



FOX SEARCHLIGHT PICTURES
In association with Big Beach
Present
A Dayton/Faris Film
A Big Beach/Bona Fide Production

LITTLE MISS SUNSHINE

GREG KINNEAR
 TONI COLLETTE
 STEVE CARELL
 PAUL DANO
 with
 ABIGAIL BRESLIN
 and
 ALAN ARKIN

Directed by.....JONATHAN DAYTON &
VALERIE FARIS
 Written byMICHAEL ARNDT
 Produced byALBERT BERGER &
RON YERXA
MARC TURTLETAUB
DAVID T. FRIENDLY
PETER SARAF
 Executive Producers.....JEB BRODY
MICHAEL BEUGG
 Director of PhotographyTIM SUHRSTEDT, A.S.C.
 Production Design by.....KALINA IVANOV
 Edited byPAMELA MARTIN
 Costumes Designed by.....NANCY STEINER
 Music Composed byMYCHAEL DANNA
 Featuring Music byDEVOTCHKA
 Music Supervisors.....SUSAN JACOBS
ANNE LITT
 Casting byKIM DAVIS-WAGNER
JUSTINE BADDELEY

Rated R, Run time 101 minutes

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LITTLE MISS SUNSHINE

“A real loser isn’t someone who doesn’t win. A real loser is someone so afraid of not winning they don’t even try.”

--Grandpa

LITTLE MISS SUNSHINE is an American family road comedy that shatters the mold. Brazenly satirical and yet deeply human, the film introduces audiences to one of the most endearingly fractured families in recent cinema history: the Hoovers, whose trip to a pre-pubescent beauty pageant results not only in comic mayhem but in death, transformation and a moving look at the surprising rewards of being losers in a winning-crazed culture. A runaway hit at the Sundance Film Festival, where it played to standing ovations, the film strikes a nerve with everyone who’s ever been awestruck by how their muddled families seem to make it after all.

No one among the Hoovers quite has it together, but it’s not for lack of trying. Father Richard (GREG KINNEAR), a hopelessly optimistic motivational speaker, is desperately attempting to sell his 9-step program for success -- without much success. Meanwhile, the Hoovers’ “pro-honesty” mother Sheryl (TONI COLLETTE) is constantly harried by her family’s eccentric secrets, especially those of her brother (STEVE CARELL), a suicidal Proust scholar fresh out of the hospital after being jilted by his gay lover. Then there are the younger Hoovers with their unlikely dreams – the four-eyed, slightly plump, seven year-old would-be beauty queen Olive (ABIGAIL BRESLIN) and Dwayne (PAUL DANO), an anger-fueled, Nietzsche-reading teen who has taken a staunch vow of silence until he gets into the Air Force Academy. Topping off the family is the grandfather (ALAN ARKIN), a foul-mouthed pleasure-seeker recently kicked out of his retirement home for snorting heroin.

They might not be the picture of perfect mental health, but when a fluke gets Olive invited to compete in the fiercely competitive “Little Miss Sunshine” competition in California, the whole Hoover family rallies behind her. They pile into their rusted-out VW bus and head West on a three-day tragicomic journey filled with madcap surprises and leading up to Olive’s big debut – which will change the entire misfit family in ways they could never imagine.

LITTLE MISS SUNSHINE features the directorial debut of renowned music video directors (and husband-and-wife team) Jonathan Dayton and Valerie Faris, who direct from a script by Michael Arndt. The film is produced by Big Beach and Bona Fide Productions, with Albert Berger, Ron Yerxa, Marc Turtletaub, David T. Friendly and Peter Saraf serving as producers, and Jeb Brody and

Michael Beugg as executive producers. The production team includes director of photography Tim Suhrstedt, production designer Kalina Ivanov, costume designer Nancy Steiner, editor Pamela Martin, composer Mychael Danna and the up-and-coming band DeVotchka.

The Road to Redondo Beach: The Story of LITTLE MISS SUNSHINE

“Now there’s no sense in entering a contest if you don’t think you’re gonna win. Do you think you can win Little Miss Sunshine?”

--Richard

Five years in the making and an underdog that like the Hoovers was nearly passed over, **LITTLE MISS SUNSHINE** ultimately prevailed through the passion of its producers, directors and stars. The project began when promising writer Michael Arndt’s screenplay came to producing partners Marc Turtletaub, David T. Friendly and Peter Saraf of Big Beach -- and they instantly found themselves disarmed by the offbeat but distinctly American family at the heart of the comedy.

“I think there is only one other time in my entire life I had such a visceral reaction to a film as I did with this one,” says Friendly. “The feeling in my gut said that I had to make this movie. It’s a very rare thing to find a film that really makes you laugh and then can turn around and make you cry like this one.” Adds Saraf: “What really stood out to us is that there was something in each of these characters for the audience to relate to.”

Big Beach soon joined up with Bona Fide Productions’ Albert Berger and Ron Yerxa to kick the project into gear. Berger and Yerxa were likewise drawn in by the screenplay’s mix of cutting humor and raw truth, as well as its ultimate optimism about how families survive and even thrive in spite of themselves. As Yerxa notes: “Every character in this story undergoes a major transformation, – even the family’s VW bus.” Berger adds: “**LITTLE MISS SUNSHINE** is the family vacation movie revisited – but in a fresher, darker way and with a lot more honesty about how families really interact and love one another.”

Searching for a director with a point of view as distinctive as the screenplay’s comic edge, the producers ultimately brought the film to the rare husband-and-wife team of Jonathan Dayton and Valerie Faris. Already known as award-winning music video and commercial directors, Dayton and Faris had been searching for years to fall in love with a feature film project . . . to little avail. But as soon as they read the screenplay for **LITTLE MISS SUNSHINE**, they knew this was it. They were instantly off and running with ideas about how to capture the wild emotional vicissitudes of the family road trip as they have never been seen before, further impressing the producers.

“Jonathan and Valerie had such a passionate take on the film right from the start that they immediately won our trust,” says Turtletaub, “and they really hung with us through the entire process.”

Says Albert Berger: “We always had a good feeling about them because their videos had both a visual flair and humanism to them. They’re cutting edge but they also have wisdom and a heartfelt side to them – and in the end, I think they couldn’t have been more right for the project.”

Better known as iconoclasts on the culture’s leading edge, Dayton and Faris didn’t necessarily expect to make their debut with a family comedy – but then they never expected to run into the anything-but-typical Hoover family.

“We joked about the story being a thinking man’s NATIONAL LAMPOON’S VACATION,” says Jonathan Dayton. “A lot of people had come to us with style pieces, but we liked that **LITTLE MISS SUNSHINE** felt very distant from that world. Sure, we wanted to do something with style, but we loved these characters and that was the most important thing. We wanted the experience to be drawn from what we love most in movies, one that celebrates human eccentricities.”

Adds Valerie Faris: “The story instantly struck a chord with us. We had always wanted to make a film that would ride a lot of tones; that would have a strong emotional life as well as lots of humor. We felt that **LITTLE MISS SUNSHINE** was a story that shifts much in the same way that life shifts, moving from drama to farce to reflection and back to farce again.”

But even all the combined fervor for the story, the project kept running into walls, especially because no one wanted to take a risk on a family movie with such a darkly tinged, sardonic wit – until Marc Turtletaub stepped forward to help finance the film out of his own pocket.

“Without all the things we loved about it – the raunchy language, the outrageous behavior – it would have been the perfect family comedy,” laughs Faris. “But we wanted to make a film not about family values, but about the value of family.”

Forging a Misfit Family: Casting LITTLE MISS SUNSHINE

*“I don’t want to be your family! I hate you people! I hate you! Divorce! Bankrupt! Suicide!
You’re losers!”*
--Dwayne

From the start, the key to **LITTLE MISS SUNSHINE** clearly lay in finding a cast who could make the Hoovers and all their dysfunction funny yet at the same time devastatingly real. Dayton and Faris knew it could be a daunting challenge for first-time directors. “We needed to find not only six exceptionally strong actors but six actors who would be able to share the screen, and

really become a kind of close-knit family in spite of themselves,” says Dayton. “We needed the kind of actors who are as truthful as they are funny.”

With script in hand, the filmmakers went knocking on the doors of their “dream” cast – and instantly found positive responses. “We had our first choices for every role,” notes producer Peter Saraf.

The casting began with the patriarch of the Hoover family: Richard, who has found himself in the ironic position of being a failed motivational speaker who can’t even seem to motivate anyone to hire him. Nevertheless, Richard is never without a gung-ho, pop-psychology aphorism for every situation, much to his family’s constant chagrin. To bring Richard’s unusual mix of surface optimism and underlying anguish to life, there seemed to be no better person than Academy Award® nominee Greg Kinnear, who began his career as a comedian but has developed into one of Hollywood’s most diverse talents with roles ranging from *AS GOOD AS IT GETS* to *WE WERE SOLDIERS* to the recent *MATADOR*. “Greg is uniquely able to bring real likeability to even the most unlikable characters,” explains Saraf, “so he was perfect for Richard.”

Adds David Friendly: “I’ve been friends with Greg for a long time so I knew he had that hilariously caustic side to him that could really get to this character in a way no other actor could.”

Kinnear was hooked by the screenplay. “I think everyone in this film was attracted to the script,” he says. “You have this family seemingly going on a very simple trip and suddenly you uncover this whole complex family dynamic that leads them towards change. It’s a very darkly funny movie but at the same time it’s also kind of positive and uplifting. It takes unexpected turns that are quite refreshing.”

In approaching Richard and his “refuse to lose” philosophy, Kinnear thought of him as a kind of low-rent Tony Robbins – a guy who wants to believe in the biggest, flashiest, winner-takes-all manifestations of the American Dream, but more often than not finds himself on the losing side of life. “Richard’s full of misguided philosophies,” Kinnear laughs. “He really believes in the idea that you have to try to win at everything but when it comes to the ‘Little Miss Sunshine’ beauty pageant he suddenly finds everything he believes in coming into conflict with his daughter’s happiness.”

One of most exciting elements of *LITTLE MISS SUNSHINE* for Kinnear was getting the chance to work with Alan Arkin as his utterly opposite father. “Alan is very funny and also a truly fantastic actor,” he comments. “Ours was an interesting relationship to explore because while Richard’s father is this eccentric, spontaneous, old guy who dabbles in heroin, Richard is this very uptight, self-help, self-responsibility guru, which maybe was his way of rebelling. The key was balancing the characters’ eccentricities while keeping them accessible.”

Perhaps the film's least eccentric character is the Hoover's one rock: Sheryl – a divorcee desperately trying to make her second family work, in spite of their overwhelming oddities. The role went to Australian star Toni Collette, who garnered an Academy Award nomination for her work in *THE SIXTH SENSE* and has gone on to diverse but widely acclaimed roles in such films as *THE HOURS*, *ABOUT A BOY* and *JAPANESE STORY*, most recently appearing in the ensemble comedy *IN HER SHOES*. Faris and Dayton went to Collette because they knew she had a broad range of comic skills – yet also the ability to bring real depth and honesty to an embattled Middle American mother such as Sheryl. “She’s a world-class actress who has that remarkable ability to bring something special to everything she does,” says David Friendly.

Like Kinnear, Collette was seduced by the Hoover family with all their inglorious attempts at achievement. “I absolutely loved the script and also really loved this dysfunctional family who are just learning to get along for the first time,” she says. “I got completely involved with them. Their frustrations and their yearnings felt very real to me and also quite universal. I found myself laughing and crying at the same time even as I read it.”

Collette also could relate to the quandary faced by Sheryl as she constantly tries to play diplomat, peace-maker and merry homemaker, while her family goes to pieces. “Family means everything to Sheryl,” she observes. “So she feels that she would do absolutely anything to smooth things over and make everyone happy – whatever that might take.”

It takes a lot when it comes to Sheryl's brother, who recently attempted suicide after a downward spiral that began with a mixture of unrequited love, his failure to win a MacArthur “Genius” Grant, and losing his self-proclaimed position as America's pre-eminent Proust scholar. Happiness doesn't come naturally to Frank, but popular comedian Steve Carell brings a dash of irreverence to his portrait of despondency.

Although Carell has since become one of Hollywood's hottest comic stars, at the time he was cast in the film, he was a virtual unknown. “Steve's intelligence as a performer is what sold us,” says co-director Dayton of Carell. “He's hilarious but he also can do absolutely anything -- he's kind of amazing that way.” Adds producer Albert Berger: “What's amazing is that no one really knew who Steve was when we cast the role, but he not only turned out to be a big star he also turned out to be a brilliant choice.”

Carell feels that the Hoovers – for all their comical foibles and failings – aren't that different from most families. “There's an underlying current of love between these characters,” he observes, “that ultimately keeps them together and bonds them. In any family, I think there are times when you will detest another person but you can never get away from the fact that you are always connected by

blood and will be pulled together when there's really a crisis, as the Hoovers are on their way to California.”

Yet even as the family trip starts to rapidly go south, Frank only grudgingly starts to join in his family's exploits. “I think Frank is initially full of crap,” laughs Carell. “He's this self-proclaimed expert on Proust who thinks of himself as a great intellectual, yet when he's faced with real relationships, he's completely lacking.”

It was Frank's transformation – from self-obsessed depressive to the beginnings of tentative connection – that struck Carell as a fascinating challenge. “He starts in a very dark place but what I love about the role is that over these few days, you see him gently lifted up, you see his dark layers being peeled away as he becomes more involved with the family,” he says. “You start to see the love shine through, but the film never gets sappy or sentimental. It always brings you back to the lightness and comedy of it all.”

The prospect of working with such a talented group of actors was another added bonus for Carell. “When I found out who the cast was going to be, I was a little intimidated and in awe,” he recalls. “I kept thinking what am I doing here? How do I fit into this mix? It was really exciting to just meet these people, let alone work with them.”

Among the actors Carell was most thrilled to meet was Alan Arkin, the veteran star of stage, screen and television who really sunk his teeth into playing one of the most unusual grandfathers seen on the screen – an outspoken, 70-something heroin addict and porn aficionado who nevertheless serves as an inspiration to his misfit granddaughter.

“This was a really fun part to cast,” says Dayton. Adds Faris: “We've loved Alan forever. For us, working with him was kind of like working with the Beatles.”

As with his cast-mates, the draw for Arkin was Michael Arndt's heartbreakingly comical script. “I loved that it doesn't telegraph anything,” he remarks. “It leaves room for the audience to exert their own imaginations.”

In playing the defiantly free-wheeling grandfather, Arkin enjoyed the freedom of being able to take his character beyond the usual limits for a character of a certain age. “It's a great role, because the grandfather is unabashed about everything. He's completely out there, completely out in the open, there's nothing hidden about him, and that was one of my favorite things about him,” he observes. “He's a guy who always says what he feels – but what he feels also changes from minute to minute.”

Arkin continues: “The whole family is very unusual and amazing. Yet somehow with all the adversity between them as individuals, there is also a real love that glues them together.”

With the adults cast, the film's biggest crux became finding the two Hoover children – both highly complex roles for young actors that had to be both funny and affecting. To play teenaged son Dwayne, the filmmakers needed to find that rare person who could make his character intriguing while never uttering a word; instead writing most of his lines on a small white notepad. They found what they were looking for in rising star Paul Dano. Having already established a reputation as a teen with exceptional versatility in roles ranging from HBO's "The Sopranos" to the urban drama L.I.E. to *THE BALLAD OF JACK AND ROSE* with Daniel Day Lewis, the filmmakers were impressed with Dano's ability to express himself in the nuanced manner of a silent screen star.

"Paul was really impressive because he goes way beyond the clichéd angry teen," says Jonathan Dayton. "There was never a false moment from him."

Dano loved the script, but the deal was sealed for him when he learned more about directors Dayton and Faris. "When I found out they did some of the Smashing Pumpkins videos, which are some of my favorite music videos ever, I knew I wanted to work with them," he says. "I think they're really talented."

Yet Dano soon found that taking on a character steeped in nihilism and silence was the biggest challenge of his career to date. "It was actually a lot harder than I thought it would be," Dano admits. "You have to constantly react and find completely original ways of expressing yourself. You can't just sit there doing nothing – that would be totally boring."

To see what Dwayne lips-sealed life would really feel like, Dano spent a number of days undergoing his own self-imposed vow of silence. "That was really, really tough," he says. "It was especially hard around my family, because they were driving me nuts at times, but it was also helpful to see how frustrating it actually felt."

Despite Dwayne's unconventional peculiarities, Dano also sees him as being in many ways a typical American teen trying to figure out who he is and what is most important in life. "I think Dwayne's someone a lot of people will identify with right away," he says. "Everyone goes through a period where they don't really like their family, but you also know that you will always have some kind of bond with them. When you're 15, I think you start to lose your innocence and you see that these people around you are kind of crazy and you're not sure if you really want to participate in that, which is why Dwayne takes his vow of silence. But then when he finally cracks, when he's in his most vulnerable moment, his family is there for him and I think he's actually able to take that in."

Finally, came the character who brings all the Hoovers unexpectedly together in her improbable dream to become "Little Miss Sunshine": Olive. To find Olive, the filmmakers set out on a big national search for a seven-year-old with the maturity and talent to drive much of the film's comedy – while still being very much an ordinary little girl. It seemed to be an exceedingly tough bill

to fill until they came across Abigail Breslin who made an auspicious feature film debut as Mel Gibson's daughter in SIGNS.

"We first saw Abigail in an audition tape and then we saw her on Jay Leno," recalls Valerie Faris. "What really impressed us is that she was totally unaware of the audience. She had this really intense focus that we knew was perfect for Olive."

In conversations with Abigail it soon became clear that even at her young age, she already had a lot of insight into what makes the Hoovers tick. "They're a family you don't really see all the time," says the seven year-old. "They're not the perfect family that you usually see in movies and magazines. But I think on this trip they learn things about each other that they never thought they would. And what the movie's about is that even though not every family's perfect, even the imperfect family can still love each other just as much."

Breslin even sported a child-sized fat-suit in order to portray Olive's plumpness, which becomes particularly apparent when the irrepressible Olive finds herself amidst svelte, preening miniature beauty queens in California. Along the way, Breslin also developed a lot of affection and even admiration for her character's ability to stay in her own world. She calls Olive "really brave." "You might not expect her to be a beauty queen but I think she's actually really cool," she says, "because she really believes in herself."

It was Breslin's ability to bring the character to life that also inspired the rest of the cast. Says Greg Kinnear of her performance: "Everything's seamless. It's like she's not even acting. She's just all honesty and truth coming through in every scene, and there's nothing better than that."

Once the cast was assembled, Faris and Dayton began looking for ways to help them develop the ineffable affection, conflicts, quirks and complicated dynamics of a real family, setting aside a significant amount of time for rehearsals. "We had a whole week together before we shot during which we did lots of improvising with each other," recalls Arkin. "We really started to get a feel for how the characters felt about each other and who we were as a family."

Part of the bonding process, was an actual "family field trip" that gave the cast a taste of what was to come. "We all got into a van, drove for awhile and then had lunch, staying in character the whole time," explains Steve Carell. "Alan Arkin was sitting behind me and he just kept going 'oohhhh, uhhhhh, I've gotta go to the bathroom.' Just trying to stay in character was almost impossible because every five minutes you'd hear, 'uuuhhhh, ahhh, ohhh' – and it was killing us. I finally had to turn around and not look at him because it was just way too funny."

INTO THE VW BUS: THE FILM'S PRODUCTION

“What is this?! Chicken?! Every day it’s the chicken! Holy God almighty! Is it possible, just one time, we could have something for dinner except the goddamn chicken?!”

-Grandpa

Once on the set of **LITTLE MISS SUNSHINE**, the cast not only had to get used to each other in character but also to the relatively uncommon situation of having two directors. “I had some trepidation about it, initially,” says Alan Arkin, “I thought it would double up the amount of direction I was getting. But they were great. They seem to speak the same language and it’s almost like dealing with one person.”

Due to their years of experience on the sets of commercials and music videos, Dayton and Faris have honed their partnership. “The fact that there are two of us simply means we always need to have a clear idea of what we want, and be all the more prepared,” says Dayton. “Our work is the intersection of our two sensibilities,” adds Faris.

But how does a marriage survive the intensity and five-alarm stress of a debut feature film shoot? “We tried not to think about the fact that we were together 23 hours a day,” offers Dayton. “We respect each other,” comments Faris, “and it hasn’t gotten old, creatively or personally.” Perhaps Dayton has the most important sentiment: “I can’t imagine going home to someone who had no idea what I was working on that day.”

For producer Peter Saraf there was only one downside to there being two directors on-set: “It was harder to see the monitor,” he laughs.

The actual production of **LITTLE MISS SUNSHINE** was limited to an intense thirty days, spread across locations in southern California and the deserts of Arizona, in the hot summer of 2005. “It was a grueling shoot,” says Dayton. “But we wanted the realism of being out on the road.”

As the journey began, the filmmakers turned their attention to look and feel of the film. One of their primary goals was finding the right balance between the film’s often twisted sense of humor and the realism necessary to hold the story together. “We knew the performances were the most important thing,” says Jonathan Dayton, “so we tried to ride a fine line between creating beautiful, interesting shots and never overshadowing the performances in the frame.”

Dayton and Faris collaborated closely with cinematographer Tim Suhrstedt -- who has previously captured such comedic worlds as the corporate life of **OFFICE SPACE** and the stylized fantasy of **BILL AND TED’S EXCELLENT ADVENTURE** -- on creating quirky, fresh visuals that allow the Hoovers’ personalities to take the spotlight. “There were no rules, except to use whatever felt right for the moment,” says Suhrstedt “We used a mixture of everything, with some shots decided ahead of time and others decided right on the spot.” To support this free-wheeling style of

working, Suhrstedt decided to shoot the film on Super 35mm, as opposed to using anamorphic lenses. “It lets you use lighter equipment and better depth of field, which fit the shooting schedule perfectly,” he explains.

Suhrstedt also wanted to stay away from the typically bright, sunny tones associated with family comedies. “I’m not a big believer in the idea that comedies need to be intensely lit,” says Suhrstedt. “For this film, I wanted to light the actors naturalistically, and then make it about getting the right angles to capture the performances.”

When it came to finding angles, the biggest challenge was shooting inside what becomes the Hoovers’ tightly-packed home for most of the story: their beaten-up, broken-down VW bus. In order to find interesting views from inside the vehicle, Suhrstedt first used a basic video camera to experiment with different shooting angles, ultimately compiling the shots that would work best.

Throughout the shooting, Suhrstedt also worked closely with production designer Kalina Ivanov, who also kept the focus on a familiar naturalism against which the chaos and catharsis of the trip plays out. “We did not want to exaggerate, we did not want to push, we always wanted to keep the look subtle and realistic,” explains Ivanov.

Ivanov began by making the road trip from Albuquerque to Redondo Beach herself while compiling a wall of photos and images found along the way to share with the cast and crew. Once in California, she also hunted for the Hoover family home, which she found in Burbank. “It had just the right look we wanted, but we ended up building fake walls to close down the space and make it look more crowded,” says Ivanov.

Next, Ivanov collected four vintage VW buses – the funky family-trip vehicle that became popular in the late 1970s. Though their interiors were remodeled to accommodate the needs of production, there was nothing quite like shooting scenes in a hot, crowded mini-bus in the middle of the desert. “It was probably one of the most bonding experiences an actor could have had,” laughs Toni Collette. Paul Dano is more direct: “It was hell. It was incredibly hot and cramped.” Summarizes young Abigail Breslin: “Being in a small VW bus like that, you really get to know each other – it’s kind of hard not to.”

Eventually, the road trip culminates in the film’s climactic pageant scene, which balances a kind of shocking authenticity with the film’s overall comic style. The key was casting real participants from the very serious, and even cut-throat, world of children’s beauty contests. “We went to great lengths to get real pageant kids and their parents for those scenes,” says Valerie Faris. “We didn’t dress up or direct these little girls hardly at all.”

Production designer Ivanov also researched typical kids’ beauty pageants to create a set so realistic that it received a strong reaction from the extras. “The best compliment I got was that many

of the pageant people had tears in their eyes at the sight of the set because the little girls were so excited about performing on it,” says Ivanov.

After the production wrapped, the directors turned their attention to another vital element of the film – the music – which, given Faris’ and Dayton’s years of experience with music videos was seen as especially key. They forged a synergistic partnership between acclaimed composer Mychael Danna and the eclectic Denver-based band DeVotchka, fronted by songwriter and lead singer Nick Urata, whose sound and music inspired much of the score.

The exotic musical quartet whose adventurous work blends folk rhythms and melodies from all around the world was ready to move to a more traditional American mode for the Southwestern road trip of **LITTLE MISS SUNSHINE**.

“We heard them and thought they had the perfect tone, the perfect melodic quality. There’s a real emotion to what they do.” Of the band’s unusual instrumentation, including sousaphone, theremin and bouzouki, Faris says: “We were looking for music that felt like this oddball collection of characters. What’s really hard is to bring out the humor, without the music itself being ‘humorous’ and this seemed to really work.”

To fully utilize DeVotchka’s sound, Faris and Dayton not only asked the band to write songs for the film but also asked Mychael Danna to compose his under-score to reflect the band’s unique combination of instruments. “Mychael wrote beautiful melodies,” says Dayton. “He really got what we were going for creatively.”

Also contributing two songs to **LITTLE MISS SUNSHINE** is Sufjan Stevens, the young American singer-songwriter who is being lauded as one of the most vital new voices in today’s music scene. His ode to road trips, “Chicago,” and the emotional “No Man’s Land” add the indie artist’s uniquely modern sense of lush melody and moving lyrics to the film’s mix.

From the photography to the sets, the music and the complex performances themselves, the entire production became all about capturing the Hoovers in all their absurdity, angst and affection. Sums up Steve Carell: “I think what people respond to so deeply in the Hoovers is that they’re strained, they’re awkward, but they’re also just so real. This is how families are. It’s not all puppy dogs and ice cream all the time. It can get ugly and it can get sad and it can get funny, and that’s how life really is.”

###

ABOUT THE CAST

GREG KINNEAR (Richard)

Academy Award nominee Greg Kinnear continues to build upon his already impressive resume with roles in a number of highly diverse projects. Kinnear was recently seen in the thriller *THE MATADOR* opposite Pierce Brosnan and will next appear in Disney's *INVINCIBLE*, opposite Mark Wahlberg, and The Weinstein Company's *UNKNOWN*, as well as Richard Linklater's ensemble drama *FAST FOOD NATION*. This summer he will begin production on Robert Benton's *FEAST OF LOVE* opposite Morgan Freeman.

The last few years have been quite busy for Kinnear. He has starred in *THE BAD NEWS BEARS* opposite Billy Bob Thornton, lent his voice to "Ratchet" in the successful animated film *ROBOTS*, and worked opposite Robert De Niro and Rebecca Romijn in the thriller *GODSEND*. In 2002 Kinnear starred in the critically-acclaimed biopic of actor Bob Crane, *AUTO FOCUS*, from director Paul Schrader, and lit up the small screen in the Norman Jewison HBO movie *DINNER WITH FRIENDS* alongside *LITTLE MISS SUNSHINE* co-star Toni Collette, plus Dennis Quaid and Andie MacDowell.

Some of Kinnear's other credits include the Vietnam War film *WE WERE SOLDIERS* opposite Mel Gibson, the Farrelly brothers' comedy *STUCK ON YOU* alongside Matt Damon, and the hit romantic comedy *YOU'VE GOT MAIL* with Tom Hanks and Meg Ryan.

In 1997, Kinnear starred as Jack Nicholson's unfortunate neighbor Simon in the hit James L. Brooks film *AS GOOD AS IT GETS*. Kinnear's performance earned an Academy Award nomination, the National Board of Review's award for Best Supporting Actor, plus nominations from the Golden Globes and the Screen Actors Guild.

Kinnear made his feature film debut in the Sydney Pollack-directed remake *SABRINA* in which he co-starred with Harrison Ford and Julia Ormond. Kinnear first gained prominence as the wisecracking host of E! Entertainment Television's "Talk Soup" in 1991, which rapidly became a cult hit. In 1994, Kinnear became the host and executive producer of the NBC late-night talk show "Later with Greg Kinnear."

TONI COLLETTE (Sheryl)

Toni Collette made an indelible impression on Hollywood with her portrait of the hopeless but inspirational Muriel Heslop in P.J. Hogan's *MURIEL'S WEDDING*, for which she won an

Australian Academy Award, her first of four. Proving her amazing ability to transform into the characters which she plays, Collette has since starred in a variety of diverse roles.

Collette was most recently seen in the critically acclaimed 20th Century Fox film *IN HER SHOES* with Cameron Diaz and Shirley MacLaine, directed by Curtis Hanson and based on the best-selling novel by Jennifer Weiner. She just completed the independent film *DEAD GIRL* with Giovanni Ribisi and is currently shooting *TSUNAMI* for HBO Films in Thailand.

In 2004 Collette starred in the comedies *CONNIE & CARLA* opposite Nia Vardalos and *THE LAST SHOT* with Matthew Broderick and Alec Baldwin. In 2003 Collette received some of the best reviews of her career for *JAPANESE STORY*, for which she garnered extraordinary critical acclaim and her fourth Australian Academy Award. Collette's other recent films include *ABOUT A BOY*, the hit box office adaptation of Nick Hornby's novel, the critically acclaimed *THE HOURS*, opposite Nicole Kidman, Meryl Streep and Julianne Moore, and the remake of *SHAFT* opposite Samuel L. Jackson.

Collette earned an Academy Award nomination for her performance in M. Night Shyamalan's thriller *THE SIXTH SENSE*, as a Philadelphia mother who must cope with the physical and emotional distress surrounding her young son's paranormal powers. She will next be seen in *THE NIGHT LISTENER* with Robin Williams and Sandra Oh and in the thriller *LIKE MINDS*.

In addition to her undeniable talent on-screen, Collette has had the opportunity to appear on stage, starring in the highly regarded revival of "The Wild Party," alongside Mandy Patinkin and Eartha Kitt.

STEVE CARELL (Frank)

After several years in which he was primarily known for his contributions on the Emmy-award winning "The Daily Show", Steve Carell has become a leading comedy star in the last year, following the success of the smash hit *THE 40-YEAR-OLD VIRGIN* and NBC's acclaimed sitcom, "The Office." Other recent successes for Carell include hosting the 2005 season premiere of "Saturday Night Live;" his performance as the dim-witted Brick Tamland opposite Will Ferrell in *ANCHORMAN: THE LEGEND OF RON BURGUNDY*; his role as Uncle Arthur in *BEWITCHED*; and the voice of Sammy the Squirrel in the animated feature *OVER THE HEDGE*.

Carell is next set to star in a number of film projects, including *EVAN ALMIGHTY*, a sequel to the hit comedy *BRUCE ALMIGHTY* and the role of Maxwell Smart in the feature adaptation of the popular series *GET SMART*.

Carell began his acting career at the age of six in his first grade Thanksgiving play. After graduating from Denison University in Ohio, he contemplated a career as an attorney and then

quickly chose a career as an actor. A veteran of the Second City Theater group in Chicago, Carell was twice nominated for a Joseph Jefferson award.

PAUL DANO (Dwayne)

Paul Dano became well-known to movie fans with his breakout role in the coming-of-age independent drama, *L.I.E.*, opposite Brian Cox. His mesmerizing portrayal of an innocent teenager forced to navigate his adolescence virtually unsupervised garnered him an Independent Spirit Award for “Best Debut Performance” as well as the “Best Actor” Award at the Stockholm Film Festival. Dano also tied for L.A. Outfest Grand Jury Award for “Outstanding Actor in a Feature Film.”

Growing up in Connecticut, Dano began his acting career on the New York stage with supporting roles on Broadway including “A Month in the Country” opposite Helen Mirren; “A Christmas Carol” with Ben Vereen and Terrence Mann; and “Inherit the Wind” opposite George C. Scott and Charles Durning.

In addition to a recurring role on “The Sopranos,” Dano has consistently tackled different roles in his feature career - from an introverted prep school student in *THE EMPEROR’S CLUB* opposite Kevin Kline to an uninhibited coed in Twentieth Century Fox’s *THE GIRL NEXT DOOR* to a mysterious drifter in *TAKING LIVES*.

Dano’s most recent performances prove no exception to his ability to handle a wide variety of roles. In Rebecca Miller’s *THE BALLAD OF JACK AND ROSE*, Dano played a sexual predator that sets his sights on Daniel Day Lewis’ teenage daughter. He currently stars in James Marsh’s *THE KING* (2005 Cannes Film Festival) in which he plays William Hurt’s solidly Christian son.

Dano will soon appear as one of the leads in Adam Bhala Lough’s *WEAPONS* opposite Nick Canon and Mark Webber as well as Richard Linklater’s *FAST FOOD NATION* (2006 Cannes Film Festival), based on the book featuring an ensemble cast including Catalina Sandino Moreno, Patricia Arquette, Ethan Hawke, and his *LITTLE MISS SUNSHINE* co-star Greg Kinnear. In addition, he recently completed work on Spike Jonze’s *WHERE THE WILD THINGS ARE*, based on Maurice Sendak’s children’s book.

Dano is also a musician and is aware of this disturbing cliché. He is currently continuing his studies at the New School University in New York City.

ABIGAIL BRESLIN (Olive)

Abigail Breslin is one of the most versatile, charismatic and sought-after actors of her young generation. A talented and engaging performer, she had the enviable role of playing leading lady to Mel Gibson – at the tender age of five.

Since starring opposite Gibson in M. Night Shyamalan's 2002 film SIGNS, Abigail has been able to use her unique talents to do comedy and drama as well as quirky and unusual roles. Abigail also made impressions for her performance in RAISING HELEN for director Garry Marshall, in which she starred opposite Kate Hudson as well as her older brother, actor Spencer Breslin. She has also completed roles in the independent drama KEANE, directed by Lodge Kerrigan and produced by Steven Soderbergh; in The Ultimate Gift, co-starring James Garner; and has a surprise role as a perky elf in THE SANTA CLAUSE 3.

On television, Abigail has had guest roles on "Law and Order: Special Victims Unit," "Navy N.C.I.S." and "What I like About You."

Most recently Abigail completed an untitled Scott Hicks film aka MOSTLY MARTHA co-starring opposite Catherine Zeta-Jones and Aaron Eckhart.

ALAN ARKIN (Grandpa)

Alan Arkin has long been recognized as an actor of great talent and versatility on stage, screen and television. Born in New York, Alan launched his career with Chicago's Second City improvisational revue. This led to his first part on Broadway, the lead in Carl Reiner's play "Enter Laughing," for which he won a Tony Award. After becoming a successful actor and director on Broadway, Arkin received an Academy Award nomination for Best Actor for his first feature film, Norman Jewison's THE RUSSIANS ARE COMING, THE RUSSIANS ARE COMING. He received a second Oscar nomination and the New York Critic's Award for his performance in THE HEART IS A LONELY HUNTER. Some of his many other films have included WAIT UNTIL DARK, CATCH-22, the original version of THE IN-LAWS, EDWARD SCISSORHANDS, GLENGARRY GLEN ROSS, MOTHER NIGHT, and THIRTEEN CONVERSATIONS ABOUT ONE THING. He has written and directed two short films, T.G.I.F. and PEOPLE SOUP. The first opened the 1967 New York Film Festival, and the latter received an Oscar nomination.

Arkin starred in the highly acclaimed A&E television series "100 Centre Street" written and directed by Sidney Lumet. Other television appearances include his Emmy-nominated performances in PENTAGON PAPERS for the FX network and ESCAPE FROM SOBIBOR. He guest starred as the father of his real-life son, Adam Arkin, on "Chicago Hope," which earned him yet another Emmy nomination. He was seen in HBO's AND STARRING PANCHE VILLA AS HIMSELF with Antonio Banderas for director Bruce Beresford, as well as in Steven Soderbergh's episode of the anthology film EROS. Arkin most recently starred in FIREWALL with Harrison Ford, and voiced a character in Jerry Seinfeld's upcoming animated BEE MOVIE. He will also be seen in the forthcoming SANTA CLAUSE 3 with Tim Allen

When not occupied as an actor or director, Arkin is likely to devote his time to music or writing. He has written six books, all published by Harper/Collins, the latest a children's book entitled Cassie Loves Beethoven, published by Hyperion. An earlier work, The Lemming Condition, has sold steadily for twenty years, and was honored by The Book Sellers of America by being placed in the White House Library.

ABOUT THE FILMMAKERS

JONATHAN DAYTON and VALERIE FARIS (Directors)

Jonathan Dayton and Valerie Faris make their feature film directorial debut with **LITTLE MISS SUNSHINE**. However, the married team has already built an impressive body of innovative projects as directors and producers in a variety of mediums, collaborating together on over 75 projects in film, television, commercials and music videos.

Jonathan and Valerie began their careers creating and directing the pioneering MTV show, “The Cutting Edge.” They continued to work at the leading edge of music television, directing award-winning videos and documentaries for artists including REM, The Red Hot Chili Peppers, Jane’s Addiction, The Smashing Pumpkins, Macy Gray, Janet Jackson, Oasis, Weezer and The Ramones. Their music productions ultimately earned them two Grammy Awards, nine MTV Music Video Awards and a Billboard Music “Director of the Year” Award.

In addition, Jonathan and Valerie have worked extensively in television, including directing episodes of the groundbreaking sketch comedy series “Mr. Show with Bob and David” for HBO. They also produced two feature films: the documentary **THE DECLINE OF WESTERN CIVILIZATION PART II: THE METAL YEARS** for New Line Cinema and Jane’s Addiction’s **GIFT** for Warner Bros. Music.

In 1998, Jonathan and Valerie co-founded Bob Industries, one of the country’s leading commercial production companies, where they have directed high profile television ads for VW, Sony Playstation, Gap, Target, Ikea, Apple and ESPN, among many others. In 2004, Boards Magazine placed Dayton and Faris among the top ten directors working in commercials today.

MICHAEL ARNDT (Writer)

Michael Arndt lives in New York City. **LITTLE MISS SUNSHINE** is his first produced screenplay.

ALBERT BERGER (Producer)

Albert Berger formed Bona Fide Productions with Ron Yerxa in 1993. Their producing credits include Steven Soderbergh’s **KING OF THE HILL** (1993), Alexander Payne’s **ELECTION** (1999), Rick Famuyiwa’s **THE WOOD** (1999), and Anthony Minghella’s **COLD MOUNTAIN** (2003) based on Charles Frazier’s acclaimed novel. They also executive produced

Sam Jones' *I AM TRYING TO BREAK YOUR HEART* (2002) and Mr. Berger executive produced the award-winning documentary *CRUMB* (1994). Last year, Bona Fide produced *BEE SEASON* for Fox Searchlight Pictures and *THE ICE HARVEST* for Focus Features. Slated for a fall release is *LITTLE CHILDREN* starring Kate Winslet and Jennifer Connelly, based on the Tom Perrotta novel and directed by Todd Field for New Line.

After graduating from Tufts University, Albert Berger returned to his native Chicago where he owned and managed the Sandburg Theatre, a revival showcase for obscure and classic films. He attended Columbia University film school before moving to Los Angeles to write scripts for Paramount, TriStar, MGM, Orion, and producer Roger Corman. Berger went on to serve as Vice President of Development for Marvin Worth Productions at Paramount Pictures, where he worked on several projects, including *Malcolm X*.

Bona Fide has several projects in development including *NEBRASKA*, a screenplay by Robert Nelson to be directed by Alexander Payne; *ADULT WORLD* to be directed by Jason Reitman, and *THE RUG MERCHANT* to be written and directed by Miguel Arteta.

Bona Fide made a first-look deal at Paramount starting in 2005.

RON YERXA (Producer)

Ron Yerxa formed Bona Fide Productions with Albert Berger in 1993. Their producing credits include Steven Soderbergh's *KING OF THE HILL* (1993), Alexander Payne's *ELECTION* (1999), Rick Famuyiwa's *THE WOOD* (1999), and Anthony Minghella's *COLD MOUNTAIN* (2003) based on Charles Frazier's acclaimed novel. They also executive produced Sam Jones' *I AM TRYING TO BREAK YOUR HEART* (2002) and Mr. Yerxa executive produced *JACK THE BEAR* (1992). Last year, Bona Fide produced *BEE SEASON* for Fox Searchlight Pictures and *THE ICE HARVEST* for Focus Features. Slated for a fall release is *LITTLE CHILDREN* starring Kate Winslet and Jennifer Connelly, based on the Tom Perrotta novel and directed by Todd Field for New Line.

Ron Yerxa graduated from Stanford University before working as a journalist and an inner city high school teacher in East Los Angeles. He joined Time-Life Films as a story analyst and then worked as an executive at CBS and Sovereign Films before becoming an independent producer.

Bona Fide has several projects in development including *NEBRASKA*, a screenplay by Robert Nelson to be directed by Alexander Payne; *ADULT WORLD* to be directed by Jason Reitman, and *THE RUG MERCHANT* to be written and directed by Miguel Arteta.

Bona Fide made a first-look deal at Paramount starting in 2005.

MARC TURTLETAUB (Producer)

Marc Turtletaub has been a producer for six years through two production companies. In 2004, Turtletaub, with Peter Saraf and Jeb Brody, founded Big Beach to produce and finance independent films, with an eye towards character-driven, humanistic, and inspirational material. The company has completed three films in the past year, including EVERYTHING IS ILLUMINATED, adapted from the best-selling novel by Jonathan Safran Foer, starring Elijah Wood and directed by Liev Schreiber; SHERRYBABY, a Sundance Lab Project, written and directed by Laurie Collyer and starring Maggie Gyllenhaal; and DUANE HOPWOOD, written and directed by Matt Mulhern, starring David Schwimmer and Janeane Garofalo. Big Beach will next produce a new documentary by Jeff Blitz and Sean Welch, the filmmakers behind SPELLBOUND.

Prior to founding Big Beach, Turtletaub created Deep River Productions with David Friendly. Deep River's films include LAWS OF ATTRACTION with Pierce Brosnan and Julianne Moore, and THE HONEYMOONERS, starring Cedric the Entertainer.

DAVID T. FRIENDLY (Producer)

David T. Friendly has been a producer and executive in the film business for over 20 years, developing successful films of all types: comedies, action-adventures, dramas, thrillers, and family films. Friendly most recently released BIG MOMMA'S HOUSE 2, starring Martin Lawrence. In addition to the hugely successful original BIG MOMMA'S HOUSE, Friendly's credits include Eddie Murphy's DOCTOR DOLITTLE; Director Ed Zwick's COURAGE UNDER FIRE, starring Denzel Washington and Meg Ryan; OUT TO SEA, starring Jack Lemmon and Walter Matthau; and DAYLIGHT, featuring Sylvester Stallone. Under his Friendly Pictures banner, he also produced the film HERE ON EARTH, starring Chris Klein, Leelee Sobieski, and Josh Hartnett.

In 2000, Friendly teamed with Marc Turtletaub to create Deep River Productions, which produced the films LAWS OF ATTRACTION, with Pierce Brosnan and Julianne Moore, and THE HONEYMOONERS with Cedric the Entertainer.

A graduate of Northwestern University, Friendly began his career as a journalist, following in the steps of his father, legendary journalist and news producer Fred Friendly (recently portrayed by George Clooney in the film GOOD NIGHT, AND GOOD LUCK). After working as a staff writer at Newsweek and the Los Angeles Times, Friendly joined Imagine Entertainment in 1987, where he rose to President of Production and developed such hits as BACKDRAFT, KINDERGARTEN COP, and THE 'BURBS. In 1994 Friendly joined Davis Entertainment as President, where he oversaw all aspects of development and production.

Friendly is married to well-known film editor Priscilla Nedd-Friendly (PRETTY WOMAN, DEAD POETS SOCIETY and AMERICAN PIE).

PETER SARAF (Producer)

Peter Saraf founded Big Beach with Marc Turtletaub and Jeb Brody in August, 2004. Prior to Big Beach, Saraf was an independent producer and for most of the 1990's, a partner with Jonathan Demme and Edward Saxon in the production company Clinica Estetico. His credits include the multiple award-winning ULEE'S GOLD, directed by Victor Nunez and starring Peter Fonda; THE TRUTH ABOUT CHARLIE, directed by Demme and starring Mark Wahlberg and Thandie Newton; ADAPTATION, directed by Spike Jonze and starring Nicolas Cage, Meryl Streep and Chris Cooper and EVERYTHING IS ILLUMINATED starring Elijah Wood and adapted and directed by Liev Schreiber from the best selling novel by Jonathan Safran Foer.

Saraf has also produced a number of documentaries, including THE AGRONOMIST, which won the IFP Gotham Award for Best Documentary, and the Academy Award nominated MANDELA: SON OF AFRICA, FATHER OF A NATION.

Saraf has also been prolific in the area of filmed music. With Jonathan Demme, he produced THE COMPLEX SESSIONS with Neil Young and Crazy Horse, several music videos with Bruce Springsteen and the E Street Band, and Demme's concert feature film STOREFRONT HITCHCOCK starring Robyn Hitchcock. Along with David Byrne, he re-mixed and re-mastered the 15th anniversary re-release of the seminal Talking Heads concert film, STOP MAKING SENSE.

JEB BRODY (Executive Producer)

Along with Marc Turtletaub and Peter Saraf, Jeb Brody is a partner at Big Beach where he recently served as executive producer on SHERRYBABY, written and directed by Laurie Collyer and starring Maggie Gyllenhaal. Brody also worked with Saraf at Magnet Entertainment, and was the production executive for Spike Jonze's ADAPTATION and Jonathan Demme's THE TRUTH ABOUT CHARLIE.

Prior to forming Big Beach, Brody worked as a producer at NBC Universal, where he founded a production company with late-night talk show host Carson Daly, producing network specials and overseeing various television pilots and feature films through development.

Before working in production, Brody was a curator at the American Museum of the Moving Image in Astoria, New York, where he presented successful programs about Pedro Almodovar, Claire Denis, Sergio Leone, Donald Cammell, Hollis Frampton and many others. He was also an editor and managing director at the short-lived, but much-loved, film magazine Scenario.

MICHAEL BEUGG (Executive Producer)

Michael Beugg has served as a producer and line producer of 29 feature films. In addition to **LITTLE MISS SUNSHINE**, his other recent project is Jason Reitman's **THANK YOU FOR SMOKING**. Beugg's Sundance premiere projects from past years include Arie Posin's **THE CHUMSCRUBBER**, starring Jamie Bell, Ralph Fiennes, Glenn Close; Gary Walkow's **BEAT**; Scott Sanders' **THICK AS THIEVES**; and George Hickenlooper's **SOME FOLKS CALL IT A SLING BLADE**, starring Billy Bob Thornton.

Some of his additional notable projects are Bart Freundlich's **CATCH THAT KID**, Marleen Gorris' **CAROLINA**, and Hickenlooper's **BIG BRASS RING**. In his spare time, Beugg has helped "America's Most Wanted" capture criminals by producing some forty crime reenactments for that show, and has helped Jeff Probst, host of "Survivor," parachute out of a plane to deliver the votes of the tribal council. Michael is currently working in New Mexico as Executive Producer of **BEERFEST**, the new film from Jay Chandrasekhar and the Broken Lizard comedy team.

Prior to entering the film business, Beugg worked in the White House Office of Management and Budget in energy and environmental policy and in the management consulting industry for BCG; he also studied acting with Ted Liss in Chicago. He received an M.B.A./Public Policy degree from Stanford University and a B.A. from Yale University. Beugg lives in Los Angeles with his wife and three children.

TIM SUHRSTEDT (Director of Photography)

Tim Suhrstedt, ASC, has built a long career behind the camera with a skill for comedies and quirky projects. His recent credits include Mike Judge's cult hit **OFFICE SPACE** as well as Judge's upcoming film **IDIOCRACY**, due out in 2006. His other forthcoming films include the romantic comedy **THE LAST TIME** with Michael Keaton and Brendan Fraser. He has also shot the independent comedy **PUMPKIN**, featuring Christina Ricci; **THE WEDDING SINGER**, starring Adam Sandler and Drew Barrymore; **MYSTIC PIZZA** starring Julia Roberts and the classic **BILL AND TED'S EXCELLENT ADVENTURE** with Keanu Reeves and Alex Winter.

Suhrstedt has also worked extensively in television, shooting episodes of "Grey's Anatomy," "Ally McBeal" and "Tales from the Crypt," as well as winning an Emmy and an ASC Award for his work on the series "Chicago Hope".

Suhrstedt graduated from the American Film Institute and has since served on its faculty. He is married to costume designer Deborah Lynn Scott.

KALINA IVANOV (Production Designer)

Kalina Ivanov was born in Sofia, Bulgaria. During the height of communism, she escaped with her parents and landed in New York.

Ivanov's design philosophy is to immerse herself in the script, fully embody the characters and reveal their history through color, texture and architecture in a visually original way.

In addition to **LITTLE MISS SUNSHINE**, Kalina has brought this originality as a production designer and visual consultant to 23 films such as **SMOKE**, **UPTOWN GIRLS**, **SWIMFAN**, **CHAPTER 27**, **BROWN SUGAR**, **HOUSEHOLD SAINTS**, **THE MANCHURIAN CANDIDATE** and many others.

She has also contributed as a storyboard artist to over 30 films such as **THE SILENCE OF THE LAMBS**, **QUIZ SHOW**, **THE HORSE WHISPERER**, **THE BRAVE ONE** amongst others.

Ivanov received her BFA from NYU/TSOA Design Department and her MFA from NYU/TSOA Film Department. She graduated with honors from both.

Kalina is proud to be on the board of the Black Bear Film Festival in Milford, PA.

PAMELA MARTIN (Editor)

Pamela Martin's credits span a diverse range of comedies and dramas, including **SAVED!**, starring Jena Malone, Macaulay Culkin, and Mandy Moore; **HOW TO KILL YOUR NEIGHBOR'S DOG**, starring Kenneth Branagh; **SLUMS OF BEVERLY HILLS**, with Natasha Lyonne and Alan Arkin; **THE HOUSE OF YES**; **THE SUBSTANCE OF FIRE**; and David O. Russell's **SPANKING THE MONKEY**. Martin also served as dialogue editor on Ang Lee's films **EAT DRINK MAN WOMAN**, **THE WEDDING BANQUET**, and **PUSHING HANDS**.

NANCY STEINER (Costume Designer)

Costume designer Nancy Steiner has worked extensively in film, commercials, music videos, and print. Her film credits include Anand Tucker's **SHOPGIRL**; Cameron Crowe's **ELIZABETHTOWN**; Sofia Coppola's **VIRGIN SUICIDES** and **LOST IN TRANSLATION**; Miguel Arteta's **THE GOOD GIRL**; Michel Gondry's **HUMAN NATURE**, Wim Wenders' **MILLION DOLLAR HOTEL**; and Todd Haynes' **SAFE**.

Nancy's work has been particularly well-represented on MTV, designing the costumes for music videos for such artists as Fat Boy Slim, Mick Jagger, David Bowie, Sheryl Crow, the Red Hot Chili Peppers, Air, the Smashing Pumpkins, No Doubt, Nirvana, Foo Fighters and Bjork just to name

a few. Directors include Romanek, Walter Stern, Sofia and Roman Coppola, Sophie Muller, and Michel Gondry, as well as Jonathan Dayton and Valerie Faris.

Steiner's commercial campaigns have included Levi's, The Gap, Nike, Volkswagen, Adidas, Diet Coke, T Mobile, Earthlink, Volvo, Bacardi, Puma, Lincoln and Miller Beer as well as countless others. Her print career includes work with Gwyneth Paltrow, No Doubt, Cameron Diaz, Milla Jovovich, Sheryl Crow, Sandra Bullock, Tom Hanks, R.E.M. and Sade. Her work has appeared in Vanity Fair, Rolling Stone, Interview, Allure, Us and Premiere.

MYCHAEL DANNA (Composer)

Mychael Dana has been scoring films since his 1987 feature debut for Atom Egoyan's FAMILY VIEWING, a score which earned Dana the first of his 13 Canadian film award nominations. Mychael is recognized as one of the pioneers of combining non-Western sound sources with orchestral and electronic minimalism in the world of film music. This reputation has led him to work with such acclaimed directors as Atom Egoyan, Scott Hicks, Ang Lee, Gillies MacKinnon, James Mangold, Mira Nair, Billy Ray, Joel Schumacher and Denzel Washington.

He studied music composition at the University of Toronto, winning the Glenn Gould Composition Scholarship in 1985. Mychael also served for five years as composer-in-residence at the McLaughlin Planetarium in Toronto (1987-1992). His works for dance include music for Dead Souls (Carbone Quatorze Dance Company, directed by Gilles Maheu 1996) and a score for the Royal Winnipeg Ballet's Gita Govind (2001) based on the 1,000 year-old classical Indian erotic poem, with choreographer Nina Menon.

His recent projects include Bennett Miller's CAPOTE; Terry Gilliam's TIDELAND and Todd Robinson's LONELY HEARTS.

DEVOTCHKA (Featuring Music by)

DeVotchka have quietly become one of the most celebrated bands making music today. A disparate, yet articulate union of Eastern European, Southwestern, South American, and American roots music, both punk and folk, it is music unique enough, performed at virtuosic degree, and teeming with enough intangibles, to rightly be called 'special.' With violin, accordion, sousaphone, upright bass, theremin, bazooki, trumpet, piano, drums, guitars, and soaring vocals, this multi-instrumental four-piece creates an alternately tragic and uplifting orchestra unlike anything you're likely to have heard.

Behind three records (*SuperMelodrama*, 2000, *Una Volta* 2003, *How it ends* 2004), DeVotchka began its touring life as a house band for a North American touring Burlesque troupe.

Since then, DeVotchka has traversed the continent with a wide range of like-minded musical peers including Belle & Sebastian, M.Ward, Calexico, 16 Horsepower, Los Lobos, Jim White, and the Dresden Dolls.

The release of *How it ends* introduced the country to what a burgeoning national audience had been following for four years. A staggeringly good record from far out of left field, *How it ends* met with nearly universal acclaim. The exposure turned the band into a growing underground phenomenon. DeVotchka continually sell out shows nationwide as they bring their transcendent and beautiful live show to the road.

SUSAN JACOBS (Music Supervisor)

Susan Jacobs vast body of work includes the Academy Award winning film *CAPOTE* starring Philip Seymour Hoffman; *THE VILLAGE* and *UNBREAKABLE* directed by M. Knight Shyamalan; the award winning documentary *WHY WE FIGHT*; Julian Schnabel's *NIGHT FALLS* and *BASQUIAT*; the indie success *HAPPINESS*; and three films for acclaimed director Robert Altman: *JAZZ 34*, *KANSAS CITY* and *SHORT CUTS*.

Jacobs has also managed a number of composers and artists such as Hal Wilner, Gavin Friday and Evan Lurie.

Her upcoming films include *THE LADY IN THE WATER* starring Paul Giamatti; *THE HEART OF THE GAME* (Toronto Film Festival 2005) and *THE PLEASURE OF YOUR COMPANY* starring Jason Biggs.

ANNE LITT (Music Supervisor)

For ten years, listeners of KCRW in Southern California have known Anne Litt as hostess and producer of the popular, influential radio shows "Weekend Becomes Eclectic" and "The A Track." Her radio career has led her to music supervision projects, many with directors Jonathan Dayton and Valerie Faris, including commercials for Apple Ipod, Chevrolet, and Volkswagen. Over the past 4 years, Anne has worked with Dayton and Faris planning the musical direction of **LITTLE MISS SUNSHINE**.

VOLKSWAGEN BUS (Touring Vehicle)

The Volkswagen bus was the iconic image of freedom during the 1960's and 70's. In **LITTLE MISS SUNSHINE**, the Hoover family reasserts the VW's symbolism of independence and opportunity as they both literally and figuratively forge their own path across the country. Moreover, the Hoover's bus, faced with extinction like so many other American ideals of earlier generations,

perseveres despite its mechanical difficulties in much the same way as the Hoovers, confronted with their own potential collapse, insist on the survival of the middle class family.

Unit Production Manager

MICHAEL BEUGG

First Assistant Director
THOMAS PATRICK SMITH

Second Assistant Director
GREGORY SMITH

Choreography by
MARGUERITE DERRICKS

Cast
(In Order of Appearance)

Olive	Abigail Breslin
Richard	Greg Kinnear
Dwayne	Paul Dano
Grandpa	Alan Arkin
Sheryl	Toni Collette
Frank	Steve Carell
Doctor #1	Marc Turtletaub
Cindy	Jill Talley
Diner Waitress	Brenda Canela
Mechanic	Julio Oscar Mechoso
Convenience Store Proprietor	Chuck Loring
Josh	Justin Shilton
Larry Sugarman	Gordon Thomson
Teen Boy #1	Steven Christopher Parker
Stan Grossman	Bryan Cranston
Doctor #2	John Walcutt
Linda	Paula Newsome
State Trooper McCleary	Dean Norris
Pageant Official Jenkins	Beth Grant
Kirby	Wallace Langham
Miss California	Lauren Shiohama
Pageant Assistant Pam	Mary Lynn Rajs kub
Funeral Home Worker	Jerry Giles
Biker Dad	Geoff Meed
Pageant MC	Matt Winston

Judge
Girl in Hallway
Officer Martinez

Joan Scheckel
Casandra Ashe
Mel Rodriguez

Pageant Contestants

Alexandria Alaman
Brittany Baird
Brenae Bandy
Maliah Hudson
Lindsey Jordan
Annabelle Roberts
Nicole Stoehr

Alissa Anderegg
Cambria Baird
Kristen Holaas
Destry Jacobs
Shane Murphy
Sydni Stevenson-Love
Lauren Yee

Stunt Coordinator
Assistant Stunt Coordinator

Tom Robinson Harper
Kenny Anderson

Stunt Players

Christie Abercrombie
Clay Boss
Rick Gunderson
Johnny Johnson
Tim Trella

Kacie Borrowman
Peter C. Cullen
Riley Thomas Harper
Matt Taylor

“Richard” Stand In
“Frank” Stand In
“Sheryl” Stand In
“Olive” Stand In

Joe Everett Michaels
Kevin Maier
Jenny Worman
Tracie Richelle Harrison

Crew

Production Supervisor
Location Manager
Associate Producer

Bob Dohrmann
Chris Miller
Bart Lipton

Art Director
Set Decorator
Art Department Coordinator

Alan E. Muraoka
Melissa Levander
Theresa Greene

A Camera Operator
Steadicam Operator/B Camera Operator
First Assistant Camera

Jeffrey P. Greeley
Larry “Doc” Karman
Theda Streetman
Heather Lea

Second Assistant Camera

Gregory H. Dellerson
Rigney Sackley
Michelle Pizanis

Film Loader

Script Supervisors

Lyn Matsuda-Norton

Sound Mixer	Suzanne C. Swindle
Boom Operator	Steven A. Morrow, C.A.S.
Cable Person	Craig Dollinger
Video Assist	Robert Sharman
24 Frame Playback	Ed Casares
	Dan Murbarger
Gaffer	Paul W. McIlvaine
Best Boy Electric	Matthew Bardocz
Electricians	Keith Hascher
	Alan "Monk" Morier
	Brian Cantrell
	Russell Curtis
	Steve Rollins
	Paul H. Goodstein
	Chris Rossi
	Carlos M. Gallardo
	Clint J. Borden
	Josh Denering
	Aaron Vyvial
	Rick Lawrence
Assistant Location Manager	Nate Taylor
Location Scout	Dan Milner
Property Master	Tony Bonaventura
Assistant Property Master	Ellis Barbacoff
Additional Props	Jenn Baum
	Andrea Cantrell
	Troy Hope
Lead Scenic Artist	
Lead Person	Michael Klingerman
Set Dressing Buyer	Jill Deibler
Set Dressers	Rion Waller
	Joe Garcia
	David Marple
	Chris Pappas
On-Set Dresser	
Costume Supervisor	Robin McMullan
Key Costumer	Jennifer Starzyk
Costumer	Lisa Hyde
Department Head Makeup	Torsten Witte
Key Makeup	Angel Radefeld
Makeup Assistant	Nicole Sortillion
Department Head Hair	Janis Clark
Key Hair Stylists	Susan Carol-Schwary

“Dugg” Kirkpatrick

Casting Associate
Casting Assistant
Extras Casting

Cate Engel
Yasmin Redoblado
Rich King
Kelly Hunt

Production Coordinator
Assistant Production Coordinator
Second Second Assistant Director
Additional 2nd 2nd Assistant Directors

Michyl-Shannon Quilty
Charissa Deann McLain
Kate Greenberg
Heather Anderson
Joe May

Office Production Assistants

Francis Hadinoto
Joshua Mandel
Jason Mandel

Set Production Assistants

Paul Young
Liron Reiter
Rocsana Saddigh

Christopher Licata
Negar Saddigh
Katherine A. Taylor

Big Beach Production Executive
Assistant to Ms. Collette
Assistants to Mr. Dayton & Ms. Faris

Sara Pollack
Jessica Otto
James Kaplan
Joe Lewis
Molly Cooper
Felipe Linz
Emily McMaster
Cori Uchida

Assistants to Producers

Production Legal

Sloss Law Office
Jacqueline Eckhouse, Esq.
Alison Hunter, Esq.

Distribution Advisory Services

Cinetic Media

Unit Publicity

Insignia Inc.
Erik Bright
Jesse Salka

Clearance Coordinator

Ashley Kravitz

Still Photographer

Eric Lee

Medic

Mike Artino

Big Beach Finance Executive

Jennifer Freed

Production Accountant	Mike Revell
First Assistant Accountant	Bryan Yaconelli
Payroll Accountant	Thomas Farr
Assistant Choreographer	Jennifer Hamilton
Studio Teachers	Cecilia M. Cardwell
	Christine Miller
Pageant Consultant	Rita Alaman
Pageant Coordinators	Andrea McLaws
	Teresea Yee
	Marcy Stoehr
	Faride Gonzalez
	Leroy Alaman
Transportation Coordinator	Geno Hart
Transportation Captain	Adam Pinkstaff
Transportation Co-Captain	Angel DeSanti
Camera Car & Process Trailer	Carpenter Camera Cars
	Shotmaker
	Camera Cars Unlimited
Caterer	Eclipse Catering, Inc.
Chef	Laurent Marchand
Key Craft Service	Richard Cody
Craft Service Assistant	Eric Armao
Assistant Editor	Terel Gibson
Post Production Consulting by EPC	Joe Fineman
Post Production Supervisor	Michael Toji
Editorial Intern	Alex Turtletaub
Post Production Accountant	Trevanna Post
Sound Editorial Provided by	Soundelux
Supervising Sound Editors	Andrew DeCristofaro, M.P.S.E.
	Stephen P. Robinson
Assistant Sound Editor	Patrick Cusack
Dialogue Editor	John C. Stuver, M.P.S.E.
ADR Editor	Nancy Kyong Nugent, M.P.S.E.
Sound Effects Editor	Steven F. Nelson
Foley Editor	Kerry Ann Carmean
ADR Mixers	Ron Bedrosian
	Bob Deschaine, CAS
	Greg Steele
Foley Mixer	Lucy Sustar
Foley Artists	Greg Barbanell

Voice Casting	Diane Marshall Barbara Harris
Re-Recording Mixers	Rick Ash Terry Rodman
Mix Technician	Chris Sidor
Re-Recorded at	Todd-AO Vine Street Studios
Music Editor	Josh Winget
Music Recorded and Mixed by	Brad Haehnel Paramount Recording Studios
Additional Performance Music by	Tony Tisdale

Score Recorded by
DeVotchka

Guitars, Whistles, Piano, Organ	Nick Urata
Violin, Accordion, Piano	Thomas Hagerman
Double Bass, Tuba	Jeanie Schroder
Drums, Percussion,	
Trumpet, Glockenspiel	Shawn King

Additional Musicians

Cello	John Krovoza
Piano	Mychael Danna

Color Timer	Lee Wimer
Negative Cutter	Magic Film & Video Works
Dolby Sound Consultant	Bryan Arenas
Video Dailies	Global Entertainment Partners
Payroll Company	Entertainment Partners
Production Insurance	AON/Alfred G. Ruben
Titles and Opticals	Title House Digital
Main Title Design	Pacific Title
Digital Visual Effects	Look Effects Inc.
Visual Effects Supervisor	Adam Avitabile
Visual Effects Producer	Josh Comen

Songs

CHICAGO

Written by Sufjan Stevens
Performed by Sufjan Stevens
Courtesy of Asthmatic Kitty Records

TU ABANDANO

Written by Xocoyotzin Herrera
Performed by Francisco Javier Gonzalez
and Jose Zuniga
Courtesy of LMS Records

ENEMY GUNS

Written by DeVotchKa
Performed by DeVotchKa
Courtesy of Cicero Recordings, LTD.

FIFTEEN YEARS AGO

Written by Raymond A. Smith
Performed by Conway Twitty

Courtesy of Sony / ATV Music Publishing,
L.L.C. dba Tree Productions

LA LLORONA

Traditional
Performed by DeVotchKa
Courtesy of Cicero Recordings, LTD.

MARTINI LOUNGE

Written by David Sparkman,
Scott Nickoley, Jamie Dunlap
Performed by David Sparkman
Courtesy of Marc Ferrari/Master Source

CHANGE THE WORLD

Written by John Ehrlich
Performed by John Ehrlich
Courtesy of Jeco Music

AMERICA THE BEAUTIFUL

Traditional
Arranged by Weba Garretson,
Bob Remstein and Mark Wheaton
Performed by Matt Winston

INFORMATION HIGHWAY

Written by John Ehrlich
Performed by John Ehrlich
Courtesy of Jeco Music

GIVE MY REGARDS
TO BROADWAY

Written by George M. Cohan
Arranged by
Weba Garretson, Bob Remstein
and Mark Wheaton
Performed by Casandra Ashe

YOU'VE GOT ME DANCING

Written By Gordon Pogoda and Barry
Upton

Performed By Inspiration
Courtesy of Kid Gloves Music

RODEO QUEEN

Written by Darvin Jordan
Performed by Lindsey Jordan

GIVE IT UP

Written By: Marc Dold and Judith
Martin
Performed by Pulse
Courtesy of Kid Gloves Music

LET IT GO

Written by Gordon Pogoda
Performed By Julie Griffin
Courtesy of Kid Gloves Music

SUPER FREAK

Written by Rick James and Alonzo
Miller
Performed by Rick James
Courtesy of Motown Records under
license from Universal Music
Enterprises
Remix and additional production by
Sebastian Arocha Morton for Rocasound

TIL THE END OF TIME

Written by Nick Urata and DeVotchKa
Performed by DeVotchKa
Produced by Mychael Danna

NO MAN'S LAND

Written by Sufjan Stevens
Performed by Sufjan Stevens
Courtesy of Asthmatic Kitty Records

Special Thanks

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Cinetic

No. 42333

MPAA

IATSE

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