quite warm. But I would say I can think of more times where we were really fighting the cold; the nights are still very, very chilly. Where I’m from in Ontario, when we hit summer and it goes above 30 degrees, it stays there for months, even at night, whereas there it would still dip down low.”

Among the film’s most memorable, fully constructed imaginary sets is the “Flesh Palace,” the subterranean world where Little Death lives. Tonner-Connolly says, “The flesh palace is something that I was really excited about. We were trying to make something unique and different. It started from a design concept that had a checkered floor and some other elements, but we wondered what was going to kind of make this flesh palace our own and unique? And we just had a moment where we’re like, ‘Oh, you know what? Fucking video store carpet or movie theater carpet!’ We had to find this popcorn and movie reel patterned carpet, and have it shipped from Atlanta.”

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THE PLEASURE PRINCIPLE: CANDY AND PLAY

For all the film's heady ideas about gender, genre, and the reclamation of outmoded or "problematic" tropes and ideas, *Teenage Sex and Death at Camp Miasma* is ultimately a film about joy, play, and catharsis. As such, Schoenbrun believes it's their most optimistic movie. The overall exuberance of the film is reflected in the preponderance of colorful candy on screen: Skittles, gummies, Sour Patch Kids. It's a motif that speaks to visual delight as well as forbidden pleasures.

The enjoyment of candy—something we're often told is bad for us—extends to the film's unadulterated enjoyment of sexual pleasure. Says Schoenbrun, "Candy has been a part of queer sex for me. Especially at first, when sex was a very anxiety-inducing thing, you go to the bodega, you buy a bunch of candy and you got that candy waiting for you afterwards, and then you eat it with your partner or whoever it is. You've performed this thing. You've gone to the scary place, but then you can return to the safety of eating candy in bed. It's aftercare, in a way."

The sense of liberation and fun felt throughout the film is undoubtedly the result of the enjoyment felt on-set by the crew. "*Teenage Sex and Death at Camp Miasma* is by far the greatest filmmaking experience, nose-to-tail, that I've had in my life or career," says McGee. "An incredible collection of collaborators and technicians and artists and brains and hearts." Adds Mason, "It was a really fun collaboration, I got to feel empowered as a filmmaker and using my art movie/comedy thing, bringing that to the table, and having that feel like it was embraced in service of this vision that's such an incredibly specific auteurist vision." And Terpenning concurs, "This was an incredible joy, cast-wise. Every single person was the kindest, most collaborative, most incredible person across the board. I've never been so fortunate to have that joyful of a cast who are so excited to create this thing." Recalls executive producer Caddy Vanasirikul about the first day on set, "Jane told all of us that it's important to have fun. I think we maintained that the whole time as our core theme, but also being very much in touch — all of us are always talking about gender, euphoria, dysphoria, and what the scenes do to us."

"It's a movie about play," Schoenbrun insists. "Within the first ten minutes, Hannah's in her PJs in bed, watching a horror movie, eating Raisinets mixed with popcorn. That's me telling you that I hope you come to the movie with that spirit—because I did. That's my night most nights of the week, if I'm lucky, if I'm living my best life. It's like, let's turn off the lights, and go on a journey that's going to be both bad for you and good for you in the way that the art that I love is."

JANE SCHOENBRUN'S FILMOGRAPHY

2026
TEENAGE SEX AND DEATH AT CAMP MIASMA

2024
I SAW THE TV GLOW

2021
WE'RE ALL GOING TO THE WORLD'S FAIR

2018
A SELF-INDUCED HALLUCINATION

ABOUT THE CAST

KRIS HANNAH EINBINDER

Hannah Einbinder has quickly established herself as a sought-after actress and comedian, best known for her role as Ava in the Emmy® Award-winning HBO Max comedy series *Hacks*, where she stars opposite Jean Smart. Her performance has earned critical acclaim, including an Emmy® Award for Outstanding Supporting Actress in a Comedy Series, Critics' Choice Award for Best Supporting Actress in a Comedy Series, and four Golden Globe® nominations for Best Supporting Actress in a Comedy Series. Einbinder's debut comedy special, *Everything Must Go*, also premiered in 2024 on MAX, with The New York Times highlighting it as one of the top specials of the summer. She will soon star in *Hacks* Season 5; *Seekers of Infinite Love*, a feature film in which she appears alongside Justin Theroux, John Reynolds, Griffin Gluck, Justine Lupe, and Greg Kinnear; and Jane Schoenbrun's slasher *Teenage Sex and Death at Camp Miasma* — a haunting exploration of youth, longing, and the quiet horrors of isolation, and the latest installment in the infamous *Camp Miasma* franchise—co-starring Gillian Anderson.

BILLY GILLIAN ANDERSON

Gillian Anderson is an award-winning film, television, and theatre actress who has carefully curated decades-worth of iconic and impactful characters. Amongst an impressive collection of nominations, spanning from the mid-nineties to present day, Gillian has won 2 Primetime Emmy® Awards, 2 Golden Globes®, and 4 Screen Actors Guild Awards.

Last year Gillian starred in Netflix's wild west drama *The Abandons*, alongside Lena Headey, and as a troubled matriarch in Channel 4's IFTA nominated series *Trespases*, based on Louise Kennedy's novel set against the backdrop of the Troubles. She also starred in *The Salt Path*, with Jason Isaacs, and in *Tron: Ares*, a return to the beloved sci-fi franchise, alongside Jodie Turner-Smith and Greta Lee.

Gillian has joined the production of the Ben Affleck directed crime-thriller *Animals*, and Jane Schoenbrun's upcoming *Teenage Sex and Death at Camp Miasma*. She is heading up the cast of *The Julia Set* as well as producing the project under her G Nus Media banner; the film is a coming of age drama which will also star Chase Infiniti and Jason Isaacs.

Additionally, she has joined Bill Nighy and Jame Dornan in lending her voice to animated fantasy film *The Turning Door*.

Last year Gillian starred in the Emmy® nominated Netflix film *Scoop*, in which she portrayed former BBC journalist Emily Maitlis, in a dramatisation of her infamous Newsnight interview with Prince Andrew. 2024 also saw the release of her bestseller *Want*, an anthology of letters from women around the world, to Gillian, disclosing their deepest and most honest sexual fantasies. Gillian curated and introduced the letters and the book was included on The New York Times and The Sunday Times Bestsellers List, with a sequel in the works.

2023 was a year of exciting projects spanning film and television. At the start of the year, Gillian appeared alongside Christian Bale, Lucy Boynton, Timothy Spall, and Toby Jones in the Netflix murder/thriller, *The Pale Blue Eye*. Later in the year, she portrayed 'Vivienne' in *White Bird* opposite Helen Mirren. She also reprised her role as sex therapist 'Jean Milburn' in the fourth and final series of the hugely popular Netflix series, *Sex Education*.

ABOUT THE CAST

Gillian's previous roles include her multiple award-winning role as Margaret Thatcher in the fourth series of *The Crown*. Starring alongside Olivia Coleman's Queen Elizabeth II, Helen Bonham Carter, Josh O'Connor, and Emma Corrin, Gillian took home a Primetime Emmy®, Golden Globe®, and Critics' Choice Award for her role as the former British Prime Minister.

Gillian is no stranger to donning the role of iconic historical figures, having also starred as Eleanor Roosevelt in the Paramount+ Drama series *The First Lady*. The anthology series delves into America's presidential past from the perspective of the country's First Ladies and also stars Viola Davis and Michelle Pfeiffer. Gillian's other television credits include her role as 'Joanna' in the second series of *The Great*, with Elle Fanning and Nicholas Hoult, which dramatizes the life of a young Catherine the Great, as well as her role as Miss Havisham in the BAFTA-winning series *Great Expectations*.

Her accolades and popularity have notably stemmed from Gillian's infamous portrayal of 'Special Agent Dana Scully' on the popular American sci-fi drama, *The X-Files*. She starred alongside David Duchovny from 1993 to 2002 in the TV series' initial run, and then again from 2016 to 2018. In the years between and the ones that follow, Gillian continues to portray fan-favourite characters.

Gillian has also received great recognition for her roles on stage. She earned her first Olivier nomination for *A Doll's House* where she played 'Nora Helmer'. She later received another Olivier nomination as well as a Best Actress win at the Evening Standard Theatre Awards for her role as Blanche Dubois in *A Streetcar Named Desire*. In early 2019, Gillian played Margot Channing in Ivo van Hove's West End adaptation of *All About Eve*, sharing the stage with Lily James. Gillian has also starred in *What the Night Is For* at the Comedy Theatre and *The Sweetest Swing in Baseball* at the Royal Court.

In addition to her acting work, Gillian is an ambassador for multiple charities including War Child UK (of which she is a Global Ambassador) and Women for Women. She is also an accomplished writer with multiple published texts under her belt, including an upcoming novel called 'Dear Gillian' which is a compilation of anonymous letters that explore what women really think about sex. In 2023, Gillian has also launched a non-alcoholic, low-calorie, sparkling beverage line called G-Spot.

YOUNG BILLY AMANDA FIX

Amanda can currently be seen starring in the Duffer Brothers' Netflix series *Something Very Bad Is Going To Happen*, opposite Camila Morrone and Adam DiMarco, which debuted at #1 globally and has remained in the platform's Top 10. In film, she made her debut in *Broken Diamonds* opposite Ben Platt, and most recently starred in *North of Normal*, based on the bestselling novel, alongside Sarah Gadon and Robert Carlyle, directed by Carly Stone. The film premiered at the Toronto International Film Festival to critical acclaim, with The Film Stage calling her performance one of the most impressive from a young actor that year. She can also be seen in the Tubi feature *Lowlifes*, earning a Canadian Screen Award nomination for Best Lead Performer in a TV Movie. On television, Amanda appeared in Amazon's *Daisy Jones and the Six* and had a recurring role in the Plan B Entertainment/Amazon series *High School*, written and directed by Clea DuVall, opposite Cobie Smulders and Kyle Bornheimer. She can also be seen in AMC+'s *Orphan Black: Echoes*, starring opposite Krysten Ritter and Avan Jogia.

ABOUT THE CAST

ALEX ARTHUR CONTI

Arthur most recently wrapped the Paramount film *Ebenezer: A Christmas Carol*, directed by Ti West, opposite Ruper Grint, Sam Claflin, and Daisy Ridley. He also recently wrapped Mike Flanagan's upcoming Amazon series *Carrie*, which is set to release this October. Arthur can next be seen in the upcoming Plan B film, *Teenage Sex and Death at Camp Miasma*, directed by Jane Schoenbrun, which will be premiering at Cannes on May 13th, 2026. Arthur recently finished production on Pablo Trapero's film, *& Sons*, opposite Bill Nighy and Johnny Flynn, based on the novel by David Gilbert. It made its world premiere at TIFF this past September. He can be seen starring in Tim Burton's *Beetlejuice Beetlejuice* opposite Jenna Ortega and Michael Keaton. The feature opened the 2024 Venice Film Festival on August 28th to rave reviews and broke domestic box office records as the second-best September launch of all time at \$111 million. It premiered as the no. 1 film in 40 overseas markets, including the UK, Mexico, and Australia. Upon graduation, he immediately began shooting a role on HBO's *House Of The Dragon*. Following this, he went on to star in *Winner's Curse* at the Park Theatre in London directed by Jez Bond, for which his performance received rave reviews. Broadway World described him as "a star in the making... with precise comedic timing."

DJ ELLA GIASTIC EVA VICTOR

Eva Victor (they/she) is a Critics Choice, DGA, Golden Globe® nominee and Film Independent Spirit, LAFCA winning writer, director and actor whose fearless comedic sensibility has cemented them as a "gobsmacking triple-threat talent" (ROLLING STONE).

Upcoming, Victor will join Pedro Pascal in Searchlight's *Behemoth!* directed by Tony Gliroy.

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 wrote, directed and stars alongside Naomi Ackie and Lucas Hedges, was produced by Barry Jenkins' *Pastel* and received two 2025 Gotham Award nominations for "Best Feature" and "Best Original Screenplay" and a British Independent Film Award nomination for "Best International Independent Film." Victor won the Indie Spirit Award for "Best Screenplay".

Following its premiere at Sundance, *Sorry, Baby* quickly became the breakout film of the 2025 festival, winning the Waldo Salt Screenwriting Award, with the jury praising its "stunning honesty [and] moving sense of humor." The film also served as the closing film of the Director's Fortnight section at the 2025 Cannes Film Festival. *Sorry, Baby* was released by A24 last summer and is currently streaming on HBO MAX.

Critics have lauded Victor as "an idiosyncratic and exciting new American artist," (THE DAILY BEAST) "a breakaway talent" (ESQUIRE) and "one of their generation's most insightful new voices" (THE WRAP), among other praise. Prior to *Sorry, Baby*, Victor cut their 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.

ABOUT THE CAST

WILL ZACH CHERRY

Zach Cherry is an Emmy®-nominated series regular on the Emmy®-nominated thriller drama *Severance* on Apple TV+. He most recently co-hosted three seasons of *The Great American Baking Show* on Roku. He was a series regular on the FOX animated comedy *Duncanville* and can be seen in the Amazon Prime hit series *Fallout*. He appeared in the Roku Original series *Most Dangerous Game* opposite Liam Hemsworth and Christof Waltz. He most recently recurred in HBO's *Succession*, *Living With Yourself* on Netflix, *You* on Netflix, and was a series regular on NBC's *I Feel Bad*.

Other TV credits include recurring roles as the voice of 'Ben Carson' on Showtime's *Our Cartoon President*, TBS's *The Last OG*, HBO's *Crashing*, Syfy's *The Magicians*, FOX's *The Resident*, and TBS's *Search Party*.

On the film side, he'll next be seen in Zach Cregger's *Resident Evil*, Nate Bargatze's *The Breadwinner*, and Kevin Hart's *72 Hours*. Recent credits include Nicole Holofcener's *You Hurt My Feelings* with Julia Louis-Dreyfus, *Shang-Chi and the Legend of the Ten Rings*, *Spiderman: Homecoming*, Stephen Soderbergh's thriller *Unsane* opposite Claire Foy, *An Evening with Beverly Luff Linn* with Aubrey Plaza and Craig Robinson, *Isn't It Romantic* with Rebel Wilson and Liam Hemsworth, and *Irreplaceable You* alongside Gugu Mbatha Raw.

KRIS' AGENT SARAH SHERMAN

Sarah Sherman aka Sarah Squirm is in her fifth season as a cast member on NBC's *Saturday Night Live*. Most recently, she released her HBO comedy special *Sarah Squirm: Live + In The Flesh*, directed by Cody Critchelo and featuring John Waters. Sarah can also be seen in the Adam Sandler-produced films *Roommates* and *You Are So Not Invited To My Bat Mitzvah!* as well as the upcoming *Teenage Sex and Death at Camp Miasma*, written and directed by Jane Schoenbrun.

Sarah was selected as a *New Face* at the 2021 Montreal Just For Laughs Comedy Festival and is known for her popular live show, *Helltrap Nightmare*. Sarah previously opened for Eric André on his national tour and wrote on *The Eric Andre Show*. She was staffed on the Adult Swim series *Three Busy Debras* and Netflix's *Magic for Humans*. She was previously named one of *Vulture's Comics to Watch* for 2018 and one of *Time Out Magazine's Five Comics to Watch* for 2017.

RUDOLPH PATRICK FISCHLER

Actor Patrick Fischler is a part of Los Angeles/Hollywood history... He is the Patrick for whom famed landmark and celebrity eatery Patrick's Roadhouse on Pacific Coast Highway is named after. No stranger to Hollywood sets, Fischler continues to work steadily in both film and television in both comedy and drama. He is currently recurring on season 2 of Hulu's hit series, *Paradise*, and will next be seen in recurring roles on Apple TV+'s *Cape Fear* opposite Javier Bardem, as well as Netflix's biographical drama *Kennedy* opposite Michael Fassbender. Up next on the big screen is MUBI's *Teenage Sex and Death at Camp Miasma* and *The Social Reckoning*, Aaron Sorkin's follow up to David Fincher's 2010 hit film *The Social Network*.

Fischler was previously a series regular on SYFY's *Happy!*, adapted from the New York Times best-selling graphic novel and on Disney+'s *The Right Stuff*, based on the 1983 film of the same name. Other notable recurring roles include the final season of HBO's *Barry*, Peacock's

ABOUT THE CAST

A *Friend of the Family*, Netflix's *Lincoln Lawyer*, Apple's acclaimed series *Defending Jacob*, and Showtime's *Twin Peaks* revival and gritty comedy-drama *Shameless*. Additionally, Patrick received much praise for his season Long recurring performance as "Jimmy Barrett" on the Emmy-winning series *Mad Men*, and as part of the fictional research project The Dharma Initiative, he was integral to the final episodes of the ABC show *Lost*.

Fischler's first job was "the guy who pushed the elevator button" in the dramatic opening of *Speed* and he is constantly recognized as "the guy who had the dream" in *Mulholland Drive*. Additional recent film credits include the Academy Award® nominated film *American Fiction* starring Jeffrey Wright, as well as Netflix's *Fair Play* opposite Alden Ehrenreich. Other notable feature credits include the Coen Brothers' *Hail, Caesar*, the action thriller *2 Guns* opposite Denzel Washington for Universal Pictures, Brian DePalma's *The Black Dahlia* with Hilary Swank and Scarlett Johansson, and Kevin Smith's *Red State*.

Fischler was born and raised in Los Angeles. He completed high school in Beverly Hills and moved to New York to study theatre at NYU. At NYU and Circle in the Square, Patrick worked in numerous productions, including the lead in Arthur Miller's "After the Fall" (his first acting milestone). He also met his future wife, fellow theatre student actress Lauren Bowles. These two best friends did not marry until ten years later in Florence, Italy but are now the proud parents of daughter Fia Lucille Fischler.

JEFFREY DYLAN BAKER

Dylan Baker's feature film credits include *Happiness* (IFP Gotham Award, IFP West Independent Spirit Award nomination), *Dream Scenario*, *Extremely Wicked, Shockingly Evil and Vile*; *Miss Sloane*, *Misogynists*, *Selma*, *Anchorman 2*, *Franny*, *The Humbling*, *23 Blast* (his directorial debut), *Secretariat*, *Revolutionary Road*, *Hide and Seek*, *Spiderman II*, *Spiderman III*, *Head of State*, *How To Deal*, *Road To Perdition*, *Changing Lanes*, *The Cell*, *Along Came A Spider*, *Random Hearts*, *Requiem For A Dream*, *Celebrity*, *Trick 'R Treat*, *Simply Irresistible*, *Disclosure*, *Planes, Trains, and Automobiles*, *The Long Walk Home*, *Delirious*, *The Hunting Party*, *Across The Universe*, *Diminished Capacity*, *Laroy, Texas*, and most recently *The Statement*.

Baker's television credits include *Hunters*, *Inside Man*, *Homeland*, BBC's *Little Women*, *Damages*, *Confirmation*, *The Americans*, *The Good Wife* (three Emmy® Award nominations), *The Good Fight*, *I'm Dying Up Here*, *From the Earth to the Moon*, *Murder One*, *The Pitts*, *Feds*, *The Laramie Project*, *Kings*, *Political Animals*, *Ugly Betty*, *Burn Notice*, *The Gilded Age* and *Only Murders in the Building*.

Broadway credits include *La Bête* (Tony and Drama Desk Award nominations), *Eastern Standard* (Theater World Award), *Mauritius*, *November*, *The Audience*, *The Front Page* and *God of Carnage*. He appeared Off-Broadway in *Not About Heroes* (Obie Award), *Sea of Tranquility*, *Homebody/Kabul*, *Medea at Bam*, *Corruption* and *The Disappear*.

ABOUT THE CAST

MARI JASMIN SAVOY BROWN

Jasmin Savoy Brown is a multi-talented performer and skilled actress raised in Springfield, Oregon.

This winter, Jasmin returned as Mindy Meeks-Martin, the franchise's first openly queer character, in the *Scream 7* for Paramount Pictures. She joined franchise alumni Neve Campbell and Courteney Cox in the box-office success which opened to \$30.6 million over MLK weekend- beating out *Spiderman: No Way Home*. She reprised the role of Mindy for the following installment, *Scream VI*, which exceeded its predecessor at the box office. She will next be seen on the big screen in *Dreams In Nightmares* which premiered at the Berlin 2025 Film Festival. In 2021, Jasmin starred in *The Sound of Violence*, which premiered at the 2021 SXSW film festival where she received high praise for her lead performance.

On television, Jasmin will also reprise her role as Young Taissa on Showtime's hit series *Yellowjackets* for season 4 alongside Melanie Lynskey and Christina Ricci. Season 1 garnered two Critics Choice Awards and three Emmy Awards, including Outstanding Drama Series, and Jasmin collected a Queerty nomination for her performance. Season 2 debuted in March of 2023, becoming Showtime's most-streamed debut of all time, and the third season premiered in February 2025.

She is also well known for playing 'Evie Murphy' in the critically-acclaimed HBO drama series *The Leftovers* opposite Justin Theroux and Regina King. Widely accepted as one of the more revolutionary shows in recent memory, *The Leftovers* became the highest ranked show of the 2010's. She also gained notoriety playing series regular character and historical figure 'Emilia Bassano' on the TNT drama series *Will*, and 'Allison Adams' in the Shondaland / ABC court drama series *For The People*. Her additional credits include Freeform's *Stitchers*, Netflix's *Love*, ABC's *Grey's Anatomy*, Disney XD's *LEGO Star Wars: All Stars*, FOX's *Brooklyn Nine-Nine*, *Lane 1974*, and *Laggies*.

Jasmin also launched her new podcast called TODAY IN GAY, which is as a "short, joyful daily news podcast by and for the queer community." Brown created this show after noticing that there is no queer equivalent to NPR's "Up First" or the NY Times' "The Headlines." The launch received a great response with press from *Variety*, *Them* and *Pride*. Jasmin also served as the creator, producer, and host of the podcast *The Homo Schedule* for MOST, Netflix's home for LGBTQ+ storytelling. Co-hosted with her *Yellowjackets* costar Liv Hewson, Jasmin interviewed queer people in the public eye & celebrated their successes through intimate, curious, joyful conversation. She has also served as a producer on *Queer for Fear: The History of Queer Horror*, a docuseries that explores the history of the LGBTQ+ community in the horror and thriller genres and reexamines genre stories through a queer lens. The docuseries garnered an Emmy® nomination in the "Outstanding Arts and Culture Documentary" category.

Being a true multi-hyphenate, Jasmin is also an indie singer/songwriter who has self-released three singles with accompanying music videos; she is influenced by the sounds of Olivia Dean and Angie McMahon. She is also an advocate for women's healthcare, normalizing discussions on mental health, and has been vocal about her experience with endometriosis. She is a proud alum of New York's CAP21 Conservatory for their prestigious summer musical theatre intensive as well as the Los Angeles ABC Diversity Showcase.

ABOUT THE CAST

Jasmin was named one of 2024's FORBES 30 UNDER 30, one of Elle's Hollywood Rising Class in 2023, in THR's Next Gen Rising Young Stars 2022, Variety's 55 Queer Artists and Decision-Makers to Know, and part of The OUT 100. Last year, Jasmin walked in the Miu Miu spring fashion show at Paris Fashion Week and was an integral part of the MIU MIU L'Été 2024 and L'Été 2025 Campaigns.

JULIE QUINTESSA SWINDELL

Quintessa Swindell is an actor, writer, and director known for their work across film and television. They just wrapped shooting Sean Durkin's *Deep Cuts* for A24, alongside Drew Starkey, Cailee Spaeny, and Ariela Barer, and will next be seen in Will Gluck's newest feature-comedy for Universal, *One Night Only*, starring Callum Turner and Monica Barbaro. Swindell currently co-stars opposite Leo Woodall in the Apple TV+ series *Prime Target*, and previously appeared in Paul Schrader's *Master Gardener* with Joel Edgerton and Sigourney Weaver, which premiered at the Venice Film Festival in 2022. They broke out as 'Cyclone' opposite Dwayne Johnson in the DC feature *Black Adam*, and on television have starred opposite Uzo Aduba in HBO's *In Treatment*, co-led two seasons of *Trinkets*, and appeared in HBO's *Euphoria*. In 2021, Swindell was named to Variety's Power of Young Hollywood Impact List.

ANTHONY / COUNTY SHERIFF KEVIN MCDONALD

Born in Montreal Canada, Kevin McDonald was a drama major at Humber College, but was kicked out for only being good at comedy. It was while enrolled at the Second City Training Centre he met Dave Foley, and the two began working as a comedy team while employed as movie ushers. In 1984, they merged with another comedy team and formed the iconic sketch group, *The Kids In The Hall*.

When the troupe ended the five-season run of its eponymous television series in 1994, the five members moved on to act in a plethora of films and tv shows. McDonald has played roles in films such *Boy Meets Girl*; 'Pleakley' in the *Lilo & Stitch* franchise and 'Harry Potter' in the parody film, *Epic Movie*.

On the small screen, he has appeared on *The Martin Short Show*; *Ellen*; *That 70's Show* as a confused young cleric, Pastor Dave; *Seinfeld*; *Friends*; *Newsradio*; *Mad TV*; *Arrested Development* and *Corner Gas*. McDonald even appeared in the music video 'Roses', by legendary hip-hop duo, OutKast.

With his unique and distinct voice, McDonald has also done work for various animated series including, *Johnny Bravo*; *Invader Zim*; *The Angry Beavers*; *Cat Scratch*; *Clerks: The Animated Series* and *Foster's Home For Imaginary Friends*.

In 2022, McDonald reunited with his friends for the Amazon's revival of *The Kids In The Hall* which received great acclaim from critics and fans alike.

Most recently, McDonald starred as 'Principal Gil in the indie comedy *Deaner '89* and voiced the 'Prime Minister of Canada' alongside an all-star cast for Crave's *Super Team Canada*.

ABOUT THE CAST

LITTLE DEATH JACK HAVEN

Jack Haven is an actor and filmmaker known for their work across film and television. Haven earned widespread critical acclaim for their role in *I Saw the TV Glow*, receiving nominations for both the Gotham Awards and Independent Spirit Awards.

Previously credited as Brigitte Lundy-Paine, Haven is widely recognized for their breakout role on the Netflix series *Atypical* and their performance in *Bill & Ted Face the Music*. Additional recent film credits include *Queens of the Dead* and *Castration Movie II*. Their work is marked by a blend of vulnerability and originality, establishing them as a distinctive presence in contemporary film.

As a filmmaker, Haven made their directorial debut with *October Crow*, which screened at underground festivals over the past year. They have since completed their sophomore feature, *Looking for Brookie*, currently in post-production.

Haven will next re-team with Jane Schoenbrun on the upcoming film *Teenage Sex and Death at Camp Miasma*, in which they star as Little Death, and will star in the upcoming 2027 feature *Grind*.

ABOUT THE CREW

WRITER & DIRECTOR JANE SCHOENBRUN

Jane Schoenbrun (they/them) is a filmmaker, writer, and curator. Their work as a director includes *I Saw The TV Glow*, *We're All Going To The World's Fair*, and the experimental documentary *A Self-Induced Hallucination*.

I Saw The TV Glow was nominated for six Independent Spirit Awards including Best Picture, Screenplay and Director, and it was nominated for three Gotham Awards.

Their first novel, *Public Access Afterworld*, will be published by Hogarth in 2026.

They are also set to write, direct and Executive Produce the acclaimed graphic novel *Black Hole* as a TV Series for Netflix with Plan B and New Regency.

COMPOSER ALEX G

Acclaimed singer-songwriter Alex G has built his reputation on his combination of strong melodic sensibilities with a ragged, impulsive-sounding performance style, converting casual listeners into obsessives for more than a decade and a half through his surreal storytelling. His music is at turns direct and impressionistic, suffused with mystery and melancholy, and it's not hyperbolic to recognize that his creative eccentricity has helped steer the trajectory of post-2010s indie and alternative music. In 2025, he released his major label debut, *Headlights*, marking his tenth studio album and one of his most celebrated works to date, being called "a major label debut worthy of the all-time indie graduations" (Pitchfork) and "brilliant folk-rock" (Rolling Stone). Alex has also lent his musicality into the world of film, collaborating with director Jane Schoenbrun to score their directorial debut *We're All Going To The World's Fair* (2021) and their follow-up, A24's *I Saw The TV Glow* (2024). The two will pair up again on the score for Schoenbrun's forthcoming MUBI release, *Teenage Sex and Death at Camp Miasma*, set to premiere at Cannes this year.

COSTUME DESIGNER KENDRA TERPENNING

Kendra Terpenning is an award-winning costume designer based in Toronto. Her work elevates each production with a combination of in-depth research, bespoke construction, and choices rooted firmly in character, setting, and texture. Kendra is currently in production on *Child's Play*, an adaptation of Alice Munro's short story starring Sandra Oh. Written for the screen by Hannah Moscovitch, the film also serves as the English-language debut for director Wang Xiaoshuai. Her upcoming slate includes Jane Schoenbrun's highly anticipated *Teenage Sex and Death at Camp Miasma* (Plan B/MUBI), world premiering as the Opening Night selection of Festival de Cannes' Un Certain Regard, and the summer camp comedy *Tiny Fugitives*, produced by Seth Rogen and Evan Goldberg via Point Grey Pictures, starring Johnny Knoxville. Past credits include seasons of *Doc* and *Accused* for Sony Pictures Television/Fox, the 2022 eight-episode revival of the iconic Canadian sketch series *The Kids in the Hall* for Amazon Prime Video, *Night Raiders*, an Indigenous-led co-production between Canada and New Zealand, written and directed by Danis Goulet and executive produced by Taika Waititi, and *Through Black Spruce*, a dramatic thriller directed by Don McKellar, produced with the participation of Telefilm Canada.

Kendra won the 2022 Canadian Screen Award and 2022 CAFTCAD for Best Costume Design for her work on *Night Raiders*. She is a graduate of the University of Victoria (Bachelor of Fine Arts, specialization in Costume Design).

ABOUT THE CREW

PRODUCTION DESIGNER BRANDON TONNER-CONNOLLY

Brandon Tonner-Connolly is an award-winning TV and film Production Designer. He most recently designed Sterlin Harjo/Ethan Hawke's *The Lowdown* for FX and Jane Schoenbrun's *Teenage Sex and Death at Camp Miasma*. His other credits include Taika Waititi/Sterlin Harjo's Peabody Award-winning, Emmy-nominated *Reservation Dogs*, for which he won an Art Directors Guild Award, as well as features *The Big Sick* (Sundance), *Brigsby Bear* (Cannes), *The Bad Batch* (Venice), A24's *I Saw The TV Glow* (Sundance, Berlin) and David Gordon Green's *The Exorcist: Believer*.

He also enjoys writing about the movies he's obsessed with and how they relate to his own work, most recently in an article for *Filmmaker Magazine* about Andrzej Żuławski's *Possession* and the intimate experience of watching a movie after helping to create it. His *Filmmaker* article "The Seven Arts of Working In Film" has been read over 500,000 times since its publication and is part of the syllabus of Martin Scorsese's Masterclass program.

PRODUCTION DESIGNER MATT HYLAND

Matt Hyland is an award-winning Production Designer & Art Director. His work began in Detroit with photography, documentary, and commercial production, and then shifted to narrative film & television design after relocating to Chicago.

Matt won the Art Director's Guild Award in 2024 for the FX series *Reservation Dogs*, and recently designed *Trash Mountain*, the upcoming film starring Caleb Hearon. He's worked as the Co-Designer for Jane Schoenbrun's upcoming *Teenage Sex and Death at Camp Miasma* and Adam Salky's Netflix thriller *Intrusion*.

He's a proud member of the Art Director's Guild (IATSE Local 800), Chicago Studio Mechanics (IATSE Local 476) and the Production Designer's Collective. When Matt isn't working, he's taking pictures, writing, and finally learning how to cook.

DIRECTOR OF PHOTOGRAPHY ERIC K. YUE

Eric K. Yue is a cinematographer born and raised in Flushing, Queens. He received his BFA in filmmaking from New York University Tisch School of the Arts and his MFA in Fine Art from the University of Pennsylvania.

His ongoing collaboration with Jane Schoenbrun includes *I Saw the TV Glow*, *Teenage Sex and Death at Camp Miasma*, and Lucy Dacus *Night Shift* music video. His other feature credits include *The Giant* (dir. David Raboy), *A Thousand and One* (dir. A.V. Rockwell, Sundance Grand Jury Prize 2023), *Atropia* (dir. Hailey Benton Gates, Sundance Grand Jury Prize 2025), and the upcoming *The Last Day* (dir. Rachel Rose), starring Alicia Vikander and Wagner Moura.

ABOUT THE CREW

EDITOR
GRAHAM MASON

Graham Mason is a filmmaker based in Brooklyn who has created a wide-ranging and eclectic collection of artful, character-driven, and unique comedy films. He directed the feature film *Inspector Ike*, released by Factory 25, and *The Reveries Trilogy*, a trio of experimental comedy films that was released by Cartuna and Vinegar Syndrome. He has also written and directed numerous short form works, including a “silent film with sound” for André 3000 that is planned for release in 2026. In 2020, Graham founded a production company called International Pigeon Production that specializes in unique comedy films. Recent I.P.P. projects include India Donaldson’s *Good One*, which Graham also edited, *Dad & Step-Dad*, *She Keeps Me Young*, and Simple Town’s *Big Break*.

CO-PRODUCER
WILLY MCGEE

Willy McGee is an actor and producer from San Francisco living in New York City. He has worked on a variety of film and television projects for A24, HBO, Absolutely, Elara, Plan B and Cinereach, including *How To With John Wilson*, *The Eric Andre Show*, *Funny Pages*, *The Assistant*, and *The Plague*.

Willy is a frequent collaborator with Jane Schoenbrun, having worked on *We’re All Going To The World’s Fair*, *I Saw The TV Glow*, and the forthcoming *Teenage Sex and Death at Camp Miasma*. He is currently producing *Watch The Circus Burn*, a documentary about Clowns in Nevada with Director Nathan Truesdell, and acting as Joe Pitt in a production of *Angels in America* at HCC Performing Arts Center in Bridgeport, CT.

ABOUT PLAN B

Headed by Brad Pitt, Dede Gardner, and Jeremy Kleiner, Plan B Entertainment is a long-standing film and television production company. Their body of work includes Academy Award®- and Golden Globe®-nominated and winning films such as Joseph Kosinski's *F1*, RaMell Ross' *Nickel Boys*, Sarah Polley's *Women Talking*, Andrew Dominik's *Blonde*, Lee Isaac Chung's *Minaari*, Barry Jenkins' *If Beale Street Could Talk* and *Moonlight*, Adam McKay's *The Big Short* and *Vice*, Ava DuVernay's *Selma*, Steve McQueen's *12 Years A Slave*, and Terrence Malick's Palme d'Or-winning *The Tree of Life*. Recent features include Maria Schrader's *She Said*, Cory Finley's *Landscape with Invisible Hand*, Reinaldo Marcus Green's *Bob Marley: One Love*, Jon Watts' *Wolfs*, Tim Burton's *Beetlejuice Beetlejuice*, Bong Joon Ho's *Mickey 17*, Bing Liu's *Preparation for the Next Life*, Nia DaCosta's *Hedda*, and Ronan Day-Lewis's *Anemone*. Recent television releases include the Emmy®-winning Netflix series *Adolescence*, Amazon Original series *Outer Range* starring Josh Brolin in his television debut, and Amazon series *High School* and *Paper Girls*. Past television series include the HBO/Sky limited series *The Third Day*, created by Dennis Kelly, and the Amazon limited series *The Underground Railroad*, created by Barry Jenkins.

ABOUT MUBI

MUBI is a global streaming service, production company and film distributor dedicated to elevating great cinema. MUBI creates, curates, acquires and champions visionary films, bringing them to audiences all over the world.

MUBI is a place to discover ambitious films by boundary-pushing filmmakers — from iconic directors to emerging auteurs — all carefully chosen by MUBI's curators. With MUBI GO, members in select countries can get a free ticket every week to see the best new films in cinemas. And Notebook explores all sides of cinema culture — both in print and online.

Some previous and upcoming MUBI Releases include: Joachim Trier's *Sentimental Value*, Akinola Davies Jr's *My Father's Shadow*, Mascha Schilinski's *Sound of Falling*, Park Chan-wook's *No Other Choice*, Oliver Laxe's *Sirat*, Jafar Panahi's *It Was Just An Accident*, Coralie Fargeat's *The Substance*, Lynne Ramsay's *Die My Love*, Paolo Sorrentino's *La Grazia*, Luca Guadagnino's *Queer*, Sofia Coppola's *Priscilla*, Molly Manning Walker's *How to Have Sex*, Aki Kaurismäki's *Fallen Leaves*, Charlotte Wells' *Aftersun*, Park Chan-wook's *Decision to Leave*, and Lukas Dhont's *Close*.

MUBI Productions include Kelly Reichardt's *The Mastermind* starring Josh O'Connor, Andrew Haigh's *A Long Winter*, Jim Jarmusch's *Father Mother Sister Brother*, Paweł Pawlikowski's *Fatherland* starring Sandra Hüller, Felix van Groeningen's *Let Love In*, and Jane Schoenbrun's *Teenage Sex and Death at Camp Miasma*.

Founded in 2007 by Efe Cakarel, MUBI is the biggest community of film lovers anywhere, with members across 190 different countries. MUBI is headquartered in London, with 15 offices across the world and over 400 employees.

MUBI also owns The Match Factory, a premier international sales company for independent cinema, acquired in 2022. The Match Factory operates alongside MUBI, focusing on world sales for exceptional films that fall outside MUBI's own distribution slate.

MUBI additionally owns a majority stake in leading Benelux film distributor Cinéart.

MAIN CAST

KRIS
HANNAH EINBINDER

BILLY
GILLIAN ANDERSON

YOUNG BILLY
AMANDA FIX

ALEX
ARTHUR CONTI

DJ ELLA GIASTIC
EVA VICTOR

WILL
ZACH CHERRY

KRIS'S AGENT
SARAH SHERMAN

RUDOLPH
PATRICK FISCHLER

JEFFREY
DYLAN BAKER

MARI
JASMIN SAVOY BROWN

JULIE
QUINTESSA SWINDELL

ANTHONY / COUNTY SHERIFF
KEVIN MCDONALD

LITTLE DEATH
JACK HAVEN

ADDITIONAL CAST IN ORDER OF APPEARANCE

THOR
AREN BUCHHOLZ

FLO
FLORENCE BARRETT

DOOMED TEEN GIRL
JORDANA SUMMER

DOOMED TEEN BOY
RYAN MCEWEN

SQUASH BRO
WILLIAM C. VAUGHAN

CHUCK
HUNTER DILLON

CAFE OWNER
NIKKY BRYCE

TRACY
JESS MCLEOD

MALE EXECUTIVE
WILLY MCGEE

QUEER ASSISTANT
LOUISE WEARD

YOUNG KRIS
FREYA EDWARDS

DOOMED WIFE
CASSANDRA EBNER

DOOMED HUSBAND
TREVOR ADDIE

CREW

WRITTEN AND DIRECTED BY
JANE SCHOENBRUN

CASTING BY
COURTNEY BRIGHT
NICOLE DANIELS
ERRIN LALLY
ANNALESE TILLING

MUSIC BY
ALEX G

COSTUME DESIGNER
KENDRA TERPENNING

PRODUCTION DESIGNERS
BRANDON TONNER-CONNOLLY
MATT HYLAND

DIRECTOR OF PHOTOGRAPHY
ERIC K. YUE

EDITED BY
GRAHAM MASON

LINE PRODUCER
AMANDA DRAKE

CO-PRODUCER
WILLY MCGEE

EXECUTIVE PRODUCERS
EFE CAKAREL
JASON ROPELL
ZANE MEYER

EXECUTIVE PRODUCER
DANIEL BEKERMAN

EXECUTIVE PRODUCER
CADDY VANASIRIKUL

EXECUTIVE PRODUCER
BRAD PITT

PRODUCED BY
DEDE GARDNER
JEREMY KLEINER

SONGS

Nightswimming

Written by William Thomas Berry, Michael E. Mills, John Michael Stipe, Peter Lawrence Buck

Performed by Okay Kaya

Courtesy of Jagjaguwar

Published by Night Garden Music (SESAC),
Administered by Universal Tunes (SESAC)

Just My Imagination

Written by Barrett Strong, Norman Whitfield

Performed by Mark Maxwell

Published by Stone Agate Music (BMI)

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Fashin Real Estate

Written and Performed by Sergei Stern

Courtesy of Stern Muzik

I Guess I'm Floating

Written by Anthony Gonzalez

Performed by M83

Courtesy of Mute

By Arrangement with Bank Robber Music

Published by Delabel Editions SARL (SACEM)

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Anorak Christmas

Written by Roger Gunnarsson

Performed by Sally Shapiro

Courtesy of Johan Agebjörn Music

Published by Universal Music Publishing AB (STIM)

A Long December

Written by David Lynn Bryson, Adam Frederick Duritz, Charles Thomas Gillingham, Matthew Mark Malley, Ben G. Mize, Daniel John Vickrey

Performed by Counting Crows

Courtesy of Geffen Records, Under License from Universal Music Canada Inc.

Published by Songs Of Universal, Inc. On Behalf of Jones Falls Music, PW Ballads

Pain is the Heart

Original music by Alex G

Vocal by / featuring Paul Buchanan

Paul Buchanan appears courtesy of Newsroom Records (U.K)

No Ordinary Love

Written by Helen Adu, Stuart Matthewman

Performed by Sade

Courtesy of Epic Records

By arrangement with Sony Music Entertainment

Published by Angel Music (PRS) administered by Sony Music Publishing (UK) Ltd. (PRS)

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Satan

Written by Andy Shauf

Performed by Andy Shauf

Courtesy of Arts & Crafts Productions Inc.

Published by Pity The Free Man Songs/Songs of the Mothership

By arrangement of peermusic Canada Inc.

I Love You Always Forever

Written and by performed by Donna Lewis

Courtesy of Sony Music Publishing

Published by Peruzzi Music (ASCAP) Administered by Sony/ATV Allegro (ASCAP)

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Supernatural Superserious

Written by Michael Stipe, Michael E. Mills, Peter Lawrence Buck

Performed by R.E.M.

Courtesy of Craft Recordings, a Concord Label Group Release

Published by Temporary Music (SESAC), administered by Universal Tunes (SESAC)

TECHNICAL DETAILS

ORIGINAL TITLE
TEENAGE SEX AND DEATH
AT CAMP MIASMA

DURATION
112 MINUTES

YEAR OF PRODUCTION
2026

ORIGINAL LANGUAGE
ENGLISH

COUNTRIES OF PRODUCTION
UNITED STATES
CANADA

ASSETS



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