



FOX SEARCHLIGHT PICTURES

Presents

A SCOTT FREE Production

CYRUS

JOHN C. REILLY
JONAH HILL
MARISA TOMEI
CATHERINE KEENER
MATT WALSH

WRITTEN AND DIRECTED BYJAY DUPLASS & MARK DUPLASS
PRODUCED BYMICHAEL COSTIGAN
EXECUTIVE PRODUCERSRIDLEY SCOTT
.....TONY SCOTT
DIRECTOR OF PHOTOGRAPHYJAS SHELTON
PRODUCTION DESIGNER.....ANNIE SPITZ
FILM EDITOR.....JAY DEUBY
CO-PRODUCER.....CHRISANN VERGES
MUSIC BYMICHAEL ANDREWS
COSTUME DESIGNER.....ROEMEHL HAWKINS

Running time 92 minutes

CYRUS

With John's social life at a standstill and his ex-wife about to get remarried, a down on his luck divorcee finally meets the woman of his dreams, only to discover she has another man in her life – her son. Written and directed by Jay & Mark Duplass, the iconoclastic filmmaking team behind Sundance Film Festival favorite *THE PUFFY CHAIR*, **CYRUS** takes an insightful, funny and sometimes heartbreaking look at love and family in contemporary Los Angeles.

Still single seven years after the breakup of his marriage, John (John C. Reilly) has all but given up on romance. But at the urging of his ex-wife and best friend Jamie (Catherine Keener), John grudgingly agrees to join her and her fiancé Tim (Matt Walsh) at a party. To his and everyone else's surprise, he actually manages to meet someone: the gorgeous and spirited Molly (Marisa Tomei).

Their chemistry is immediate. The relationship takes off quickly but Molly is oddly reluctant to take the relationship beyond John's house. Perplexed, he follows her home and discovers the other man in Molly's life: her son, Cyrus (Jonah Hill). A 21-year-old new age musician, Cyrus is his mom's best friend and shares an unconventional relationship with her. Cyrus will go to any lengths to protect Molly and is definitely not ready to share her with anyone, especially John. Before long, the two are locked in a battle of wits for the woman they both love—and it appears only one man can be left standing when it's over.

Using the innovative improvisational techniques that have earned them critical accolades and a devoted following, Jay Duplass and Mark Duplass enter the mainstream with a touching, original story that blends humor and heartbreak, much like life itself.

CYRUS stars John C. Reilly (*STEP BROTHERS*, *MAGNOLIA*), Jonah Hill (*SUPERBAD*, *FUNNY PEOPLE*), Marisa Tomei (*THE WRESTLER*, *WHAT WOMEN WANT*), Catherine Keener (*40 YEAR OLD VIRGIN*, *WHERE THE WILD THINGS ARE*) and Matt Walsh (*THE HANGOVER*, *I LOVE YOU, MAN*). Michael Costigan (*BROKEBACK MOUNTAIN*, *SMART PEOPLE*) is the producer, executive producers are Tony Scott and Ridley Scott with Chrisann Verges (*FOR YOUR CONSIDERATION*) as co-producer. The production team includes director of photography Jas Shelton (*FRIDAY NIGHT LIGHTS*), editor Jay Deuby

(THE PUFFY CHAIR), production designer Annie Spitz (THE WACKNESS), costume designer Roemehl Hawkins (LABOR PAINS) and original music is by Michael Andrews (DONNIE DARKO, FUNNY PEOPLE).

ABOUT THE PRODUCTION

Jay and Mark Duplass first came to the attention of producer Michael Costigan at the 2005 Sundance Film Festival, where he saw their feature debut, *THE PUFFY CHAIR*. Written, directed and produced by the young siblings and shot on a rock bottom budget of only \$15,000, *THE PUFFY CHAIR* impressed Costigan with its uniquely personal style and point of view. “I remember feeling it was unlike any film I’d seen before,” says Costigan. “Mark and Jay had made a movie about relationships that was incredibly original and funny and moving.”

A semi-improvised snapshot of the waning days of a relationship, the film went on to win the Audience Award at the prestigious SXSW Film Festival. *THE PUFFY CHAIR*’s reputation quickly spread by word of mouth. “It was like a chain letter,” says Costigan. “A lot of people saw the movie and then told friends about it.

The producer then made a point of seeking out the Duplasses’ earlier short films *SCRAPPLE*, *THIS IS JOHN* and *THE NEW BRAD*. “I found out they wrote them, sometimes they starred in them and they directed them together,” says Costigan, president of Scott Free Productions and producer of films including *BROKEBACK MOUNTAIN* and *SMART PEOPLE*. “That’s how they’ve always made their movies.”

Costigan met with the brothers to discuss the kind of film they would be interested in making if they had access to studio-level budgets. In *CYRUS*, the brothers continue to focus on the painfully funny realities of modern relationships.

The original idea was simple: make a relationship-based movie with experienced, professional actors that maintained the intimacy and autonomy of the brothers’ previous films. “We wanted to use a relatively small group of people and try to do what we do best,” says Mark Duplass. “We have always focused on the funny and the tragically comedic elements of relationships. We love that ambiguity. Is this very serious? Is this funny? You can talk about it over coffee afterwards.”

Jay adds, “What we have to offer are the truthful moments that you might not normally see in movies, but you have experienced in life. We never made an aesthetic choice to shoot *cinéma vérité* or documentary style, but that’s how we make movies.”

The brothers adopted a lean, documentary-style production process as well. “Our previous films could be made very cheaply because we did it all ourselves,” says Mark. “Jay held the camera and I held the boom. Our actors roamed about the space with no blocking or marks. There was a script, but the actors improvised as they went and we captured it as it happened.”

The Duplasses' sensibility straddles the demarcation between comedy and tragedy. "Mark and I try to find those fine lines where you're not sure if you're supposed to laugh or be uncomfortable," says Jay. "We get in that middle ground where people are experiencing different emotions. A reviewer once said about one of our films, 'It's John Cassavetes with humor.' And that's honestly what we're going for—emotional rawness and truth in a relationship movie. Hopefully when you're watching it, you're laughing a lot but knowing that underneath it's really about the people and what they're going through."

That ability to create comedy out of realistic situations and authentic emotions is what makes the brothers' films so satisfying, says Costigan. "If the movie doesn't feel real, then it doesn't feel funny," observes the producer. "All of the comedy is based in a very real, human dynamic. Even as it gets bigger and broader it stays firmly grounded. That's the way they build their movies. And that's what made everyone involved feel like they were creating something really special."

Working on this larger scale was unfamiliar and initially intimidating for the brothers. "They asked me to help put together the team, which is what I love to do," says Chrisann Verges, the film's co-producer, whose credits include Christopher Guest's improvisational comedy FOR YOUR CONSIDERATION. "On their previous films, they had a crew of about five people. We had an early pre-production meeting with perhaps 12 people. The guys walked in and said, 'There are more people at this table than worked on our last two films.' We eventually had a crew of about 80."

After operating on their own for so long, the brothers are well-versed in the requirements of each job on a movie set. "On their past films, they did everything themselves," says Verges. "They know what the jobs are and they feel an affinity for the crew. They're just so thankful they're not doing it all any more. Someone else is carrying the lights this time. And they love the catering; they're very happy someone's cooking for them every day."

Verges brought in a lot of fresh young faces to work on CYRUS, including director of photography Jas Shelton, production designer Annie Spitz and costume designer Roemehl Hawkins. Jay Deuby, who edited THE PUFFY CHAIR, also cut the new film. "It was wonderful to be able to introduce them to people who could help them realize their look, which is tricky, because it is a very real look. In the past, they just went into a location and shot whatever was there. In essence, we hired someone to artificially create a real look," says Verges.

The brothers say they arrived at their unique aesthetic purely through trial and error. "Mark and I made a lot of bad movies in our early 20s," Jay says. "We were trying to make movies we thought we should make. At a certain point, when we started letting our private

conversations about the really embarrassing but funny things happening in our relationships into our movies, people started talking about them and wanting to watch them.”

Mark puts it a bit more bluntly: “Basically, once we started making fun of ourselves on screen, everything got a lot better.”

Costigan, like the rest of the cast and crew, was thrilled at the chance to be part of the Duplass brothers’ first studio-financed film. “It’s why we’re all here,” he says. “We’re such fans of their movies and we wanted to give them the opportunity to do what they do the way they do it. The bones of this story are really classic, but Mark and Jay bring their own kind of storytelling. And I hope the audience will enjoy the unique voice that the guys bring to it.”

WANTED: A CAST THAT THINKS ON ITS FEET

When the time came to cast *CYRUS*, the filmmakers found they had access to some of Hollywood's most familiar faces for the first time. But rather than meet with an army of "name" actors, Mark and Jay came to the table with very specific ideas about who they wanted to work with.

"They didn't work off big lists of people who could play each role," says Costigan. "They didn't say, 'Which stars can we put in our movies?' They said, 'Who are our favorite actors and how do we bring them to our movie?' They focused on the one actor they believed could play each part."

It takes a certain kind of actor to work with Mark and Jay Duplass. The list of qualifications is brief, but precise. "They like to keep things moving; they like to keep shooting," the producer says. "That meant the actors had to find the truth of the characters, but they also had to be quick on their feet and great with improvisation. That made for a short list. It also made this movie feel unique and true."

The brothers also needed to know that the actors they hired were familiar with their previous work. "It was really important to us that they liked our movies," says Jay. "We wanted to work with people who appreciated our way of working. They needed to be comfortable in an environment where you don't always have the answers, so you're free to discover things on set. That takes a lot of courage and patience."

The film's central character is John, a divorced, 40-something film editor who has remained close (perhaps unhealthily so) to his ex-wife. "He hasn't moved on," says Jay. "When he finds out that his ex is getting remarried, he kind of loses it. She forces him to go to a party where he, amazingly, meets Molly, played by Marisa Tomei."

John C. Reilly, who plays John, brings an earthy, everyman quality and keen comedic sensibility to his work in films that include *STEP BROTHERS*, *WALK HARD: THE DEWEY COX STORY* and the musical extravaganza *CHICAGO*. "When you first see John C. Reilly in our film, you think, 'Oh, the shlubby divorced guy,'" says Mark. "You feel sorry for him, but what we really like about this character is that he's a flawed individual, and there are good reasons he's divorced. He moves with intelligence, but it still doesn't prevent him from getting into a lot of trouble."

As appealing as the role of John was, says Reilly, the part was actually secondary in his decision to sign on to the film. His primary interest was in working with a pair of startlingly original filmmakers. "My wife is a friend of Mark and Jay," he says. "When she described their

process to me, I was fascinated. They shoot something one day, then they look at it that night and see what they have. That determines where the film goes the next day.

“In this case, they wrote a great script in terms of the story,” continues Reilly. “But what I really admire is that they have almost no ego about their writing in terms of changing the dialogue. They’re very clever that way. I think improvisation creates realistic-sounding dialogue and they relied on us for that. If something seemed contrived or just worded funny, they would say, ‘Well, just, say it how you would say it.’ They respected the actors’ instincts.”

Reilly’s enthusiasm for the Duplasses’ process made him an invaluable addition to the production, says Mark. “Certain actors love the way we work. Certain actors hate it. We showed our movies to all the actors who auditioned and John, in particular, responded. In turn, we were really inspired by him in this role.”

Reilly’s performance as a middle-aged man grabbing at what may be his last chance for happiness is touching and honest, adds Mark. “Every time you turn the camera on John C. Reilly, he does something inspired and totally rooted in truth. And he does something a little bit different every time and it comes from a really deep place. It’s astounding how intelligent he is. We were really interested to show that side of him on film.”

John’s love interest, Molly, is a mother and a massage therapist with a soft spot for an underdog. “Molly can see John operating very poorly at this party trying to pick up girls,” says Jay. “She overhears some things about his life being in a tailspin and she actually appreciates his honesty.”

It’s a quality the filmmakers themselves value highly, says Mark. “We find it very rare among people that we meet. Molly’s affection for John has a real purity. As the movie develops you see she really understands this guy who is struggling to make connections.”

For the role of Molly, the filmmakers turned to Oscar®-winner Marisa Tomei, an actress who has proven to be equally compelling in comedies and dramas, earning accolades for work as wide-ranging as *THE WRESTLER* and *MY COUSIN VINNY*. “We cast Marisa in the part because of her intelligence as an actress,” Jay says. “The film is about two guys competing for one woman and it would be very easy for the woman to be marginalized. John C. Reilly and Jonah Hill are pretty powerful forces. We knew from the get-go that Marisa would fight for the character and own it with strength and intelligence and creativity. She completely, 100 percent stood up to them and did her Brooklyn roots proud.”

With characteristic frankness and humor, his brother Mark adds, “I think what he’s saying is we don’t really write female characters that well and she did a great job of fixing all that stuff for us.”

“Marisa doesn’t play the comedy,” says Jay. “She doesn’t try to be funny. She always plays it real. That being said, she has terrific comedic instincts. By playing the reality, she brings you into an authentic character who’s going through something you can recognize. Then she adds impeccable timing to make the comedy pop.”

Tomei found herself drawn to the script’s humorous look at the characters’ less than admirable motivations. “I liked exploring the dynamic between these three people at this particular moment in their lives,” she says. “It’s something I really hadn’t seen before. It examines some of the subtleties of parenting. Is this co-dependence? Is it love? What’s happening in these intricate relationships?”

“Mark and Jay have a way of finding the awkwardness in every situation,” adds the actress. “That’s what they automatically gravitate toward. And you find yourself asking is it funny or is it cringe worthy. Or is it both?”

The biggest impediment to John and Molly’s romance is her son 21-year-old Cyrus, played by Jonah Hill. “At the beginning of the film, Molly’s got the blinders up enough to believe that she and her son have a great thing going on,” says Jay. “They have their own little world and it’s not until John enters that world that she starts to realize it’s not necessarily a normal situation. We were interested in exploring both the positive and negative sides of it.”

Molly and Cyrus are uncomfortably close. “They fulfill almost every aspect of each other’s lives, except that there is no romantic or sexual component to it,” says Mark. “It makes it that much harder for John to find his way in, because he has a great sexual relationship with Molly, but everything else he wants, she already gets from Cyrus.”

The brothers point out that the similarities between the characters of John and Cyrus are part of Molly’s attraction to them. “They’re both misfits in a way,” says Jay. “They’re slightly shlubby guys who are trying to find their way, but things just generally don’t go right for them. One of the things that we hope that people sense in the character of Molly is that she wants to live in a world where guys like her son get the beautiful girl, a world where special people like Cyrus and John are rewarded for the unique things they bring to the table.

“We conceived Cyrus as sort of a caveman,” Jay continues. “He has grown up in a vacuum. He’s a new age musician with a Yanni-like keyboard set up and he’s literally cutting albums at the age of 21. And he’s really good at it. We made sure the music that Michael Andrews, our composer, created is actually quite moving. So you have this façade of an adult with a pretty advanced career, but underneath it all he doesn’t have the basic tools to interact with people. And really all he wants is to have his mom to himself.”

The relationship between John and Cyrus is perhaps the most complex in a film full of complicated relationships. It would have been easy and perhaps more obvious to allow the conflict between them to develop into broadly comic, all-out emotional warfare. “That was one thing we didn’t want for this movie,” says Mark. “The competition between the two of them needed to be nuanced. It’s based in Cyrus’s deep-rooted fear of losing his mother and John’s equally deep-rooted fear of dying alone. Those are very serious elements that add a layer of drama to the comedy.”

Finding an actor the right age to play Cyrus who was also skilled enough at improvisation to match wits with John C. Reilly presented a challenge, and the filmmakers found a worthy contender in Jonah Hill. “Watching John and Jonah together is like watching the seventh game in the World Series and the best pitchers are on,” says Mark. “They sit down in a scene together and they each know that if they don’t bring their best, they’re going to look stupid. It really is a matching of minds. There’s an element of competition, but they’re also this perfect puzzle that fits together really, really well.”

Best known for his work in outrageous comedies including *SUPERBAD*, *FORGETTING SARAH MARSHALL* and *KNOCKED UP*, Hill is breaking with his image in this role. Cyrus is clean cut, articulate and disarmingly earnest. “Cyrus is a lot different from the characters I’ve played in other movies,” says Hill. “He’s very manipulative and smart, but emotionally disturbed, which you can see in how threatened he is by his mother’s new relationship.”

Hill and Reilly had acted together once before in a short scene in *WALK HARD: THE DEWEY COX STORY* and had often discussed working together more closely. “I love John C. Reilly,” says Hill. “He’s just a stand-up guy. As an actor, I don’t think I’m anywhere near as talented as he is—he’s one of my favorite actors ever and I learned so much working with him. I would never compare myself to an actor that great.”

“And Marisa’s supremely talented,” he adds. “She’s amazing in whatever she does, which is great because this movie is not a straightforward comedy. There are a lot of dramatic elements to it and she is always incredibly real.”

One of the hallmarks of a Duplass brothers production is the enormous empathy they extend to all of the characters they create, something that is very clear in the portrayal of John’s ex-wife, Jamie, played by Catherine Keener. “We’re interested in portraying life and relationships in ways that are a little bit different,” says Jay. “Usually the ex-wife is kind of a bitch that the guy is just trying to get out from under, but Jamie is John’s last tie to the world as he used to know it. The fact that they’re still best friends is really sweet, but it’s also the saddest thing I could imagine—that his last good relationship is with his ex-wife and she’s about to remarry.”

Keener brings warmth and generosity to what might have been a stock character, says Mark. “Jamie was a very tricky role. Catherine found something very specific about her connection with John. When you see them onscreen, you know they’ve been friends forever. And it takes a special person to put up with the kind of whining that comes from an ex-husband like him. Catherine is just that way. She’s a very effervescent person and full of love.

“There’s also something great about the element of guilt that exists between exes,” he continues. “Jamie feels a little guilty because she divorced him, so she stays around to take care of him. Now she has a vested interest in getting him up on his feet so she can move on with her life.”

Keener, who has recently been seen in *THE SOLOIST* and *WHERE THE WILD THINGS ARE*, enjoyed *THE PUFFY CHAIR* enough to do a little research on its creators. “I looked up a Sundance YouTube interview with Jay and Mark,” she explains. “They were really kind of adorable. Add to that John’s an old friend of mine and one of the best actors I know and it seemed like it would be a fun movie to make.”

Keener had also worked with Hill on *THE 40 YEAR OLD VIRGIN*. “It was one of Jonah’s first jobs,” she says. “He got a little wise with me in an improv. He called me a bitch in the scene to rile me and it did. I’m not surprised that Jonah got so successful. You could tell on that first day, he’s really talented. And he’s still the same good guy after his really great success.”

Matt Walsh, who has performed with the comedy group, *The Upright Citizen’s Brigade*, plays Jamie’s husband-to-be, Tim. His years of doing live improv gave him the courage to do nothing when the situation called for it, say the brothers with great admiration. The result is an understated, sharply focused performance. “He just kills it,” says Jay. “He plays a really nice guy who is doing his best to put up with his soon-to-be-wife’s very unhealthy and time-consuming relationship with her ex-husband. Matt plays it really smart and really subtle.”

Walsh, who also appeared in the hit comedy *THE HANGOVER*, admires the Duplass brothers’ idiosyncratic cinematic vision. “I find their humor very funny, because it’s smart and it allows things to play out realistically,” the actor says. “They go to a slightly odd place, and I enjoy that. The laughs are realistic and offbeat, but completely character-based. Working with them is exciting because Mark and Jay create unusual stories and then inside those stories, the actors are allowed to make all sorts of odd choices that establish their characters.”

Both Duplass brothers came away from their first foray into Hollywood filmmaking pleasantly surprised by their experience with the actors. “We weren’t sure we would be able to get the kinds of performances we wanted out of movie stars,” says Mark. “But every actor that

came on our set was so open and so excited to go through this process with us. It was pretty seamless.”

WELCOME TO THE DUPLASSIAN METHOD

Working with Jay and Mark Duplass has always been a unique experience for both cast and crew members, and the brothers saw no reason to change their idiosyncratic approach for their first Hollywood film. Their unconventional methods ranged from shooting the script in chronological order to allowing the actors to develop their own dialogue and blocking. Even the most experienced hands were surprised and energized by it.

“I think we should write a book about the ‘Duplassian Method,’ because it is fascinating on every level,” says co-producer Chrisann Verges. “For me, the most wonderful thing about the way they worked was that we shot in script order. We could see the story unfolding and watching dailies was like a soap opera. What’s happening to Molly and Cyrus and John today? The actors told me they really enjoyed that because they were able to grow in their relationships, much as you would in real life.”

In another major break from more traditional filmmaking, the brothers don’t set up specific action for their shots. “We bring the camera to the actors as opposed to bringing the actors to the camera,” says Jay. “We found that we couldn’t get the performances we were looking for by putting actors on marks, so we started fostering realistic experiences and capturing them like documentary filmmakers. In the beginning, Mark was holding a boom, I was holding the camera, and it was all literally going down right in front of us.”

As irregular as that technique may seem, it creates the immediacy the Duplasses—and their actors—value. “I love the way they use the camera,” says Marisa Tomei. “A lot of the time they had two cameras going at once, which allowed them to catch everything as it happened the first time. It was really great for the actors, because we were able to be right there at the same exact moment as our scene partners.”

To further that sense of realism, the brothers flood the set with light so the actors can go where they want to go, without worrying about hitting their marks. “We had to spend a lot of time rigging the set,” says Verges. “But once it’s rigged, the actors can get in there and do their scenes. And once we started shooting, we shot a lot. Since we were using an HD camera, we didn’t have to be concerned with how much or how long we shot. We might shoot five hours of footage a day.”

As recently as five years ago, those long takes wouldn’t have been possible, but the advent of high definition systems, like the RED camera used on *CYRUS*, gives filmmakers amazing flexibility. “We did 15-minute takes in this movie and we got gold by not interrupting them,” says Jay. “Plus, shooting 35 millimeter film, you have a giant beast of a camera on your

shoulders. I'm one of the camera operators and I'm not a strong person, so that was a big part of the decision to go with RED as well."

But it's the improvisation that is truly the heart of the brothers' unique brand of filmmaking. "We would start with the script and then go into improv," says Verges. "Maybe the first third of a take was scripted, but just when you thought the scene was over, they'd let the camera run a little bit more and get these great nuggets at the end."

And while that's a big part of what makes their films special, it also means the filmmakers must be able to rely on their actors to know the characters inside and out. "These actors are really intelligent," says Jay. "They know what they're doing and they understand scripts and storytelling a lot better than most people. What Mark and I do is give them a very specific objective for each scene. For instance, 'You are very angry with this person and your job is to get out of this room.'

"And then we secretly tell the other person, 'Whatever you do, do not let this person out of the room,'" he continues. "If you just go with those two objectives, you're going to have a scene, and if you have really good actors who understand the story and the characters, you're going to see amazing, crazy things happen. The language and specifics and the subtleties change on every take."

For the actors, improvisation brings both freedom and responsibility. "Once you start improvising, the characters take on a life of their own," says Reilly. "Sometimes they leave the script behind. Most of the time, we did the scripted scene once or twice, and then we changed things around or looked for new jokes. A lot of times we never even did the scripted version. We used it as a blueprint for what was supposed to happen in the scene. I like improvising, but it's also kind of like screenwriting on your feet."

After each day's shooting, the brothers reviewed the footage and made decisions about the progression of the story based on what they felt worked. "Mark and I have learned to sublimate our preconceived notions and do what's best for the movie," says Jay.

The result is a very personal film that reflects the Duplass brothers' singular worldview. "This movie feels very homemade and I think that's their intention," says Jonah Hill. "And when I say 'homemade,' I mean it's not like something you get at The Gap—it's the sweater your grandma made you. It's not like any other film I've ever made."

"I hope that people experience something they can connect to," says Jay Duplass. "And I hope we frame it in a way that makes them laugh. Life can be very painful, so we try to put it up on screen in a way that makes people laugh at the whole situation."

“The main reason an audience comes to see a movie like this is to see something that is as true to life as you can get on film,” adds Mark Duplass. “Our goal is to deliver something that makes the audience feel like we put a microphone in their bedrooms and recorded the last conversation they had. We are trying to understand the human condition, but in a way that’s funny and makes us feel like we’re not alone. There are some very quirky characters that we’ve built here, but the truth is, they’re a lot like us.”

ABOUT THE CAST

JOHN C. REILLY (John) has been nominated for an Academy Award[®] and multiple Golden Globe Awards[®] as an actor, making an impact in both the comedic and dramatic realms of cinema. For his standout performance in the Best Picture-winning musical CHICAGO, Reilly received both Oscar[®] and Golden Globe nominations for Best Supporting Actor.

The very same year, Reilly starred in two other Best Picture nominees, Martin Scorsese's GANGS OF NEW YORK and Stephen Daldry's THE HOURS. This marked the first time that a single actor had played significant roles in three of the five films in this prestigious Oscar category.

Reilly also received two Golden Globe nominations for WALK HARD: THE DEWEY COX STORY: Best Performance by an Actor in a Motion Picture – Musical or Comedy and Best Original Song – Motion Picture (he co-wrote the film's title song). Reilly's co-written song was also Grammy[®] nominated for Best Song Written for Motion Picture, Television or Other Visual Media.

Reilly recently lent his voice to the animated film 9, starring opposite Elijah Wood and Jennifer Connelly. He also starred opposite Salma Hayek in CIRQUE DU FREAK: THE VAMPIRE'S ASSISTANT.

Born in Chicago and the fifth of six children in an Irish-Lithuanian family, Reilly studied at the Goodman School of Drama. Reilly's first film role came in the 1989 Brian De Palma drama CASUALTIES OF WAR. This was followed by appearances in a wide array of films including DAYS OF THUNDER, SHADOWS AND FOG, WE'RE NO ANGELS, WHAT'S EATING GILBERT GRAPE, HOFFA, GEORGIA, DOLORES CLAIBORNE and THE RIVER WILD. However, it was as a regular in director Paul Thomas Anderson's films that Reilly really began attracting attention with his performances in HARD EIGHT, BOOGIE NIGHTS and MAGNOLIA.

For his starring role opposite Jennifer Aniston in THE GOOD GIRL, Reilly garnered an IFP Spirit Award nomination. After the comedy smash TALLADEGA NIGHTS: THE BALLAD OF RICKY BOBBY, Reilly reunited with Will Ferrell and producer Judd Apatow for the hit comedy STEP BROTHERS.

Other film credits include A PRAIRIE HOME COMPANION, DARK WATER, THE AVIATOR, CRIMINAL MINDS, THE PERFECT STORM, FOR LOVE OF THE GAME, NEVER BEEN KISSED, ANGER MANAGEMENT, STATE OF GRACE and THE THIN RED LINE.

Reilly returned to his theater roots in 2005 when he starred in the Broadway production of Tennessee Williams' classic *A Streetcar Named Desire*. Previously, he starred opposite Philip Seymour Hoffman in Sam Shepard's Tony[®] Award nominated Broadway production *True West*. For this 2000 role, Reilly garnered an Outer Circle Critics Award and a Tony nomination for Best Performance by a Leading Actor. His other stage credits include starring with Gary Sinise in the Steppenwolf Theater productions of *The Grapes of Wrath* and *A Streetcar Named Desire* as well as producing and playing the title role in Ionesco's *Exit the King*, at the Actors' Gang Theater in Los Angeles.

JONAH HILL (Cyrus) has quickly become one of the industry's most sought-after actors and undeniable comedic forces. Perhaps best known to date known for his starring role opposite Michael Cera in Greg Mottola's critically-acclaimed comedy *SUPERBAD* in 2007, Hill began his career in one-scene plays that he wrote and performed at the gritty Black & White bar in New York City. After landing a role in David O. Russell's *I ♥ HUCKABEES*, alongside Dustin Hoffman and Lily Tomlin, Hill had a small role in Judd Apatow's directorial debut *THE 40 YEAR OLD VIRGIN*, with Steve Carell which has led to a fruitful collaboration as Hill has gone on to work with Apatow in his other directed-films *KNOCKED UP* and *FUNNY PEOPLE*. He reunited with Apatow in the 2009 comedy *FUNNY PEOPLE*, starring Adam Sandler and Seth Rogen and will be toplining this summer's comedy *GET HIM TO THE GREEK* along with Russell Brand.

The 26-year-old continues to confirm his place in a new generation of comedic writer/actors. Hill was recently seen in *THE INVENTION OF LYING* with Ricky Gervais, Jennifer Garner and Tina Fey. He lent his voice to the character of Snotlout in the upcoming *HOW TO TRAIN YOUR DRAGON*, with Gerard Butler and America Ferrera and will also be "heard" later this year in *MEGA MIND* opposite Will Ferrell and Brad Pitt.

Wanting to demonstrate his writing talents, Hill is currently co-writing *THE ADVENTURER'S HANDBOOK* and will also star in and produce the film. He is also set to write the features *PURE IMAGINATION* and *21 JUMP STREET*.

MARISA TOMEI (Molly) continues to effortlessly bridge the gap between rich, dramatic performances and smart, comedic turns. Working with large studios or independent houses, Marisa consistently brings her independent spirit to every project with which she is involved.

Marisa won an Academy Award for Best Supporting Actress for her role in MY COUSIN VINNY. Tomei took a dramatic turn with IN THE BEDROOM, earning her second Academy Award Nomination. Marisa received her third Academy Award Nomination for Best Supporting Actress for Darren Aronofsky's critically acclaimed indie drama THE WRESTLER.

Most recently Marisa traveled to Ethiopia to direct and a short film based on the Nicholas Kristof and Sheryl Wudunn's book Half The Sky. The PBS documentary, which focuses on the exploitation and abuse of women from around the world, will be Marisa's directorial debut.

Marisa can currently be seen in Howard Zinn's documentary THE PEOPLE SPEAK alongside Josh Brolin and Viggo Mortensen. The documentary, which was produced by Matt Damon for the History Channel, brings together these accomplished performers to re-create emotional stories of the past.

Marisa was seen in Sidney Lumet's critically praised jewel heist drama, BEFORE THE DEVIL KNOWS YOU'RE DEAD, alongside Ethan Hawke and Philip Seymour Hoffman. For her role in the film, Marisa earned an Independent Spirit Award nomination for Best Supporting Actress. Other recent film credits include the political satire WAR INC. with John Cusack, FACTOTUM with Matt Dillon, directed by Bent Hamer; the box office hit WILD HOGS; and the Sundance favorites LOVERBOY (directed by Kevin Bacon) and MARILYN HOTCHKISS.

Tomei's diverse credits include WHAT WOMEN WANT, HAPPY ACCIDENTS, ANGER MANAGEMENT, THE GURU, ALFIE, SLUMS OF BEVERLY HILLS, WELCOME TO SARJEVO, THE PEREZ FAMILY, A BROTHER'S KISS, and UNHOOK THE STARS opposite Gena Rowlands, for which she was honored by her peers with a Screen Actor's Guild nomination.

Fiercely committed to the stage, Tomei recently starred on Broadway in Caryl Churchill's now-classic feminist drama *Top Girls*. She also starred on Broadway opposite Al Pacino in Oscar Wilde's *Salome* in the title role. Her previous theater credits include Will Eno's *Oh! The Humanity and Other Good Intentions*, Nobel Prize-winning playwright Dario Fo's *We Won't Pay! We Won't Pay!*, Clifford Odet's *Waiting for Lefty* and *Rocket to the Moon*, both directed by Joanne Woodward, among many, many others. Tomei also starred in Noel Coward's *Design for Living* at the Williamstown Theater Festival. Tomei is a member of the Naked Angels Theater Company in New York City.

CATHERINE KEENER (Jamie) is an accomplished actress at once vibrantly potent and firmly grounded in her roles; she continues to be a dominant force on screen. Keener was most recently seen in WHERE THE WILD THINGS ARE, a film adaptation of Maurice

Sendak's children's book directed by Spike Jonze and co-written by Jonze and Dave Eggers. She also appeared in Joe Wright's drama *THE SOLOIST*, with Robert Downey Jr. and Jamie Foxx. She will be seen in the forthcoming Nicole Holofcener comedy *PLEASE GIVE*, starring opposite Oliver Platt and Rebecca Hall.

For her performance as Nelle Harper Lee in *CAPOTE*, opposite Philip Seymour Hoffman, Keener received an Academy Award nomination for Best Supporting Actress as well as a nomination from the Screen Actors Guild. She was also named Best Supporting Actress by the Toronto Film Critics Association.

In 2003, Keener received an Independent Spirit Award nomination for Best Actress for her performance in Holofcener's *LOVELY & AMAZING*. In 2000, she received an Academy Award nomination for Best Supporting Actress for her performance as Maxine, the manipulative co-worker of John Cusack's puppeteer in Jonze's *BEING JOHN MALKOVICH*.

Additional film credits include Charlie Kaufman's *SYNECDOCHE*, *NEW YORK*, Barry Levinson's *WHAT JUST HAPPENED*, Andrew Fleming's *HAMLET 2*, Sean Penn's *INTO THE WILD*, Holofcener's *FRIENDS WITH MONEY*, Judd Apatow's *THE 40 YEAR OLD VIRGIN*, Sydney Pollack's *THE INTERPRETER*, Rebecca Miller's *THE BALLAD OF JACK AND ROSE*, Jonze's *ADAPTATION*, Andrew Niccol's *SIMONE*, Steven Soderbergh's *FULL FRONTAL* and *OUT OF SIGHT*, Danny DeVito's *DEATH TO SMOOCHY*, Neil LaBute's *YOUR FRIENDS AND NEIGHBORS*, Holofcener's *WALKING AND TALKING* and *SIMPATICO*, the screen adaptation of Sam Shepard's play. She also appeared in four films by Tom DiCillo: *BOX OF MOONLIGHT*, *JOHNNY SUEDE*, *LIVING IN OBLIVION* and *THE REAL BLONDE*.

Keener recently appeared in Showtime's "An American Crime" opposite Ellen Page. She was nominated for both an Emmy® and a Golden Globe for her portrayal of Gertrude Baniszewski, a suburban housewife who kept a teenage girl (Page) locked in the basement of her Indiana home during the 1960s. Other television credits also include HBO's critically acclaimed anthology "If These Walls Could Talk," directed by Nancy Savoca, and a notable guest appearance on "Seinfeld."

On stage, Keener starred opposite Edward Norton in the Signature Theater Company's critically acclaimed Off Broadway revival of Lanford Wilson's *Burn This* in 2003.

MATT WALSH (Tim) Matt Walsh returns to television as the creator, executive producer, and star of a new half-hour comedy series "Players", premiering March of 2010 on SpikeTV. Walsh reunites with long time comedy partner Ian Roberts in the series, playing two

brothers with opposite personalities who run a sports bar together. Walsh also had a role in the Warner Brothers feature film comedy THE HANGOVER with Bradley Cooper, Heather Graham, and Ed Helms.

Along with Roberts, Amy Poehler, and Matt Besser, Walsh is a founding member of the *Upright Citizens Brigade* improv comedy troupe in Chicago. Founded in 1990, *The Upright Citizens Brigade* is an award-winning performing group and remains a training ground for up and coming, cutting-edge comedians. Walsh has instructed accomplished comedians such as Ed Helms, Rob Corddry, and Rob Riggle. Walsh played the role of Trotter in the troupe's sketch comedy series, which ran for three seasons on Comedy Central. The first two seasons were released on DVD, and in 2008 the UCB released “ASSSSCAT!,” an all-new improv DVD that breaks down each sketch for a better understanding of the UCB method. “ASSSSCAT!” features guests Will Arnett, Ed Helms, Kate Walsh, Horatio Sanz, and Andrew Daly. After the success of their television series, the UCB comedy foursome went on to found two highly successful *Upright Citizens Brigade* comedy theaters located in New York and Los Angeles.

Previously, Walsh produced and starred in the 2006 Comedy Central mockumentary series “Dog Bites Man.” He was a correspondent on “The Daily Show” and made regular appearances in comedy sketches on “Late Night with Conan O'Brien” and MTV's “Human Giant.”

Walsh has also made memorable scene-stealing appearances in many popular comedy films over the last several years including I LOVE YOU MAN, ROLE MODELS, STEP BROTHERS, SEMI PRO, and OLD SCHOOL. Walsh wrote and starred in the cult indie-comedy MARTIN & ORLOFF, and consulted on last summer's comedy BRUNO starring Sacha Baron Cohen.

Walsh currently resides in Los Angeles with his wife and child.

ABOUT THE FILMMAKERS

After a series of micro-budget Sundance shorts in 2003 and 2004, **JAY & MARK DUPLASS (Writers and Directors)** premiered their first feature “The Puffy Chair” at Sundance in 2005, which was nominated for two Independent Spirit Awards, won the Emerging Vision Award at the SXSW Film Festival, and was jointly distributed by Roadside Attractions and Netflix. The brothers’ second effort “Baghead” played at the 2008 Sundance and Tribeca film festivals, and was distributed by Sony Pictures Classics in July of the same year. In addition to writing scripts for several studios, Jay also works as a documentary filmmaker and Mark as an actor (FX's "The League," "Humpday," "Hannah Takes The Stairs," and Noah Baumbach's upcoming "Greenberg"). They will next direct their original script "Jeff, Who Lives At Home" produced by Jason Reitman.

Also in development right now at the script stage is “Table 19” with Sean Levy’s 21 Laps.

MICHAEL COSTIGAN (Producer) is President of Scott Free, Ridley and Tony Scott's production company which is based at 20th Century Fox. Scott Free worked most recently produced WELCOME TO THE RILEYS directed by Jake Scott with James Gandolfini, Kristen Stewart and Melissa Leo starring; and CRACKS, which Jordan Scott directed starring Eva Green and Juno Temple that IFC will release later this year. Scott Free, with Imagine Entertainment, is in post-production on ROBIN HOOD, which Ridley Scott directed starring Russell Crowe and Cate Blanchett for Universal and UNSTOPPABLE directed by Tony Scott and starring Denzel Washington and Chris Pine.

Costigan made the transition to producing movies in 2004, with BROKEBACK MOUNTAIN. Directed by Ang Lee and adapted from the Annie Proulx short story by Larry McMurtry and Diana Ossana, the film was nominated for Best Picture, and won Oscars for Best Director and Best Screenplay.

Costigan began his career at Sony Pictures, where he was a production executive for nine years. As Executive Vice President of Production, he oversaw the acquisition, development and production of films including Milos Forman's Academy Award-nominated THE PEOPLE VS. LARRY FLINT; James Mangold's GIRL, INTERRUPTED; McG's first installment of CHARLIE’S ANGELS; Guy Ritchie’s SNATCH; Gus Van Sant's acclaimed TO DIE FOR; Andrew Niccol's debut film GATTACA; and Wes Anderson's debut feature BOTTLE ROCKET. Next for Scott Free is TOWNHOUSE, a new comedy to be directed by John Carney (ONCE) for Fox 2000. Principle photography is slated for August 2010.

RIDLEY SCOTT (Executive Producer) is a three-time Academy Award nominated director for his recreation of the deadly 1993 battle in Mogadishu, Somalia, in “Black Hawk Down” (2002) which won two Oscars (out of four nominations); for the epic adventure “Gladiator” (2001), his dramatic evocation of ancient Rome that grossed over \$800 million worldwide and won five Oscars including Best Picture and Best Actor for Russell Crowe (out of twelve nominations); and “Thelma and Louise” (1992), the feminist American road trip film that starred Susan Sarandon and Geena Davis which won the Oscar for Best Original Screenplay (from a total of six nominations including Best Actress nominations for both women).

Scott was also nominated three times for a BAFTA Award for his direction of “Gladiator” and “Thelma and Louise” and for Best Film for “American Gangster”; three times for the DGA award for “Black Hawk Down”, “Gladiator”, and “Thelma and Louise”; and for a Golden Globe award for his direction of “Gladiator” and “American Gangster”.

Scott was born in South Shields, Northumberland, England, and grew up in London, Cumbria, Wales and Germany. He studied graphic design and painting at the West Hartlepool College of Art, and then enrolled at London’s Royal Academy of Art, where he completed his first short film. Graduating with honors, Scott was awarded a traveling scholarship to the United States. During his year there, he was employed by Time Life, Inc., where he worked with award-winning documentarians Richard Leacock and D.A. Pennebaker. Upon his return to the U.K., he joined the BBC as a production designer and, within a year, graduated to directing many of the network’s popular TV programs.

After three years, he left to form his own company, RSA, which soon became one of the most successful commercial production houses in Europe (later adding offices in New York and Los Angeles). To date, Scott has directed over three thousand commercials, including the groundbreaking 1984 Superbowl spot for Apple – which aired only once - that Advertising Age in 1995 called the best commercial of the last 50 years, and the provocative “Share the Fantasy” commercial for Chanel #5 that aired in 1979, one of the advertising industry’s most remembered ads. His work in the commercial arena has collected awards at the Venice and Cannes Film Festivals, as well as being honored by the New York Art Directors’ Club.

Scott made the leap from commercial production (“pocket versions of feature films” he calls them) to feature film with 1977’s “The Duellists,” the Napoleonic War saga that brought him the Jury Prize at the Cannes Film Festival. His second film switched genres, taking the filmmaker from the past into the frightening future with the sci-fi-thriller, “Alien”, which won an Oscar for Best Visual Effects. Scott set the stage for future filmmakers with his next feature

“Blade Runner”, the landmark film starring Harrison Ford. The film was nominated for two Academy Awards, for art direction and visual effects. It was also added to the National Film Registry (maintained by the U.S. Library of Congress) in 1993. Scott followed this triumph later in the decade with three more films: the big screen fairy tale “Legend”, starring Tom Cruise; the urban thriller “Someone to Watch Over Me” with Tom Berenger; and the cross-cultural gangster epic, “Black Rain”, starring Michael Douglas and Andy Garcia. In 1987, Scott formed Percy Main Productions to develop and produce feature films. He followed with “1492: Conquest of Paradise”, his historical epic starring Gerard Depardieu as Christopher Columbus, and “The Browning Version”, produced by Scott and starring Albert Finney and Greta Scacchi.

In 1995, along with younger brother, filmmaker Tony Scott, he formed Scott Free Productions, which produced “White Squal,” with Jeff Bridges, “G.I. Jane” starring Demi Moore, and the blockbuster seque, “Hannibal” with Anthony Hopkins and Julianne Moore (all three directed by Ridley). Scott Free also produced “Clay Pigeons” and “Where the Money Is”, a caper comedy starring Paul Newman.

Scott Free Television currently produces CBS’s Friday night hit show “Numb3rs”, moving into its sixth season, as well as the new CBS drama “The Good Wife”, starring Julianna Margulies and Chris Noth. Past projects include: the Emmy-nominated “The Andromeda Strain”, a mini-series for A&E adapted by Pulitzer-Prize winning author Robert Schenkkan; the Golden Globe nominated TNT mini-series “The Company”, starring Alfred Molina and Michael Keaton; Emmy and Golden Globe award winning telefilm “The Gathering Storm”, starring Albert Finney and Vanessa Redgrave; and “RKO 281” starring Liev Schreiber as Orson Welles, also for HBO. In addition to Showtime’s Cable ACE-winning anthology series “The Hunger”, other recent pursuits include the one-hour direction of Bruce Beresford’s “Orpheus,” featuring Mena Suvari.

Scott’s recent directing efforts include: the Russell Crowe and Leonardo DiCaprio-led CIA thriller “Body of Lies”; the gritty Harlem-set drama, “American Gangster”, also starring Russell Crowe and Denzel Washington; the French-set comedy “A Good Year” with Russell Crowe and Albert Finny; the caper comedy, “Matchstick Men,” starring Nicolas Cage and Sam Rockwell; and the epic story of the Crusades, “Kingdom of Heaven”, with Orlando Bloom and Jeremy Irons. Scott also recently executive produced Kevin Reynolds’ costume epic, “Tristan & Isolde”; Curtis Hanson’s family drama “In Her Shoes”; and “The Assassination of Jesse James by the Coward Robert Ford”, starring Brad Pitt and Casey Affleck.

Scott’s latest directing effort is the timeless tale of “Robin Hood”, marking his fifth collaboration with star Russell Crowe. The film also stars Cate Blanchett, William Hurt, and Vanessa Redgrave, and is set to release in May 2010.

In recognition for his contributions to the arts, Scott was awarded knighthood in 2003 from the Order of the British Empire.

TONY SCOTT (Executive Producer) Director Tony Scott has created a series of landmark action films, mastering the balance of technical virtuosity with an exuberant sense of tempo. Scott, a member of the exclusive club of billion dollar-grossing directors, has been one of mainstream Hollywood's more reliable and stylish action filmmakers since the mid-1980s. With multiple high profile projects set for release and many more in development, Scott shows no sign of slowing the pace. Scott is currently in production on UNSTOPPABLE, starring Denzel Washington and Chris Pine. He is also currently producing the big screen adaptation of THE A-TEAM.

Most recently, Scott directed the box office hit THE TAKING OF PELHAM 1 2 3 for Columbia Pictures. Previous to THE TAKING OF PELHAM 1 2 3, Scott directed DÉJÀ VU. DÉJÀ VU marked Scott's third collaboration with Denzel Washington and his sixth collaboration with Jerry Bruckheimer. In 1995, he directed CRIMSON TIDE, starring Washington and Gene Hackman and produced by Bruckheimer, which received both critical and popular acclaim. Scott went on to direct Washington again in the 2004 action thriller MAN ON FIRE, this time alongside Dakota Fanning and Christopher Walken.

Scott made his feature debut in 1983 with the modern vampire story THE HUNGER, starring Catherine Deneuve, David Bowie, and Susan Sarandon. The movie was adapted as a trilogy for Showtime in 1998, in which Scott directed one episode starring Giovanni Ribisi and David Bowie. In 1986, Scott directed Tom Cruise and Kelly McGillis in the mega-blockbuster TOP GUN, whose stunning aerial sequences helped make the film a global success. Scott confirmed his place as one of Hollywood's premiere action directors the following year with BEVERLY HILLS COP II, starring Eddie Murphy.

Scott's ability to mine box office gold from a deft blending of material and talent was evident in Touchstone Pictures' ENEMY OF THE STATE. Reuniting Scott with Gene Hackman and producer Jerry Bruckheimer, the political thriller starring Will Smith, became one of the biggest hits of 1998. In 2001, Scott directed Universal's SPY GAME, a taut, ambitious thriller that reunited screen giants Robert Redford and Brad Pitt. In 2005, after years of development, Scott finally brought his beloved project DOMINO to the screen with an all-star cast lead by Kiera Knightley portraying real life bounty hunter Domino Harvey.

Scott's Additional film credits include: REVENGE (1988), with Kevin Costner and Anthony Quinn; DAYS OF THUNDER (1990), starring Tom Cruise and Robert Duvall; THE

LAST BOY SCOUT (1991), with Bruce Willis; the critically acclaimed TRUE ROMANCE (1993), starring Christian Slater, Roseanna Arquette and Christopher Walken, with a script by Quentin Tarantino; and THE FAN (1996), starring Robert De Niro and Wesley Snipes.

Born in Newcastle, Tyne and Wear, England, Scott attended the Sunderland Art School, where he received a fine arts degree in painting. While completing a yearlong post-graduate study at Leeds College, he developed an interest in cinematography and made ONE OF THE MISSING, a half hour film financed by the British Film Institute and based on an Ambrose Bierce short story. He then went on to earn his Master of Fine Arts degree at the Royal College of Arts, completing another film for the British Film Institute, LOVING MEMORY, from an original script financed by Albert Finney.

In 1973, Scott partnered with brother Ridley to form the London-based commercial production company, RSA. Over the next decade, Scott created some of the world's most entertaining and memorable commercials, honing his film vocabulary and picking up every major honor in the field, including: a number of Clio awards, several Silver and Gold Lion Awards from the Cannes International Television/Cinema Commercials Festival, and London's prestigious Designers & Art Directors Award. While working as a commercial director, Scott also made three movies for television: two documentaries and a one-hour special entitled "Author of Beltraffio" from the story by Henry James. In 2002, under the RSA banner, Scott produced a series of stylish short film advertisements for automaker BMW starring Clive Owen. Scott himself directed one of these shorts entitled BEAT THE DEVIL that featured Owen, James Brown and Gary Oldman.

In 1995, the two brothers went on to form the film and television production company Scott Free. With offices in Los Angeles and London, the Scott's have produced such films as IN HER SHOES, TRISTAN + ISOLDE and the Academy Award-nominated THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD, starring Brad Pitt. They also executive produce the hit CBS series "Numb3rs", currently in its fifth season, as well as the critically acclaimed new series "The Good Wife" for CBS.

JAS SHELTON (Director of Photography) is an award-winning cinematographer who previously collaborated with filmmakers Mark and Jay Duplass on the upcoming film THE DO-DECA-PENTATHLON. His wide range of work includes feature films, music videos and television commercials. He is a graduate of the University of Texas film school as well as the prestigious Maine Photographic Institute.

Feature film credits include REST STOP: DON'T LOOK BACK, WALKING TALL, GARAGE and PLASTIC UTOPIA as well as second unit work on Peter Berg's FRIDAY NIGHT LIGHTS, the Coen brothers' THE LADYKILLERS and Terry Zwigoff's BAD SANTA.

Shelton also served as cinematographer on the short films BLOOM, FOLLOWING PAULA and CROSSWALK, the latter film a winner of Best Short Film at the New York Film Festival and an Official Selection at the Sundance Film Festival. He also shot MUDDY FORK, winner of Best Texas Short at the South by Southwest Film Festival.

Shelton's dual role as director and D.P. on the short film BEYOND BABYLON earned him a Student Academy Awards nomination for Best Short Film.

ANNIE SPITZ (Production Designer) is currently working on an untitled cancer comedy for Mandate Pictures, starring James Mcavoy, Seth Rogan and Anna Kendrick. Before collaborating with the Duplass Brothers on CYRUS, she designed Jonathan Levine's critically acclaimed THE WACKNESS, starring Ben Kingsley, which received the Audience Award at the Sundance Film Festival. THE WACKNESS was released by Sony Pictures Classics in 2008 and won praise for its meticulous depiction of early-90's New York City.

Born and raised in suburban Chicago, Spitz moved to Los Angeles shortly after her graduation from the University of Michigan in 2000. She attended the American Film Institute Conservatory in 2002.

JAY DEUBY (Editor) is a talented film editor whose films have screened at numerous film festivals around the country. Deuby has a longstanding relationship with filmmakers Mark and Jay Duplass. He edited their award-winning short film *This Is John* and the recent features THE PUFFY CHAIR and BAGHEAD. THE PUFFY CHAIR was one of the breakout hits of the 2005 Sundance Film Festival and was awarded the Emerging Vision Award at South by Southwest (SXSW) the same year. BAGHEAD premiered at the Sundance Film Festival in 2008 as well as the Tribeca Film Festival.

Deuby's other credits include the indie shorts MOMMA'S BOY and INTERVIEW, both of which were accepted at the Sundance Film Festival, as well as LOVEOLUTION, which competed at SXSW.

Originally from Detroit, Deuby now lives in Los Angeles with his wife and a menagerie of animals.

CHRISANN VERGES (Co-Producer) has produced films such as REDBELT, JOE GOULD'S SECRET, OVER HER DEAD BODY, WASHINGTON SQUARE and FRESH as well as the HBO telefilms "Warm Springs," which garnered her an Emmy® Award, and "Mrs. Harris," for which she received an Emmy nomination.

Verges' motion picture credits as unit production manager include Bryan Singer's VALKYRIE, Christopher Guest's FOR YOUR CONSIDERATION, Nigel Cole's CALENDAR GIRLS and Michael Goldenberg's BED OF ROSES. For television, she served as unit production manager on HBO's "Dinner With Friends" and "Flash" as well as producing the "Gilmore Girls" pilot, the Lifetime Women's Film Festival, several documentaries and music videos for Miles Davis, Philip Glass and The Rolling Stones.

MICHAEL ANDREWS (Music) is a multi-talented composer and recording artist who first made his mark with the music for DONNIE DARKO, including a cover of Tears for Fears' "Mad World" which became the UK Christmas No. 1 in 2003. He has made a career out of scoring everything from studio to independent productions, television series and animated shorts. He has also been a founding member of The Greyboy Allstars, Elgin Park and The Origin. In addition, he has produced records for Inara George, Brendan Benson and Metric. *Cyrus* marks his first collaboration with the Duplass Brothers.

Feature film credits include the Cannes Film Festival award-winning ME AND YOU AND EVERYONE WE KNOW, as well as ORANGE COUNTY, WALK HARD: THE DEWEY COX STORY, and FUNNY PEOPLE. Television credits include "Freaks and Geeks," "Undeclared" and "Wonderfalls."

ROEMEHL HAWKINS (Costume Designer) was most recently the costume designer for the Toronto Film Festival entry WHAT DOESN'T KILL YOU, starring Mark Ruffalo and Ethan Hawke. Her other feature film credits include: THE BUTTERFLY EFFECT: REVELATIONS, LABOR PAINS and she served as assistant designer on SMART PEOPLE.

Hawkins began her career in fashion as an intern with internationally renowned fashion designer Richard Tyler. With no formal design training, she became his star intern and eventually was hired to assist with public relations. This experience led to careers at both Giorgio Armani and Yves Saint Laurent.

In 2004, Hawkins accepted a position on the television series "Desperate Housewives" and would become the assistant costume designer for almost two seasons. She later joined the

HBO hit "Entourage" in the same capacity. Other television credits as costume designer include: "Outnumbered", "Cavemen", and "Women Without Men" directed by Penny Marshall.

CAST

John
Cyrus
Molly
Jamie
Tim
Thermostat Girl
Ashley
Pretty Girl
Pastor
Roger
Stranger at Reception
Rusty

JOHN C. REILLY
JONAH HILL
MARISA TOMEI
CATHERINE KEENER
MATT WALSH
DIANE MIZOTA
KATHY ANN WITTES
KATHRYN ASELTON
JAMIE DONNELLY
TIM GUINEE
CHARLIE BREWER
STEVE ZISSIS

Additional Voices

NEWELL ALEXANDER
STEVE ALTERMAN
MITCH CARTER
DAVID COWGILL
ELISA GABRIELLI
BRIDGET HOFFMAN
EDIE MIRMAN
MICHELLE RUFF

Stunt Coordinator
Stunts

JACK GILL
PATRICK GALLAWAY
GIANNI BIASETTI

Unit Production Manager

CHRISANN VERGES

Unit Production Manager

MADS HANSEN

First Assistant Director

CAS DONOVAN

Second Assistant Director

CHAMONIX BOSCH

Made in Association with
DUNE ENTERTAINMENT

Set Decorator
Set Designer
Leadman
On-Set Dresser
Set Dressers

MEG EVERIST
STEVE CHRISTENSEN
JORY ALVARADO
JON NICHOLSON
JOSE CASTILLO
MICHAEL GARCIA
MIGUEL A. GARCIA
SUSAN GARCIA
BILLY MITCHELL
ROBERT POLLARD
THOMAS SPENCER
CLINT SCHULTZ
JOE MAY
MICHAEL CROTTY

Graphic Designer
2nd 2nd Assistant Directors

Camera Operators

JAY DUPLASS
TOD CAMPBELL
TOM CLANCEY
KEITH A. JONES
RON ELLIOTT
RICK LAMB
VESSIE KAZACHKA
THOMAS VANDERMILLEN
TOMOKA IZUMI
GAVIN WYNN
SASHA PAVLOFF FREEDMAN
CHUCK ZLOTNICK

Additional Camera Operator
"A" 1st Assistant Camera
"A" 2nd Assistant Camera
"B" Camera 1st Assistant Camera
"B" Camera 2nd Assistant Camera
"C" 1st Assistant Camera
"C" 2nd Assistant Camera
Media Manager
Camera Production Assistant
Still Photographer

Production Sound Mixer
Boom Operator
2nd Boom Operator/Sound Utility
Additional Boom Operator

MACK MELSON, CAS
JOE EDDIE CASARES
DAVID SHAWN HARPER
ANDREW EDELMAN

Propmasters

LANCE LARSON
STEVEN B. MELTON
GREGORY F. POULOS
JENNY SIFF

Assistant Propmaster
Script Supervisor

Post Production Supervisor
Post Production Coordinator
Associate Editor
Assistant Editor
Apprentice Editors

J.M. LOGAN
JASON MILLER
JON FLETCHER
JACOB VAUGHAN
CHRIS CALLISTER
YALE KOZINSKI
JOSH POLON

Editorial Production Assistant

Co-Producer

MICHAEL ELLENBERG

Executive in Charge of Production for Scott Free

MARESA PULLMAN

Gaffer
Best Boy Electric
Electricians

MARK MANTHEY
SCOTT J. SPRAGUE
DAVID CHASE
FRANCISCO MARTINEZ
CHRIS MILANI
DOUG WEINMANN
MICHAEL YOPE
MICHAEL KELLY
HAROLD SKINNER
GLENN E. MORAN
ADAM HARRISON
JERRY GREGORICKA
JOEY MORAN
JOEL A. RUIZ
STEPHEN THORP

Rigging Gaffer
Best Boy Rigging Gaffer
Rigging Electricians

Key Grip
Best Boy Grip
Grips

DONIS RHODEN
STEVEN FROHARDT
DAVE ELLIS
CRAIG GARFIELD
JACK SERINO
JULIE TORGERSON
DOUGLAS L. WALL
HILARY KLYM
ALBERT F. BAGLEY
WENDY J. SCHMIDT
JARED DE WITT
JOSH SEIFERT
ABEL SOTO
IGNACIO WOOLFOLK

Rigging Key Grip
Best Boy Rigging Grip
Rigging Grips

Marisa Tomei's Wardrobe by
Assistant Costume Designer
Costume Supervisor
Set Costumers

DEBRA MCGUIRE
BRIGITTA ROMANOV
ANNE HILL
CHERYL CRAVEDI
MARYLOU LIM
VINCENTE PARADA

Co-Department Head Make-Up

Make-Up Artists

Hair Designer
Key Hair Stylist
Hair Stylist

DAVID CRAIG FORREST
TINA ROESLER KERWIN
MUSTAQ ASHRAFI
ESTREYA KESLER
TONI-ANN WALKER
KIM SANTANTONIO
LILLIE FRIERSON-KING

Location Manager
Assistant Location Managers

MATT WERSINGER
MICHAEL J. GLASER

Location Assistant Location Scouts	RICH HEICHEL KEOMANEE VILAYTHONG KENNETH HUNTER NATE TAYLOR S. DYLAN KIRKLAND ANTHONY TELLENBACH
Security Supervisor	MARK ASARO JOURDAN HENDERSON
Production Coordinator Art Department Coordinator	KEVIN HANNIGAN
Special Effects Coordinator	J. JERGENSEN BRADFORD SHOEMAKER CARY "DS" CONWAY ROBERT COOK ALFREDO ORTEGA RICHARD WEBB KELLY OSWALDO ROJAS RAYMOND RAMIREZ CHARLES HANSEN PETER VAN ZYL
Construction Coordinator Propmaker Foreman Paint Supervisor Paint Gang Boss Set Painters	
Propmakers	
Laborer Greensman	
Production Accountant 1st Assistant Accountant Payroll Accountant Post Production Accountant Assistant Post Production Accountant	SHAUN M. MCGOVERN JUDY BLINICK DEBRA M. BURGESS NATALIE MATHES JEREMY SANCHEZ
Assistant Production Coordinator Office Production Assistants	BARBARA CASNER LILI ROMERO CARL B. THOMPSON MATTHEW BALZER JAMES TOBY BURGE GEORGIANNA WHITLEY RACHEL JENSEN
Set Production Assistants	
Assistant to Mr. Costigan Assistant to the Duplass Brothers Art Department Researcher	MIGUEL REYES SEAN HACKETT JENNIFER DURBAN
Extras Casting Unit Publicist Script Clearance Research Provided by Cast & Crew Payroll Services Provided by Extras Payroll Services Provided by Lighting and Grip Equipment Provided by	DIXIE WEBSTER-DAVIS CAROL MCCONNAUGHEY THE BLOCH COMPANY, DEANNE BLOCH CAST & CREW PRODUCTION SERVICES PES PAYROLL PASKAL LIGHTING
Transportation Coordinator Transportation Captain	TOMMY TANCHAROEN THOMAS WHELPLEY

Caterer	STEVE MICHELSON & KEYKHOSROW RADJI LIMELIGHT CATERING
Chef	CARLOS GUEL
Catering Assistants	MARCIO FRANCO ROBERT MCCORMACK DANIEL GARCIA HECTOR M. GARCIA
Craft Service	STACEY KASUBOWSKI
Assistant Craft Service	D. KEEGAN ZALL
Medic	JON P. KO

Supervising Sound Editor
Re-Recording Mixer
LARRY BLAKE

Sound Editors	MATT COBY KIMAREE LONG
Sound Effects Recording	ERIC POTTER
Assistant Sound Editor	BILLY THERIOT
Foley by	ALICIA STEVENSON DAWN FINTOR
Foley Mixer	DAVID BETANCOURT
Foley Recorded at	TWENTIETH CENTURY FOX
Post Production Sound Services	SWELLTONE LABS / NEW ORLEANS
Loop Group	LA MADDOGS
Color Timer	JIM WILLIAMS
Digital Intermediate Facility	FOTOKEM DIGITAL FILM SERVICES
Digital Intermediate Project Manager	PAUL LAVOIE
Digital Film Colorist	JOHN DARO
Digital Conform	ERIC "WOODY" WOOD
File Based Dailies	nextLAB a division of FOTOKEM
Data Operators	ROBIN BUDAY DAN SESSOMS
Music Editor	MANISH RAVAL
Score Recorded and Mixed by	STEVE KAYE
Financing Provided by City National Bank	RICHARD V. McCUNE and ERIK PIECUCH
Music Supervisor	MARGUERITE PHILLIPS

SONGS

"Don-Ky"

Written by Tim Archer & Jacques Slade
Performed by GFM
Courtesy of Aperture Music

"Precipice"

Written by Rae Craig, Brant Bingamon,
Bill Anderson, Julien Peterson & Cisco Ryder
Performed by Cat Scientist
Courtesy of Australian Cattle God Records

"Passengers"

Written by A. Cavallario, T.J. Lipple,
M. Gengler, & C. Parks
Performed by Aloha
Courtesy of Polyvinyl Record Co.

"Don't You Want Me"

Written by Phil Oakey, Adrian Wright,
& Jo Callis
Performed by The Human League
Courtesy of Virgin Records Ltd.
Under license from EMI Film & Television Music

"The Hott Chord is Struck"

Written by Sean Allen Rawls
Performed by Still Flyin'
Courtesy of Ernest Jenning Record Co.
By arrangement with Bank Robber Music

"Walking on a Dream"

Written by Nicholas George Littlemore,
Jonathan Sloan and Luke Steele
Performed by Empire of the Sun
Courtesy of EMI Music Australia
and Astralwerks
Under license from EMI Film & Television Music

"My Love"

Written and Performed by Charlie Wadhams
Courtesy of Elgin Park Recordings

"I'm Blue"

Written by Joseph K. Bartlett
Performed by KeyNoc

"Calypso Gold"

Written by Jesse Kivel, Matt Kivel, Ben Usen,
& David Kitz
Performed by Princeton
Courtesy of Kanine Records

"Nano U Didn't"

Written and Performed by Miss TK & The Revenge
Courtesy of Ernest Jenning Record Co.
By arrangement with Bank Robber Music

"NYC Delight"

Written by Amedeo Frank Longo
& Lawrence Peter Longo
Performed by The Longo Brothers
Courtesy of Crucial Music Corporation

"Cable TV"

Written by Adam Goldman
Performed by Fol Chen
Courtesy of Asthmatic Kitty

"I Buried a Bone"

Written by Israel Nebeker
Performed by Blind Pilot
Courtesy of Expunged Records

Color by FOTOKEM

Filmed with
RED DIGITAL CINEMA CAMERAS



Prints by DELUXE

DOLBY LOGO

DTS LOGO

SDDS LOGO

Approved No. 45800 + MPAA GLOBE

IATSE "Bug"

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