Directed by ................................................. BRIAN FEE
Produced by ......................................... KEVIN REHER, p.g.a.
Co-Produced by .................................. ANDREA WARREN
Executive Producer ......................... JOHN LASSETER
Original Story by ...........................................
Screenplay by ...........................................
Original Score Composed
& Conducted by ................................ RANDY NEWMAN
Story Supervisor ............................... SCOTT MORSE
Film Editor ......................................... JASON HUDAK
Production Designers ......................... WILLIAM CONE
Supervising Technical Director .......... MICHAEL FONG
Production Manager ......................... PAMELA DARROW
Supervising Animator ................. BOBBY PODESTA
Director of Photography - Camera ...... JEREMY LASKY
Director of Photography-Lighting ...... KIM WHITE
Co-Director of Photography-Lighting  .. MICHAEL SPARBER
Sets Art Director ................................. NOAH KLOCEK
Shading Art Director ......................... LAURA PHILLIPS
Graphics Art Director ....................... CRAIG FOSTER
Character Supervisors ..................... MICHAEL COMET
Sets Supervisor ........................................ JUN HAN CHO
Effects Supervisor ......................... JON REISCH
Matte Paint Supervisor ................. MATTHEW WEBB
Global Technology Supervisor .... SUDEEP RANGASWAMY
Rendering Supervisor .............. ALEXANDER KOLLIPOULOS
Crowds Animation Supervisor .... BECKI ROCHA TOWER
Crowds & Simulation
Technical Supervisor ......................... EDWIN WOYOUG CHANG
Sound Designer ................................. TOM MYERS

Casting by .............................................. KEVEN REHER, C.S.A.
NATALIE LYON, C.S.A.

CAST

Lightning McQueen .......................... OWEN WILSON
Cruz Ramirez ................................. CRISTELA ALONZO
Smokey ................................................. CHRIS COOPER
Sterling ................................................. NATHAN FILLION
Mater ................................................. LARRY THE CABLE GUY
Jackson Storm .................................. ARMIE HAMMER
Dusty ............................................... RAY MAGLIOZZI
Luigi ............................................... TONY SHALHOUB
Sally ............................................... BONNIE HUNT
Miss Fritter ......................................... LEA DELARIA
Natalie Certain ......................... KERRY WASHINGTON
Bob Cutlass ........................................ BOB COSTAS
Louise Nash ........................................ MARGO MARTINDALE
Darrell Cartrip ................................ DARRELL WALTRIP
River Scott ....................................... ISIAH WHITLOCK, JR.
Chick Hicks ......................... BOB PETERSON
Guido ........................................ GUIDO QUARONI
Rusty ........................................... TOM MAGLIOZZI
Mack .............................................. JOHN RATZENBERGER
Cal Weathers ................................... KYLE PETTY
Hamilton ....................................... LEWIS HAMILTON
Fillmore .......................................... LLOYD SHERR
Junior Moon .................................. JUNIOR JOHNSON
Ray Reverham ................................ RAY EVERNHAM
Doc Hudson .................................. PAUL NEWMAN
Ramone ......................................... CHEECH MARIN
Tex ........................................... HUMPY WHEELER
Lizzie .......................................... KATHERINE HELMOND
Sarge ........................................... PAUL DOOLEY
Flo ............................................. JENIFER LEWIS
Shannon Spokes ......................... SHANNON SPAKE
Maddy McGear ......................... MADELINE MCGRAW
Sheriff .......................................... MICHAEL WALLIS
Mike Joyride ................................ MIKE JOY
Jeff Gorvette ................................. JEFF GORDON
Danny Swervez ............................... DANIEL SUÁREZ
Ryan “Inside” Laney ................. RYAN BLANEY
Bubba Wheelhouse .................. BUBBA WALLACE
Chase Racelott ......................... CHASE ELLIOTT
The King ........................................ RICHARD PETTY
Sweet Tea .................................... ANDRA DAY

Post Production Supervisors ............... JESSIE THIELE SCHROEDER
DANA MURRAY
Production Finance Lead ............... WILLIAM REUSCH
Cars Franchise Creative Director ........ JAY WARD
STORY

Story Manager .................................. MAUREEN GIBLIN

Story Artists

JOHN HOFFMAN .................................. TONY ROSENAST
CHRISTIAN ROMAN .................................. REJEAN BOURDAGES
KEVIN O'BRIEN .................................. JEAN-PHILIPPE VINE
MICHAEL YATES .................................. LOUIS GONZALES
LOUISE SMYTHE .................................. MICHAEL DALEY
BRIAN KALIN O'CONNELL .................. SAM HOOD
XAVIER RIFFAULT .................................. J. GARETT SHELDREW
BILL PRESING .................................. BRIAN KALIN O'CONNELL

Additional Story Material by .................. SCOTT MORSE

Creative Development

MARY COLEMAN .................................. EMILY MOLLENKOPF
KAREN PAIK .................................. JENN TSOI
SUZ LOSHIN .................................. KYLE MCDANIEL
DALLAS KANE .................................. DALLAS KANE

Script Supervisor ..................... JESSICA HEIDT
Script Coordinator ................... JESSICA KATZ
Story Coordinator .................. DANIEL LAPOOK

EDITORIAL

Editorial Manager .................. JACLYN SIMON

Second Film Editors .................. KATHERINE RINGGOLD
.................................. ROBERT GRAHAM JONES, A.C.E.
.................................. GREGORY AMUNDSON

Additional Editors .................. NICHOLAS C. SMITH, A.C.E.
.................................. TORBIN XAN BULLOCK

First Assistant Editor .................... AMERA RIZK
Second Assistant Editors ............. JONATHAN VARGO
.................................. ERIC M. BARKER
.................................. SAMANTHA BABCOCK
.................................. GRACE PIENA
.................................. JOSEPH GARRITY

Editorial Assistant .................. AYESHA JOHANNES

Production Music & Sound Effects Editor .................. ANDREW VERNON
Associate Sound Editor .................. KENNY PICKETT
Assistant Sound Editor .................. RACHAEL BIGELOW

Recording Engineer .................. VINCE CARO
Assistant Recording Engineer .................. ADRIAN MARURI

Editorial Coordinators .................. JENN ROWLAND
.................................. ALI CHARLESWORTH

ART

Art Manager .................................. NICK BERRY

Shading Designers .................. CHIA-HAN JENNIFER CHANG
.................................. PAUL ABADILLA

Character Designers

GARRETT TAYLOR .................................. JOHN LEE
GRANT ALEXANDER .................................. MATT NOLTE

Sets Designers

KRISTIAN NORELIUS .................................. KYLE MACNAUGHTON
DANIEL HOLLAND .................................. NELSON “REY” BOHOL

Graphic Designers

JOSH HOLTSCLAW .................................. PAUL CONRAD
LAURA MEYER ..................................

Motion Graphics Designer .................. CATHERINE M. KELLY

Sculptor .................................. JEROME RANFT

Creative Consultant .................. JAY WARD

Additional Character Art Director .................. BOB PAULEY
Additional Shading Art Director .................. BERT BERRY
Freelance Character Design .................. J MAYS
Art Coordinators .................. LAURA FINELL
.................................. ELIZABETH THORSSEN
.................................. EMILY DAVIS
.................................. DREW HARTEL
.................................. LUISA LEAL

Camera & Staging

Layout Manager .................. SARA WILSON

Layout Leads .................. DAVID JUAN BIANCHI
.................................. DEREK WILLIAMS

Layout Artists

ROBERT ANDERSON .................................. JAN PFENNINGER
MIKE LEONARD .................................. ALEXANDER CURTIS
CHARLIE RAMOS .................................. RYAN HEUETT
GREGG OLSON .................................. ADAM HABIB
JAHKEELI GARNETT .................................. ADAM SCHNITZER
BERNARD LIZON .................................. ANDREA GOH

Post-Animation Camera Artist .................. SHAWN BRENNAN

Layout Coordinator .................. DANA FRANKOFF
ANIMATION

Animation Manager ................. MATT DEMARTINI

Directing Animators .................. JUDE BROWNBILL
                                   MARK C. HARRIS
                                   ROYCE WESLEY

Animation Fix Lead .................... KEN KIM

Animation Sketch Artist ............... MICHAEL WU

Character Development & Animation
KEVIN CHESNOS  CLAUDIO DE OLIVEIRA
JAE HYUNG KIM  MATT MAJERS

Animators
ERIC ANDERSON  KEVIN ANDRUS
BRENDA NS BEESLEY  SEQUOIA BLANKENSHIP
SHAD BRADBURY  JAMES W. BROWN
ADAM BURKE  JANE SNOW CASSIDY
SIMON CHRISTEN  SCOTT CLARK
GRAHAM FINLEY  LANCE FITE
BELEN GIL-PALACIOS  JOEY GILBREATH
TOMOYUKI HARASHIMA  AARON HARTLINE
ARON HATFIELD  NEIL HELM
CATHERINE HICKS  ROB JENSEN
NANCY KATO  PATTY KIHM
SHAWN KRAUSE  BRUCE KUEI
WENDEL LEE  CAMERON MIYASAKI
DAVE MULLINS  JUAN CARLOS NAVARRO CARRIÓN
VICTOR NAVONE  DAN NGUYEN
KEVIN O’HARA  JORDI OÑATE ISAL
TIM PIXTON  ANDREAS PROCOPIOU
ADAM RODRIGUEZ  JAIME ROE
BEN RUSH  ALLI SADEGIANI
MICHAEL SAULS  BRETT SCHULZ
TAL SHWARZMAN  MIKE STERN
MICHAEL STOCKER  BENJAMIN PO AN SU
ROB DUQUETTE THOMPSON  DAVID TORRES
JESSICA TORRES  JEAN-CLAUDE TRAN QUANG THIEU
PRISCILA DE BORTHOLE VERTAMATTI  NATHAN WALL
RICKY WIGHT  ALON WINTERSTEIN
ANTHONY HO WONG  STEPHEN WONG
RON ZORMAN

Crowds, Fix & Additional Animators
LAUREN ADASSOVSKY  ANDREW ATTEBERRY
MICHAEL BIDINGER  REGINA DONOVAN
JUSTIN FARRIS  MICHAEL GALBRAITH
ROBB GIBBS  RICHARD GUNZER
LUCAS FRAGA PACHECO  MONTAQUE RUFFIN
LUIS URIBE

Animation Tools Lead .................. BRET PARKER

Animation Shot Support
DANIEL CAMPBELL  JUNE FOSTER
TODD R. KRISH  JACK CHENG

Animation Coordinator ................ ANDY SAKHRANI

Animation Technical Coordinator .......... REBECCA EUPHRAT
Animation Fix Coordinator ................ DANIEL LAPOOK
Animation Schedule Coordinator ......... HANNAH EICHERS

CROWDS & SIMULATION

Crowds and Simulation Manager ........ RICHMOND HORINE

Crowds & Simulation Technical Artists
LEON JEONGWOOK PARK  JOHN LOCKWOOD
JUNG-HYUN KIM  DANIEL CLARK
GEORGEYER JARRETT  HOSUK CHANG
BRIAN CLARK  AARON CONOVER
HENRY DEAN GARCIA  MICHAEL LORENZEN
PAUL KANYUK

Crowds and Simulation Coordinator ........ ERIN KINDA
Simulation Intern ..................... JARED COUNTS

CHARACTERS

Character Manager ..................... MARY VAN ESCOBAR

Character Modeling & Articulation Lead ...... JONAS JARVERS
Character Shading Lead .................. GEORGE NGUYEN

Character Modeling & Articulation Artists
PAUL AICHELE  BRIAN CLARK
JASON DAVIES  SETH FREEMAN
LOU HAMOU-LHADJ  RICHARD HURREY
AUSTIN LEE  MARA MACMAHON
SALVATORE MELLUSO  ANDREW H. SCHMIDT
KEVIN SINGLETON  SAJAN SKARIA
JACOB SPEIRS  IAN STEPLEWSKI
JOSEPH SUEN  PETER TIERYAS
AUDREY WONG

Character Shading Artists
TRENT CROW  GUS DIZON
MASHA ELLSWORTH  BEN JORDAN
YEONKYEONG KANG  MICHAEL KILGORE
MARKUS KRANZLER  ANA GABRIELA LACAZE
JACOB MERRELL  RYAN MICHERO
ROBERT MOYER  KIKI MEI KEE POH
STACEY TRUMAN  CHUCK WAITE
WEERA TOM WICHITSRIPORNKUL

Character Coordinators .................. BECCA BRESSLER
Character Interns ..................... YOLANDA CHENG
                                     ALICE GAVISH

SETS

Sets Manager ......................... ANTHONY KEMP

Sets Modeling Lead .................... MIKE ALTMAN
Sets Dressing Lead .................... KRISTEN BEECH-NEEDHAM
Sets Shading Lead ..................... THIDARATANA ANNEE JONJAI
Sets Shading Technical Lead .......... FRANCISCO DE LA TORRE
<table>
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<tr>
<th>Sets Technical Lead</th>
<th>MATT KURUC</th>
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<tr>
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<td>JOSHUA MILLS, ROSIE COLE, STEVE KARSKI, NICK PITERA</td>
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<td>FRANK TAI, MICHAEL RUTTER, CHRISTINA GARCIA WEILAND</td>
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<td>DAVID BATTE, TRACY LEE CHURCH, YAA-LIRNG TU, THOMAS JORDAN, DREW KLEVEN</td>
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<td>Sets Technical Artists</td>
<td>DAVID LUOH, MARLENA FECHO</td>
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<td>Sets Coordinator</td>
<td>CINDY JANG, MARK MCKINSEY</td>
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<td>Sets Interns</td>
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### MATTE PAINT

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<tr>
<th>Lead Coordinator</th>
<th>SAMANTHA JANE SAMUELS</th>
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<td>Matte Painters</td>
<td>ERNESTO NEMESIO, PAUL TOPOLOS</td>
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<td>LAURIE KIM, LAURA MURPHY, MIKE RAVELLA, MARTIN SEBASTIAN SENN</td>
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### GLOBAL TECHNOLOGY

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<tr>
<th>Global Technology Managers</th>
<th>STEPHEN KRUG, PAULINE CHU</th>
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<tr>
<td>Additional Technical Supervision</td>
<td>MICHAEL FU</td>
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<td>Global Technology Engineers</td>
<td>ANTONY CARYSFORTH, ARIELA NURKO FEDOROV, SHRIRAM NEELAKANTA IYER, LAURIE KIM, CHEN SHEN</td>
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### SWEATBOX

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<tr>
<th>Sweatbox Manager</th>
<th>WILLIAM REUSCH</th>
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<tr>
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<td>KATHERINE GUGGER</td>
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### EFFECTS

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<tr>
<th>Effects Manager</th>
<th>RUSSELL JESSUP STOUGH</th>
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<td>Effects Leads</td>
<td>TIM SPELTZ, STEPHEN MARSHALL, GREG GLADSTONE</td>
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### MATTE PAINT

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<tr>
<th>Development &amp; Effects Artists</th>
<th>AMIT BAADKAR, ALEXIS ANGELIDIS</th>
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<tr>
<td>Effects Artists</td>
<td>JASON JOHNSTON, STEVE AVOUJAGELI</td>
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<td>Effects Coordinators</td>
<td>JESSICA KELLY, JESSICA WALLEY</td>
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### LIGHTING

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<th>Lighting Manager</th>
<th>PAULINE CHU</th>
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<tr>
<td>Lighting Leads</td>
<td>JESSE HOLLANDER, PHILIP SHOEBOTTOM</td>
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<tr>
<td>Technical Lighting Lead</td>
<td>TIM BABB</td>
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<tr>
<td>Lightspeed Lead</td>
<td>BRANDON KERR</td>
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<tr>
<th>Master Lighting Artists</th>
<th>JEREMY BIRN</th>
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<tr>
<td>Shot Lighting Artists</td>
<td>KATIE BICKLEY</td>
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<tr>
<td>Shot Lighting Artists</td>
<td>NICK BARTONE, MAXWELL BICKLEY, MATHIEU CASSAGNE, KEITH CORMIER, NANCY ANAIS DINH, LAURA GRIEVE, JESSICA GIAMPIETRO HARVILL, WEN-CHIN HSU</td>
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<tr>
<th>Global Technology Coordinator</th>
<th>KATHERINE GUGGER</th>
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<tr>
<td>Global Technology Intern</td>
<td>EVAN DENMARK</td>
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</table>
RENDER PIPELINE GROUP
Manager ........................................... MICHAEL KIERNAN
Technical Lead .................................... JOSH GRANT
Team
NIÑO ELLINGTON .................................. MATT ELSER
WINSTON O. GOOD ................................. YUN LIEN
ERIC PEDEN ........................................ ERIC SALITURO

POST PRODUCTION SOUND
POST PRODUCTION SOUND SERVICES BY
SKYWALKER SOUND
A LUCASFILM LTD. COMPANY, MARIN COUNTY, CALIFORNIA
Supervising Sound Editors ......................... TOM MYERS
BRIAN CHUMNEY
Re-Recording Mixers ............................... MICHAEL SEMANICK
NATHAN NANCE
TOM MYERS
Sound Effects Editors .............................. E.J. HOLOWICKI
BENJAMIN A. BURTT
Dialogue/ADR Editor ............................... MICHAEL SILVERS
Foley Editors ...................................... QIANBAIHUI YANG
TERRY ECKTON
First Assistant Sound Editor ...................... ANTHONY DE FRANCESCO
Sound Effects Apprentice ....................... CHRIS FRAZIER
Foley Artists ...................................... JANA VANCE
DENNIE THORPE
GEOFF VAUGHAN
Foley Mixer ........................................ BLAKE COLLINS
Assistant Re-Recording Mixer .................... TONY SERENO
Post-Production Sound Accountant ............. CATHY SHIRK
Client Services .................................... EVA PORTER

General Manager ................................. JOSH LOWDEN
Head of Production ............................... JON NULL
Head of Engineering ............................. STEVE MORRIS

Additional Voices
ANDREA TAYLOR BAKER ....................... DOUG BURCH
CATHERINE CAVADINI ............................ LANAI CHAPMAN
WILL COLLYER ..................................... ABBY CRADEN
DJANGO CRAIG ..................................... JAMES G. DASHE
E. AMBRIZ DECOLOSIO .......................... JOHN DEMITA
ROD GNAPP ........................................ WILLOW GEER
ISA HALL ............................................. AARON HENDRY
JOHN HOFFMAN .................................... BARNEY JONES
MIKEY KELLEY ...................................... CARLYLE KING
DAAMEN KRALL .................................... DAVID H. LAWRENCE XVII
MALANA ............................................. JEREMY MAXWELL
LEVI NUÑEZ ......................................... ANGEL OQUENDO
JASON PACE ........................................ BOB PETERSON
JAMES PONCE ...................................... ALEX PUCCINELLI
DAVID RANDOLPH ............................... JEROME RANFT
NOREEN REARDON ............................... A.J. RIEBLI III
PETER SOHN ........................................ GALYN SUSMAN
REGINA TAUFEN .................................. NANCY TRUMAN
CHERYL TYRE ....................................... ANDREW VERNON
JAY WARD ...........................................

Music
Executive Music Producer ....................... TOM MACDOUGALL
Score Orchestrations by ......................... JONATHAN SACKS
& DON DAVIS
Music Editor ...................................... JOE E RAND
Score Recorded & Mixed by ..................... DAVID BOUCHER
Executive Director, Music Production ........ ANDREW PAGE
Music Business Affairs ......................... DONNA COLE-BRULÉ
Manager, Music Production .................... ASHLEY CHAFIN
Music Production Assistant .................... JIMMY TSAI
Score Programmer ............................... JEREMY LAMB
Digital Score Assembly ......................... KEVIN HARP
Assistant Music Editor ......................... BARBARA MCDERMOTT
Score Contracted by ......................... SANDY DE CRESCENT
Score Preparation by ......................... MARK GRAHAM
Additional Source Music
Written & Produced by ......................... MITCHELL FROOM
Score Recorded at ......................... SONY PICTURES SCORING STAGE
Score Mixed at .......................... EASTWOOD SCORING STAGE,
WARNER BROS. STUDIO

Special thanks to the orchestra for bringing the music to life.

“Run That Race”
Written, Performed & Produced by Dan Auerbach
Engineered by M. Allen Parker
Mixed by Dan Auerbach & M. Allen Parker
Dan Auerbach appears courtesy of Nonesuch Records,
a label of the Warner Music Group

“Kings Highway”
Written by Tom Petty
Performed by James Bay
Produced by Blake Mills
Recorded & Mixed by Greg Koller
James Bay appears courtesy of Republic Records,
a division of UMG Recordings, Inc.

“Truckaroo” & “Thunder Hollow Breakdown”
Written, Performed & Produced by Brad Paisley
Recorded by Kendal Marcy
Mixed by Luke Wooten
Brad Paisley appears courtesy of Arista Nashville

“Glory Days”
Written by Bruce Springsteen
Performed by Andra Day
Produced by Andra Day & Dave Wood
Recorded by Caleb Morris
Mixed by David Boucher
Andra Day appears courtesy of Warner Bros. Records/Buskin Records

“Ride”
Written by ZZ Ward, Evan Bogart & Dave Bassett
Performed by ZZ Ward featuring Gary Clark Jr.
Produced, Recorded & Mixed by Dave Bassett
ZZ Ward appears courtesy of Hollywood Records
Gary Clark Jr. appears courtesy of Warner Bros. Records
“Touched A Nerve”  
Written, Performed & Produced by Corbin Hayes

“Banda on the Run”  
Written by Michael Giacchino

“Bouje”  
Written by Manuel John, Jonathan Perry, Serge Turnier, Hervé Antenor & Carl-Frederic Behrmann  
Performed by J. Perry ft. SHABBA  
Courtesy of Baoli Records

“Also Sprach Zarathustra”  
Written by Richard Strauss  
Courtesy of Walt Disney Records

“The Humphrey Hop”  
Written by Dawes Butler & George Bruns

PIXAR STUDIO TEAM

Administration
ALLYSA AMUNDSON  HEATHER FENG-YANU
VALERIE GRAF  MICHELLE MORETTA LIGHTNER
CHERISE MILLER  TANYA OSKANIAN
KENYA RANDLE  WENDY DALE TANZILLO
SETH VAN BOOVEN  CHRISTINE WILCOCK

Archives & Exhibitions
ELYSE KLAIDMAN  LIZ BORGES-HERZOG WELBURN
SHARON DOVAS  CHRISTINE FREEMAN
BRIANNE GALLAGHER  LAUREN GAYLORD
MAREN A. JONES  SHANA LEVIN
JULIET ROTH  MELISSA WOODS
CAROLINE YEE

Business & Legal Affairs
SEERNA DETTMAN  RICHARD GUO
BRYNN MOHAGEN  LARA LESIEUR PENDLETON
ELLIOT SIMONS  RACHEL THARP
JODY WEINBERG

Consumer Products, Interactive & Publishing
XANADU BRUGGERS  LEILA CHESLOFF
DEBORAH CICHOCKI  MICHAEL DEL ROSARIO
MANDY FREUND  MOLLY JONES
STELLA KOH  CHRISTOPHER MEEKER
ALEXIS LOMBARDI NELSON  JONATHAN RODRIGUEZ
KIM ROSS  ROB ROWE
JENNY MOUSSA SPRING  JEN TAN
SCOTT TILLEY  SHIHO TILLEY
LAURA UYEDA

Craft Services by Luxo Café
JENNIFER JOHNSTON  VIVIAN RODRIGUEZ
ANDREA ALEMAN  MELISSA ANDERSON
RACHEL BARRON  DOUGLAS MONSALUD
ANJULI BHATTACHARYA  CLINTON COOK
DANIEL DEITZ  AARON GRIMM
BAYANI INCLANO  MARYLOU JASO
DERICK JONES  SARA KOSUTH
TYLER PRITCHARD  JULIO QUINTERO
JASON RODEN  BRITTANY SMITH
HELENA TUNNER  TIFFANY XAYCHALEUNE WADE
MOLLY WITTENSTEIN

Development
MATTIE Brehm  CARRA BRODY
MORGAN KARADI  LAUREN LUKOW
VICTORIA MANLEY THOMPSON  STEVE PILCHER
ERIKA SCHMIDT  SHANNON WOOD

Documentary & Home Entertainment Production
GAIRO CUEVAS  SARAH DUNHAM
CHRISTINA F. JULIAN  TONY KAPLAN
ERICA MILSOM  KAZIA NOWACKI
JEREMY QUIST  CHELSEA WALTON
SERENA WARNER

Facility Operations
PATTY BONFILIO  JAMES ANDEREGGEN
MARCO CASTELLANOS  KYLE CHARLEY
ERIN COLLINS  MICHAEL DOUGLASS, JR.
MATT GAGNEBIN  NICK KOLIDAKIS
HSIAO LIU  EDGAR A. OCHOA
MUCHESTIS RANDLE  PETER SCHREIBER
BILL SHEA  BRIAN TORRES

Finance
MARK JOSEPH  STEPHANIE PHAM AGANON
MEGAN ALBERT  ALYSON BUCHHOLZ
NANCY GARRETSON CASE  MICHELLE LIIU CHUNG
KRISTI GAMBLE  TIMOTHY GLASS
VALERIE HATHAWAY  KENTARO HINOKI
HEATHER D.C. JACKSON  KHERON JONES-KASSING
KATE LARDIERE  MICHELLE LOPEZ
GORIL LYNGAUG  KELSEY MONKEN
KACY NAYLOR  ROSANA NECIU
KAREN PERRY  KRISTINA RUUD-HEWITT
MICHELLE SIMONS  SHARI VILLARDE
DEANA WALKER  ANNETTE WANG
SUE WILLIAMS

<table>
<thead>
<tr>
<th>Production Software</th>
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<th>Mac &amp; Windows</th>
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<tbody>
<tr>
<td>PHILIP FLOETOTTO</td>
<td>PETER NYE</td>
<td>DAN BERMAN</td>
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<td>CHAD WILLIAMS</td>
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<td>J. DARION CUEVAS</td>
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<td>DAN HOFFMAN</td>
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<td>MARK MEYER</td>
<td>LESLIE LAW</td>
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<td>TERRY LEE MOSELEY</td>
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Your love and support made this film possible.

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Created and Produced at
PIXAR ANIMATION STUDIOS
Emeryville, CA
Lightning McQueen is back on the big screen, but he’s not a rookie anymore. Blindsided by a new generation of blazing-fast racers, the legendary Piston-Cup champion finds himself suddenly pushed out of the sport he loves. “The next-gen racers are cool,” says director Brian Fee. “You can see instantly that cars like Jackson Storm are effortlessly fast. We designed these younger, faster cars to be sleek and aerodynamic—and they’re a sharp contrast to Lightning McQueen.”

Producer Kevin Reher says the story is reflective of real-life champions. “Lightning McQueen has been racing for more than a decade,” says Reher. “He’s struggling with the kind of issues a lot of athletes face later in their careers. Do you go out on top or fight till the end?”

While Lightning is still the same self-assured, determined and fun-loving race car audiences fell in love with, his confidence is being tested by the new cars on the track. “When we first met Lightning McQueen, he was a young rookie—a superhero,” says Fee. “He had his whole life ahead of him. And while he’s done well since we last saw him, he’s not a young hotshot racer anymore. We kept circling the idea of what happens when an athlete like Lightning is in the twilight of his career.”

Enter Cruz Ramirez. Tasked with getting Lightning McQueen back on track after a devastating setback, Cruz isn’t shy. Her training style is high-tech, enthusiastic and steadfast—she’s not afraid to apply a little tough love. But there’s more to Cruz than meets the eye. “I love Cruz’s story,” says co-producer Andrea Warren. “She’s such an admirable, likable character. She’s so passionate about racing and her role to create champions. The movie isn’t just about Lightning McQueen—it’s Cruz’s story, in many ways.”

“Cars 3” features Owen Wilson (“The Royal Tenenbaums,” upcoming “Wonder”) as the voice of Lightning McQueen. Cristela Alonzo (“The Angry Birds Movie”) voices tech-savvy trainer Cruz Ramirez, who tries to help #95 return to greatness, and Armie Hammer (“The Birth of a Nation”) lends his voice to next-gen racer Jackson Storm.
Storm, whose high-tech speed leaves Lightning McQueen behind. Kerry Washington (ABC’s “Scandal,” HBO’s “Confirmation”) was called on to voice statistical analyst Natalie Certain, Nathan Fillion (ABC’s “Castle,” ABC’s “Modern Family”) provides the voice of brilliant business car Sterling, Lea DeLaria (Netflix’s “Orange is the New Black”) lends her voice to formidable school bus Miss Fritter, and Formula One driver Lewis Hamilton helps bring voice command assistant Hamilton to life.

“Cars 3” pays homage to NASCAR with four characters based on real-life stock car racing legends. Chris Cooper (“Adaptation,” “American Beauty”) voices Doc Hudson’s crew chief Smokey; team owner and NASCAR racing legend Junior Johnson lends his voice to Junior “Midnight” Moon; three-time Emmy® winner Margo Martindale (FX’s “The Americans,” FX’s “Justified,” Amazon’s “Sneaky Pete”) provides the voice of Louise “Barnstormer” Nash; and Isiah Whitlock Jr. (HBO’s “The Wire,” “Cedar Rapids,” HBO’s “Veep”) is the voice of River Scott. The film also features NASCAR drivers and the voices behind the sport, as well as a host of returning characters from Radiator Springs and the “Cars” racing world.


GETTING TO THE HEART OF THE STORY
Filmmakers Trek to the Southeast and Consult Pros to Root Story in Reality

Lightning McQueen raced into moviegoers’ hearts more than 10 years ago and remains an iconic character today. It was that 10-year period that inspired filmmakers to explore what’s next for #95.

Filmmakers consulted NASCAR veterans, including four-time NASCAR champion Jeff Gordon and Ray Evernham, who served as Gordon’s crew chief for three of his championships. Gordon proved to be a key resource. “He talked a lot about how young racers are full of energy,” says co-producer Andrea Warren. “They like to go fast and hard, while a more experienced driver knows he doesn’t have to do that. They get to know the game well enough that they can play it in a different way.”

“We did a lot of research,” says director Brian Fee. “We looked at athletes in other sports, but really focused on NASCAR drivers. They start at such an early age and their lives are centered around driving. We even talked to a sports psychologist who explained that many of these drivers can’t imagine doing anything else.”

The ideas resonated, and became the motivation for Lightning McQueen’s journey as he faces newer, younger racers. “It’s kind of a timeless story in sports,” says screenwriter Mike Rich, who’s behind movies like “Secretariat” and “The Rookie.” “We’ve seen it with so many athletes—whether it’s Michael Jordon or Peyton Manning,
Wayne Gretzky or Misty May-Treanor. The thing that’s unique to athletes is that they’re thirty-something years old when they retire. They still have the rest of their lives to think about. We asked Jeff Gordon about it and he said, ‘I was just afraid that I would never find anything else that I could do as well.’ They feel this gaping hole.”

Lightning McQueen, threatened by the next-gen racers, makes a major misstep, culminating in a dramatic crash and a lot of time for self-reflection. “Lightning’s first reaction is that he wants to do whatever the next-gen racers are doing,” says Fee. “If they’re training on simulators, he’s going to train on simulators. If they’re using wind tunnels, he’ll use wind tunnels.”

He turns to a tech-savvy trainer at the all-new Rust-eze Racing Center to get back in the game. “Cruz Ramirez is a top trainer in racing,” says screenwriter Bob Peterson. “She takes on Lightning as her ‘Senior Project’ and calls it like she sees it: he’s older now, which he doesn’t want to hear, but certainly needs to hear.”

Cruz is all about technology and knows how to create winners on cutting-edge simulated racetracks. But Lightning isn’t part of the next generation, and things don’t go as planned at the slick and fancy high-tech racing center. Sterling, the brilliant new owner of Rust-eze, isn’t interested in watching his star racer plummet. “So they make a deal,” says producer Kevin Reher. “Sterling will let Lightning race in the season opener at the Florida International Super Speedway. If he wins, great, he can decide when he retires. But if he loses, he’ll have to hang it up and become a brand for the businesscar, promoting Lightning McQueen merchandise to his fans worldwide.”

“That triggers a life-changing journey in which Lightning and Cruz hit the road,” adds Fee. “Lightning is on a mission to win. If technology isn’t the answer, he’s determined to figure out what is.”

Lightning decides to return to his roots—recalling the wisdom imparted on him by his beloved mentor, the late Fabulous Hudson Hornet. Says Fee, “He’s chasing his youth, thinking if he can just harness what Doc taught him—get his tires dirty—he’ll find whatever it is that he’s missing.”

Ultimately, he turns to his coach’s coach—Smokey, who was there during Doc’s heyday—for guidance and inspiration, while filmmakers looked to real-life coaches like Evernham and their own lives. “If you’re really trying to share an idea with an audience as a filmmaker, you have to feel it,” says Fee. “So being a parent became my main resource to find and understand the emotion in the film.

“Like a lot of us, I struggled to find enough time to explore my passion projects—we all have responsibilities at work and at home that don’t leave enough spare time,” continues Fee. “Then one day, I spent a couple hours painting a simple picture to teach my daughters about art. Something changed after that. I found the experience so much more rewarding than I ever imagined. That’s what we’re trying to communicate in this movie with the relationship between Lightning McQueen and Doc.”

Lightning’s desire to tap into Doc’s wisdom through Smokey deepens the story by exploring the relationships
between key characters. Mentorship is an important theme in the film. “It turns out that the life lessons Doc imparted on his trainee aren’t over yet,” says Reher. “There’s still more to learn.”

The nod to Doc and his impact on Lightning McQueen’s career is part of what brings audiences back to the feeling of the original “Cars.” “Audiences connected with the first “Cars” film in a very special way,” says Jay Ward, creative director for the “Cars” franchise. “They saw the heart in Radiator Springs; they felt the emotion in the relationships between the characters.

“‘Cars 2’ was a spy caper that was fun and exciting,” continues Ward, “but it was really more Mater’s story. In ‘Cars 3,’ we wanted to get back to Lightning McQueen and the warmth and depth that resonated with so many people in the first film.”

Story supervisor Scott Morse says the story team wanted to highlight the emotional core. “We really focused on the relationships between the characters,” says Morse. “We wanted it to feel like a true sports film, but this movie has always wanted to be a mentor story. We wanted Lightning to realize what their relationship meant to Doc.”

Morse, a father of two boys, says he tapped into his own experience as a sports coach for his sons. “I’ve coached seven teams over the last five years,” he says. “Watching them improve and grow as athletes—and the impact it had on me personally—definitely made its way into our story meetings.”

And, says Morse, you don’t have to be an aging athlete to understand Lightning McQueen’s plight. “I’m at a point in my career here at Pixar when I’m not the young kid coming in—a 20-year-old intern who had a Lightning McQueen toy as a kid. They’re as good or better and looking for opportunities. But that doesn’t mean we all step aside; we look for the positives; we look for ways to help them. And hopefully they make us all better.”

Adds screenwriter Kiel Murray, “I think what will really resonate with audiences—especially adults—is this idea of finding meaning as we age, finding a way to be valuable in every phase of our lives, and giving back to the next generation in a way we don’t ever think about when we’re just getting started.”

THE “CARS 3” LINEUP
Film Welcomes Racers New and Old, Plus Fan Favorites

On his journey in “Cars 3,” Lightning McQueen crosses paths with new and intriguing characters, and filmmakers tapped top talent to bring them to life. Ranging from a fiery trainer who’s determined to reignite Lightning McQueen’s career to a group of legendary racers who, back in the day, hit the track alongside the Fabulous Hudson Hornet himself—the characters in “Cars 3” will surely make their mark on the big screen.
Production designer Jay Shuster headed up the look of the characters. Shuster, whose first film at Pixar was “Cars,” considers himself a car guy. “It’s really how I got my job here,” he says. “My dad worked at GM for 43 years back in Detroit. So, I had a portfolio full of car sketches and an understanding of the car culture at large.”

In terms of characters, says Shuster, the “Cars” world is largely defined by its limitations. “It’s a different kind of automotive engineering that goes into the designs of these characters—it’s more like an experimental alchemy. We have a parameter of a body shell with four wheels on it, a windshield and a very constrained area around the grill and headlights to engineer into a mouth. Beyond that, we exploit space, paint and graphic to define each character.”

Jeremy Lasky, director of photography-camera, faced similar challenges. “The features on a human face appear on the same plane whether they’re facing camera or in profile,” he says. “A car’s mouth is six feet in front of his eyes—from the windshield to the grill. We play a lot with angles to make sure the character is on model in every shot. We learned a lot from the first two films. But we also pushed it to another level, bringing more energy to our shots and making everything feel more alive without distracting from what’s going on in the story.”

Since 2011, when “Cars 2” was released, Pixar Animation Studios has updated its rendering system. The introduction of a new renderer within the animation world is both welcome and feared. “What’s really great about the new renderer RIS is that it’s more physically accurate,” says Michael Fong, supervising technical director. “So producing images that look like the real world is much easier because it can correctly model how light bounces and interacts with materials. But it’s still new technology, and it takes time to figure out its peculiarities—particularly for the ‘Cars’ world, where the reflections both make us and break us.”

RIS presented “Cars 3” filmmakers with an opportunity. “If you look at a car in the sunlight, you can see tiny concentric scratches and metallic flakes within the paint schemes,” says Junyi Ling, character shading supervisor. “It’s one of the things that makes a car look like a car. Traditionally, it’s been really difficult to do that, but we were able to add those features into our shading.”

According to Sudeep Rangaswamy, global technology supervisor, technology was introduced that automated the level of shading detail in a given character, depending on how close to camera he or she is. “That makes the renders more efficient, despite the increase in detail we’re now capable of achieving up close.”

Kim White, director of photography-lighting, says that the lighters’ role in reflections was almost reversed thanks to the new renderer. “They had to cheat the reflections in previous ‘Cars’ movies,” she says, acknowledging that all new technology comes with a new set of challenges. “Our characters are cars and we want them to look really beautiful, which the reflections really help us accomplish,” she says. “But they’re still characters and the
Authenticity on all levels continues to be a priority at Pixar—right down to the last detail. According to Jay Ward, creative director for the “Cars” franchise, the team sought to get it all right. “We paid attention to vehicle dynamics, the way each car moves, front-wheel-drive, rear-wheel drive, etcetera. Lightning McQueen’s tires have treads when he races on the dirt; he runs slicks on the track. We do all of that on purpose because there are definitely people in our audience who will notice if we get it wrong.”

THE ROSTER

Lightning McQueen is a world-champion racer who’s riding high with five Piston-Cup wins under his hood. Suddenly, he finds himself faced with a new generation of racers who threaten not only his dominance in the sport—but the confidence that got him there. Determined to get back into the pole position, #95 must decide if his love for racing is enough to fuel the comeback of his life. “We were really intrigued by what happens to athletes who are in the twilight of their careers,” says director Brian Fee. “All Lightning McQueen has ever wanted is to be a champion—and he’s done that. Does that mean his life is over? He doesn’t know anything else.”

According to producer Kevin Reher, Lightning McQueen is cruising along, winning races—but when the next generation of racers enters the scene he panics. “He gets in a huge accident, which is pretty serious and not unlike the accident that ended Doc Hudson’s career.”

“Lightning pushes too hard,” adds directing animator Royce Wesley. “He doesn’t suffer a technical malfunction, he just hits his limit—which was important to get across, but not easy to pull off in animation.”

The dramatic, 24-second crash is the impetus for Lightning’s journey, so filmmakers wanted the audience to recognize its weight. Jeremy Lasky, director of photography-camera, wanted moviegoers to experience the crash up close—but not too close. “We didn’t want to attach the camera to Lightning, creating that washing machine feeling as he rolls, but we did want to put the audience right in the middle of it,” he says. “You get a little disoriented. It’s not really about following what’s happening, but more about feeling what’s happening.”

“There’s something visceral and powerful and unexpected about seeing our hero, Lightning McQueen, turning end over end, showered with sparks, trailing engine smoke,” says Jon Reisch, effects supervisor. “It’s the kind of scene that really draws the audience into the character’s reality and gets people emotionally invested.”

Owen Wilson once again lends his voice to #95. “When we met Lightning McQueen back in the first movie, he was kind of a jerk,” says Fee. “But you don’t want the audience to dislike your main character—and that’s the magic that Owen brings to Lightning McQueen. He makes the character so likable. And in ‘Cars 3,’ when Lightning discovers he’s not the superhero he used to be, he gets frustrated. And after the crash, he’s pretty vulnerable. Owen not only brings those emotions out, he adds a lot of entertainment value.”

Wilson says the idea of mentorship really resonated with him, now a father of two. “As parents you try to teach your children,” he says. “You want them to learn the lessons you’ve learned along the way and hopefully avoid some of the pitfalls. I think it applies to the world of ‘Cars,’ too.”
“One of the most important things in life is finding those mentors,” continues Wilson. “For me, when I was just starting out, it was James L. Brooks. He brought Wes Anderson and me out to Los Angeles and produced our first movie [‘Bottle Rocket’]. He worked with us for a year on the script. To have somebody like that take the time to help us get that movie made—it made all the difference in our lives.”

Wilson sees a lot of himself in Lightning McQueen. “We both really want to dig deep and rev ourselves up. We both say, ‘I am speed’ to prepare for big events. If I were a car, I’d probably want to be a race car, but with two kids now, I’m probably more station wagon.”

According to supervising animator Bobby Podesta, Wilson continues to inspire Lightning’s performances. “We take our cues from the sound,” says Podesta. “So the mouth shapes Lightning makes reflect what Owen Wilson does when he talks—he has curls to his lips and purses them periodically.”

Lightning McQueen—still very much a race car—returns to his early days in terms of body style. “In ‘Cars 2,’ the story dictated that Lightning have aerodynamic cladding and a different spoiler,” says production designer Jay Shuster. “In this new film, we simplified and pared down his look. He’s a confident veteran racing only with the essentials. So, while he chooses to keep his ‘Cars 2’ headlights and taillights, we reset his body style to that of the first film and gave him an updated, yet classic graphic treatment. Lightning is cleaned up, pure and simple for ‘Cars 3’.”

Of course, when Lightning McQueen finds himself in the brand-new Rust-eze Racing Center, he gets a bit of a makeover. “Sterling gives him a metallic, shiny wrap. “It made sense for the story,” says character supervisor Junyi Ling. “It’s almost like a costume, it isn’t really Lightning, he’s just trying to look and be like the younger racers. He’s still red, but we made the material different from the original. It changes depending on lighting angles.”

CRUZ RAMIREZ is a tech-savvy, unconventional trainer at the Rust-eze Racing Center. She expertly arms the team’s talented rookies with cutting-edge tools to tear up the track—but she nearly stalls when Piston-Cup champion Lightning McQueen shows up. While she’d love to help him find his way back to the top, she knows the competition is faster than ever, and victory is all about speed—or is it?

According to story supervisor Scott Morse, while Cruz may be the antidote to Lightning’s issues, she’s also a bold, bright yellow reminder. “She’s a very tangible personal version of what he freaked out about before he crashed,” says Morse. “She is the face of the future. She is cool. She is brash. She seems to know a lot more than him. She is kind of flippant about it. She’s really good and doesn’t have to work for it like he does. She’s young. He’s old.”

Cruz Ramirez’s passion for racing comes through in her training tactics. “She’s extremely positive,” says director Brian Fee. “She wants her racers-in-training to be champions, and one of her strengths is finding the right motivation for each of them.”

When it comes to Lightning McQueen, Cruz doesn’t hold back. Although the life-long fan of racing watched #95’s road to greatness—she’s not afraid to tell him he’s old and slow. “She has next-gen knowledge,” says Jay Ward, creative director of the “Cars” franchise. “She knows all about modern technology, simulators and speed. But she doesn’t realize the power of old-school racing wisdom.”
Cristela Alonzo was called on to voice the character. “What I find surprising about the ‘Cars’ franchise is that if I watch the movies for a minute, I’m thinking, ‘I’m watching a movie about cars,’” says Alonzo. “But then I start slowly becoming so emotionally invested in the story that I realize that these characters become people like me. They have heart and soul. I find myself cheering them on. I want them to win.”

And it’s easy to root for Cruz, says the actress. “Cruz is very spunky. She’s very confident in what she does. But she had dreams, and like so many kids in the area where I grew up, was never told that she could do these things. It’s very important to be told that you’re capable or you start doubting yourself. If you succeed or fail, the important thing is that you tried. I think that Cruz comes from a family that is similar to mine. I feel like there’s a lot of myself in this character.”

“We were inspired by Cristela’s story,” says producer Kevin Reher. “Stand-up comedy is an intimidating industry for a newcomer and Cristela had to find her way despite huge odds. Cruz’s passion for racing is pretty reflective of Cristela’s experience.”

“Cruz’s story isn’t a glass-ceiling story,” adds screenwriter Kiel Murray. “That would be easy to do, especially in the world of professional racing. But when I look at my own daughter I can see that won’t be her story. For many of us, the greatest obstacle won’t be the limits imposed by the world, but the ones we give ourselves. With Cruz, we wanted to explore that—what happens when people get in their own way.”

When it came to creating the right look for the character, filmmakers had to find the right balance that would shine a spotlight on Lightning’s mature status. “We wanted Cruz’s design to be based on an American muscle car,” says production designer Jay Shuster, “but infused with a bit of European sports car elegance. She’s not a race car, but she’s a strong character who has to meet the next-gen racers at their level. She has just enough creases and hard edges to look modern, but with more flowing, elegant shapes. When we see Cruz in context next to Lightning McQueen, we get an immediate sense of their individual traits and even an idea of their ages.”

The team ensured Cruz’s rig allowed animators to give her a dynamic range of motion and expression. Cruz has 656 total controls, including 360 for her body and 296 for her face—the mouth, lips, teeth and tongue have 216 controls alone. “She’s a powerful trainer who’s full of enthusiasm and energy that she doesn’t know how to harness,” says Jude Brownbill, directing animator. “She’s spent so much time training cars on a simulator that once she gets out into the real world, she’s a little bit out of control. The animators had fun contrasting her wobbly, out-of-control style of racing against Lightning’s expertise in the beach sequence.”

JACKSON STORM is fast, sleek and ready to win. A front-runner in the next generation of racers, Storm’s quiet confidence and cocky demeanor are off-putting—but his unmatched speed threatens to redefine the sport. Trained on high-tech simulators that are programmed to perfect technique and maximize velocity, Jackson Storm is literally built to be unbeatable—and he knows it. “Jackson Storm epitomizes the next-gen racers,” says Armie Hammer, who voices the character. “They’re young, brash and confident. Jackson Storm is newer and faster. He can calculate the drag coefficient on the spot. It’s hard to compete with that.”

“Jackson Storm is Lightning’s nemesis—the film’s baddie,” adds Jay Ward, “Cars” franchise creative director.
“Though he isn’t really a true villain. He represents what’s happening in racing—both in the movie and in real life. A lot of young racers getting into motorsport have more experience playing video games and simulators than on an actual track. And they are winning races.”

According to screenwriter Mike Rich, the character is a lot like Lightning used to be. “Storm is Lightning with an edge,” says Rich. “He doesn’t need to be taught anything. He’s blessed with youth and blessed with talent.”

“We’re not trying to play Storm like a moustache-twirling villain,” adds director Brian Fee. “He’s a guy who believes his day has come. Everything he says is a backhanded compliment. He’s basically telling Lightning, ‘It’s not your world anymore.’ There’s a lot of nuance. And Armie Hammer channeled that in a charming way.

“The tide is changing,” continues Fee, “but Lightning doesn’t really see Jackson Storm as a threat—at least at first. Then Lightning has a terrible crash. But it isn’t about mortality—it shows Lightning that he’s going to have to do something different if he wants to move forward.”

The design team knew that the look of Jackson Storm would have to help tell his story. “For a design like his, we start with a blank piece of paper,” says Jay Shuster, production designer, characters. “The goal is to use shape, paint and graphic to create a character that contradicts Lightning McQueen in every possible way.

“Lightning is round and flowing, so Storm had to be angular and sharp,” continues Shuster. “He is our concept of what a stock-car racer will look like 20 years into the future, so it was important that he maintain the muscle and mass of stock-car DNA as we know it. His aggressive design is meant to make the other cars on the track look slow and outdated.”

Designers put together a bold and elegant set of graphics for Storm. Inspired by the international symbol for hurricane, artists created an iconic “S” symbol for him to contrast with #95’s signature lightning bolt. “He had to be a badass,” says Craig Foster, graphics art director. “He had to stand out from the rest of the crowd. He doesn’t have as much color or detail as the other racers, he’s just black with a hurricane warning on his side.”

According to Foster, the “S” features a lenticular pattern that’s revealed when he’s under the lights.

Animators sought to contrast Storm’s style of moving with that of Lightning, too. “Lightning McQueen moves like a slalom skier—it was the choice animators made in the original movie,” says supervising animator Bobby Podesta. “But that was 10 years ago. Jackson Storm is a whole new generation. He’s extremely tight—precise. There are very few frills—we were influenced by his personality and design.”

NATALIE CERTAIN is a highly respected statistical analyst who knows her numbers. Book-smart and mathematically gifted, Certain is a fresh voice in the racing world. While she may earn top marks in her ability to evaluate a racer’s stats, she could be underestimating the importance of determination. “She’s a confident, intelligent woman,” says directing animator Jude Brownbill. “Her movements are kind of sharp without feeling too weightless. There’s not much flourish, yet she’s still graceful. She’s all about the facts, so she’s very focused and direct.”
According to production designer Jay Shuster, Natalie Certain’s look is a little more sophisticated by design. “She’s a tech-savvy sedan with details that reflect a controlled and discreet elegance.”

Screenwriter Mike Rich adds that the character is a reflection of the present-day sports industry. “The sports world is really using a lot of stats and metrics right now,” he says. “Statisticians believe that math can predict what will happen in any given sport. But it can’t gauge heart. The character really illustrates one way that sports have changed over the years.”

“Natalie represents the voice of the next-gen racers,” adds producer Kevin Reher. “She supplies the race commentateurs with stats that point to the many reasons why Jackson Storm and his fellow high-tech racers are built to win. She has all the facts and figures—none of which are in Lightning McQueen’s favor.”

Says co-producer Andrea Warren, “Kerry Washington brilliantly brings that poise, charm and assuredness to her character, who is very certain about what she knows to be true of racing.”

“Natalie Certain is a know-it-all, bossy pants, super-nerdy character,” adds Washington, who jokes, “I’m nothing like that, so it was a stretch, but I was somehow able to access the truth of this character who thinks she knows everything.”

STERLING is a brilliant “businesscar” who runs Rust-eze Racing Center—one of the most successful elite training facilities in the country. Despite his dapper appearance and obvious wealth, Sterling comes across as unassuming and laid-back. But business is business, and Sterling is driven to ensure all of his investments pay off.

According to story supervisor Scott Morse, Sterling is a far cry from Rust-eze’s former chief proprietors. “While Dusty and Rusty always looked out for Lightning, Sterling is all business. He sees value in Lightning McQueen, but not necessarily in the way Lightning is counting on.”

But filmmakers were careful not to fall into big-business stereotypes. “We didn’t want him to be one of those fat-cat cars—’I’m the strongest car in the room,’” says director Brian Fee. “Sterling is so confident in himself that he doesn’t need to tell everybody. He’s stylish. We’ve always thought of him as a well-fitted suit. The cars we looked at for him were smaller, delicate models with a lot of glass in the greenhouse.”

Nathan Fillion provides the voice of Sterling. “He’s a smart guy,” says Fillion of his character. “He wants to protect Lightning by pulling him out of racing while he’s still a winner. He recognizes that Lightning is a brand and by protecting him, he’s also protecting his ability to make money. Sterling has his eye on the future and he knows how to succeed.”

According to the director, Fillion was a big part of ensuring that Sterling didn’t come off as obnoxious or unlikable. “Nathan is probably one of the most charming voices out there,” says Fee. “We didn’t want an ego-driven dictator and Nathan really found the balance.”
MISS FRITTER loves the smash-and-crash life of demolition derby. A local legend at the Thunder Hollow Speedway, Fritter’s formidable school-bus size is intimidating, but it’s her smokestacks of doom, razor-sharp stop sign and crazy collection of her victims’ license plates that usually steer her opponents in the other direction.

“Fritter is the school bus of your nightmares,” says screenwriter Bob Peterson. “Prepare to meet the wrath of the Lower Belleville County Unified School District!” This line gets me every time!

“This demolition derby has an ambulance, a taxi and an RV,” continues Peterson. “These are vehicles you don’t normally associate with mayhem and havoc—well maybe the taxi.”

Lea DeLaria provides the voice of Miss Fritter. “I love cars—like, actual cars,” says DeLaria. “I’m a huge fan of mechanics; I was once an assistant manager at a gas station. So just hearing the idea of playing a car—I thought, ‘Are you kidding me?’”

“As soon as we found out Lea was going to be voicing Miss Fritter, we wanted our character to feature something derived from Lea’s style,” says production designer Jay Shuster. “We took the already oversized rubber trim around the school bus’s windshield and scaled it up even more to look like Lea’s signature thick-rimmed glasses. It’s all part of our job—attempting to find character in every shape possible.”

Indeed, artists had a lot of fun with Miss Fritter’s design. The converted school bus sports tires that are oversized, even for a bus. “She has sharp, angular mouth shapes that look like cut sheet metal,” says Michael Comet, character supervisor.

Her design includes a jagged stop sign that doubles as a buzz saw and an unusual collection of memorabilia. “She has the license plates of all of her victims hanging off of her sides—like dog tags in a war movie,” says Junyi Ling, character supervisor, whose team was behind the scratches, scrapes and overall beat-up look of the Crazy 8 participants.

“Miss Fritter is the queen of the Crazy 8 race track,” says DeLaria. “She’s wild, a little mean and a lot of fun.”

THE LEGENDS
Filmmakers wanted to infuse “Cars 3” with a nod to racing history and the nostalgia of the early days. As Lightning McQueen struggles to get back on top, his explorations lead him to a group of characters who represent the roots of stock car racing—and provide a link to Lightning’s late coach, mentor and friend, Doc Hudson. To determine who these characters should be, members of the story team went to NASCAR’s Daytona 500 to soak up the atmosphere. “We found a wealth of information there that gave us a springboard to find these characters,” says Rich. “They show Lightning that racing can be a lifetime thing. It might change over time, but you adapt and learn to race differently. The love of racing has never left these legends.”
Former Piston Cup team owner SMOKEY teamed up with the Fabulous Hudson Hornet back in the ’50s. His gruff exterior and strong opinions served him well as crew chief—and he owns what’s arguably the best dang garage in town. He still wrestles with trusting his head or his gut, but when it comes to his friends—he’s all heart.

Smokey was inspired by real-life legend Henry “Smokey” Yunick. A racer and designer in NASCAR’s early days, Yunick was best known as a mechanic, builder and crew chief. He was twice named NASCAR mechanic of the year, and his teams won 57 NASCAR Cup Series races, including two championships in the early 1950s. Smokey’s Best Damn Garage in Town was an infamous part of Daytona Beach for four decades.

Story supervisor Scott Morse was also inspired by his own history when considering the character of Smokey. “My dad was a Ford mechanic and his dad was a Ford mechanic,” says Morse. “But when they realized that I could draw and write stories, they wouldn’t teach me anything about cars.”

It wasn’t until Morse and his wife relocated back to the Bay Area and his dad had retired that Morse was able to convince his father to hand down his expertise. “I forced my dad to build a car with me,” says Morse. “We found and rebuilt a ’51 Ford that’s not unlike Smokey, so I feel a big connection to the character.”

According to director Brian Fee, Smokey is based on an actual pickup truck that was only made for a few years. “It was a Hudson pickup truck,” says Fee. “It’s like a Hudson Hornet in front and a truck in back—which made perfect sense considering his relationship with Doc.”

Chris Cooper provides the voice of Smokey in the film. “He is so soulful,” says producer Kevin Reher. “He brings gravitas to Smokey that just works for a character who’s an old friend of Doc.”

Adds supervising animator Bobby Podesta, “As animators, we love to get to play the other half of these acting moments with such talented actors. When you put your headphones on and listen to a great read, you start to see pictures in your head.”

Animators played Smokey similarly to his protégé, Doc. “His mouth is tucked up under his mustache,” says Podesta. “We can barely see it. He’s very contained in terms of his dialogue, which is how we treated Doc.”

Piston-Cup legend JUNIOR “MIDNIGHT” MOON got his start running homemade “fuel” through the wooded back roads with only the moon to light the way.

NASCAR legend Robert Glenn “Junior” Johnson both inspired and lends his voice to the character. Johnson won 50 NASCAR races in the 1950s and 1960s. “In racing, I was a leader,” says Johnson. “I wasn’t a follower. But it’s a hard sport when you do it like we had to do. I was determined. Nobody was going to beat me.”
Johnson got his start in an unconventional way—making moonshine runs for his family business throughout the mountains of eastern North Carolina. The recipe was later shared with Piedmont Distillers and is sold under the label Junior Johnson’s Midnight Moon.

Known as the “First Lady of Racing,” LOUISE “BARNSTORMER” NASH didn’t have an easy start as one of the first and only females in racing—she had to steal her racing number to compete in her first race. But her fearless driving style soon won her the respect of every car she raced. Nash took on the Fabulous Hudson Hornet in the early days of the Piston Cup, winning three back-to-back races.

NASCAR’s Louise Smith inspired the character. Refusing to just watch her first NASCAR race, Smith entered it—but ultimately rolled her family’s new Ford coupe. She went on to win 38 races during her seven-year career.

The character ultimately became somewhat of a role model for Cruz. “It has been a great experience to portray an older mentor figure to Cruz Ramirez in the ‘Cars’ world,” says Margo Martindale, who lends her voice to Louise “Barnstormer” Nash in the film. “I think it’s important that people see female-driven friendships and mentorships onscreen.”

“Margo is from Texas and is just the perfect voice for Louise. She just nails it,” adds producer Kevin Reher.

RIVER SCOTT came from modest beginnings, but his hard drive and never-quit attitude made him a trailblazer in the Piston Cup—racking up seven circuit wins in the early ‘50s. Scrappy and improvisational, Scott wore his dents proudly.

Isiah Whitlock Jr. was called on to voice the character. “I think the ‘Cars’ franchise is fantastic,” says Whitlock. “I was honored to play the character River Scott. He’s based on the legendary Wendell Scott, who was the first African-American to win a race in the Grand National Series.”

Scott was posthumously inducted into the NASCAR Hall of Fame in 2015.

VOICES OF NASCAR
Filmmakers recruited NASCAR greats—from rookie drivers and legends to the voices behind the sport—to inspire and help bring the film’s characters to life. “We all love a good story,” says co-producer Andrea Warren. “We were so lucky to get to hear their stories, get a taste of what happens behind the scenes of racing. That connection really comes through in the way many of our characters interact.”

Finding truth in the voices of the next-gens, filmmakers reached out to some talented young NASCAR drivers, who lend their voices to the characters. Chase Elliott provides the voice of CHASE RACELOTT, Ryan Blaney voices RYAN “INSIDE” LANEY, Daniel Suárez lends his voice to DANNY SWERVEZ, and Bubba Wallace voices BUBBA WHEELHOUSE. According to Jeremy Lasky, director of photography, camera, the next-gen racers called for a fresh approach to staging. “[Director] Brian Fee wanted these cars to have a precision that Lightning McQueen does
not. Where his movements are graceful with a brushstroke quality, the next-gen racers are perfect machines with no flourish. They get from A to B as fast as possible.”

Jeff Gordon is the voice of JEFF GORVETTE, Richard Petty once again voices STRIP “THE KING” WEATHERS, Kyle Petty steps in as the voice of CAL WEATHERS, and Ray Evernham lends his voice to RAY REVERHAM. Evernham also served as a consultant on the film. According to the former crew chief, “car people” will appreciate the film. “The filmmakers really wanted to get the terminology and all the details right,” says Evernham. “But the movie also addresses a big issue in racing. I love technology and what it’s done for the sport, but real life on the racetrack often comes down to human intuition—when you’ve got to trust your gut. Lightning McQueen learns that.”

FOX’s Darrell Waltrip returns as the voice of DARRELL CARTRIP, the network’s Shannon Spake provides the voice of SHANNON SPOKES, Humpy Wheeler returns as the voice of TEX DINOCO, and FOX Sports’ Mike Joy provides the voice of MIKE JOYRIDE.

FRANCHISE VETERANS
A fully loaded, built-in voice command assistant, HAMILTON is just one of the many tools in Cruz Ramirez’s training arsenal. When Lightning McQueen takes his training off road, Cruz enlists Hamilton’s help to keep the struggling racer on track. Formula One driver Lewis Hamilton was called on to return to the “Cars” world and voice the character.

“Cars 3” also welcomes back Lightning McQueen’s gang of friends from Radiator Springs, including Lightning’s best buddy MATER (voice of Larry the Cable Guy), and #95’s No. 1 fan SALLY (voice of Bonnie Hunt). Friends supporting their hometown hero include FILLMORE (voice of Lloyd Sherr), SARGE (voice of Paul Dooley), LIZZIE (voice of Katherine Helmond), RAMON (voice of Cheech Marin), SHERIFF (voice of Michael Wallis) and FLO (voice of Jenifer Lewis).

Loyal transporter MACK (voice of John Ratzenberger), big-hearted Italian Fiat 500 LUIGI (voice of Tony Shalhoub) and charming little Italian forklift GUIDO (voice of Guido Quaroni) continue to support Lightning McQueen’s racing endeavors. World-renowned sports announcer BOB CUTLASS (voice of Bob Costas) is still calling the races, and CHICK HICKS (voice of Bob Peterson) is back—this time as a commentator on the Racing Sports Network. The lovable duo DUSTY (voice of Ray Magliozzi) and RUSTY (voice of the late Tom Magliozzi) return as Rust-eze’s chief proprietors—though they have big things in store for Lightning McQueen.

The late Paul Newman can be heard in the film reprising his role as THE FABULOUS HUDSON HORNET aka Doc Hudson. When Newman recorded for the original “Cars,” he and director John Lasseter often exchanged thoughts on racing between takes. The conversations were fortunately captured, proving invaluable to
filmmakers who wanted to reignite Lightning McQueen’s love of the sport and the mentor who helped him discover it in the first place.

“Paul was a big fan of racing and really knowledgeable,” says producer Kevin Reher. “I think we all learned a little about the sport from Doc Hudson.”

**LOOKING GOOD**

*Artists Create Diverse and Dynamic Look for All-New Adventure*

Lightning McQueen’s journey in “Cars 3” takes him from coast to coast, calling for a variety of locations and sets to help propel his story. Filmmakers wanted the third chapter of Lightning’s story to reflect the warmth of the first film, yet still feel fresh and new.

According to director Brian Fee, the “Cars” films have a look that separates them from the rest of Pixar’s library. “While all of our films are stylized in their own way, the ‘Cars’ films want to be more photorealistic—almost hyperreal; it’s art directed realism. With the technology we’ve implemented in the last few years, we have the ability to make these characters and sets feel more real and alive than ever before.”

“This is a world we believe exists,” says production designer Bill Cone. “It’s familiar. The term we use is believability, which is the basis for everything we do. The world of ‘Cars’ is built to accommodate its car-sized population. It is stylized. We’ve played with some metaphorical elements—cars see themselves in nature the way man sees himself in nature. It’s all done in a way that is as relatable as it is compelling.”

According to Sudeep Rangaswamy, global technology supervisor, recent advances, as well as those initiated specifically for “Cars 3,” made the look of the movie possible. “The scale is so large, which is particularly apparent in the big stadium shots with thousands of cars and even more lights. To get all of that on the screen and render it efficiently is the biggest challenge.”

Charged with managing the complexity throughout the film, Rangaswamy’s team employed tactics like removing parts of the set or characters that aren’t visible in a shot, reducing the time to render that shot. “We made the process automatic, which allows a lot of flexibility,” he says. “It made shots that were previously impossible to render possible, and increases the speed of other renders by 30 to 50 percent.”
One of the key goals with “Cars 3” was to return to the feeling of the first “Cars”—both emotionally and visually. “I think there’s a sincerity and honesty in the first film that we were really trying to capture,” says Jeremy Lasky, director of photography-camera. “The trick is to keep that heart while having fun. For my team, it’s having respect for the environments—whether it’s Radiator Springs or Florida International Speedway—we have to put the audience in those spaces where the characters live. The sets are alive in a sense. Thomasville is home to Smokey—it’s Doc’s old track and it gives our characters lives outside the frame.

“So much of our job is making the movie feel like it’s a live-action movie,” Lasky continues. “But our characters are basically giant heads on wheels—so we have to keep the staging fresh and dynamic in order to keep the audience’s attention on the story.”

According to Kim White, director of photography-lighting, her team also works with a live-action mentality. “Our world is built inside the computer, which sees everything in three dimensions,” she says. “We can create a room, build a set and set up cameras in that room, but it’s dark until we add lights. And we can add lights wherever we want just like on a live-action set—though we have more control over exactly how these lights behave.

“Lighting is a tool we use to help audiences understand what’s going on,” continues White. “Poetry is all about how you put the words together; lighting is similar. We make choices that, when put together, convey a feeling, an undercurrent that adds an extra layer that helps audiences interpret a given moment.”

RADIATOR SPRINGS
Although Lightning McQueen ventures far from home in an effort to rediscover what makes him a great racer, his heart will always be in Radiator Springs. But it’s been a few years since his hometown last saw the big screen. “We had to upgrade it a little,” says production designer Bill Cone. “The rest of the world will have the kind of detail we’re capable of achieving now, so we needed to bring Radiator Springs into the same movie.”

THE RACES
For all of the racing sequences, Jeremy Lasky and his team sought to amplify the action. “We studied a lot of NASCAR footage,” he says. “Racing coverage on television has evolved over the 10-plus years since the first ‘Cars.’ We didn’t want it to feel like we’re a decade behind in terms of race coverage. We want the audience to feel that it’s authentic, but still something they’ve never seen before. There are moments you would see on NASCAR and moments when we’re down on the track telling the character’s story.”

Editor Jason Hudak conducted similar research. “I went to the Sonoma races and watched plenty of NASCAR coverage,” he says. “I wanted to get an idea of what’s too fast as far as cutting goes, and what audiences are accustomed to seeing during races. Camera-wise, there are some really novel things that broadcasters do now with GoPro and drones.

“There’s a lot of great racing films out there, too,” continues Hudak. “But unlike those films, we can’t go inside the car and show that kinetic action of a driver—the gear shifting and the pedal slamming down. But the angles, the fender-mounted cameras, for example, inspire us to pursue coverage we hadn’t considered.”
Complementing the action in the race sequences are the enthusiastic and colorful crowds, which were sometimes quite visible—like in the Crazy 8 sequences—and sometimes massive—like in the final race. According to Edwin Chang, crowds & simulation technical supervisor, the quality of the crowds has advanced. “The amount of detail you could see in the cars in the original ‘Cars’ was much more limited in terms of what our computers could handle at that point,” he says. “Fast-forward to now, and we have the ability to do a lot more. We can include different types of cars—sedans, coupes, trucks and SUVs—and vary the action like never before.”

According to graphics art director Craig Foster, one of the tools filmmakers utilized to capture the authenticity of a real-life racetrack was advertising. “We came up with the brands that would work in the ‘Cars’ world,” he says. “Each race has a name and a sponsor—Gears and Glory 450, sponsored by Bump and Save. Then in Thomasville, for the flashbacks during Doc’s heyday, we researched advertising from the 1940s—the color palette, fonts, terminology—making sure it lives within that world.”

The Rust-eze Training Center is a state-of-the-art facility with high-tech equipment. “We started with the size and shape of an airplane hangar,” says Cone. “And we filled it with all of the gadgets and tools a modern racer would want: simulators, treadmills, a yoga room.”

The production designer says the facility was inspired by boutique manufacturers in Europe. “Everything is unbelievably spotless—like a hospital,” Cone says. “You could eat off the floor.”

THOMASVILLE
When Lightning McQueen realizes that high-tech training may not be the key to his renewed success, he’s inspired to track down the coach who trained his mentor, Doc Hudson. He finds himself in Thomasville, where former crew chief Smokey runs an old-school garage. “Doc grew up in Thomasville—he actually raced his first race there,” says sets art director Noah Klocek. “We took research trips to the South where NASCAR got its start, spending some time in northern Georgia and South Carolina.”

Thomasville is a small rural town with one restaurant, a gas station and not much else. The local hangout, the Cotter Pin, comes across like a small, crowded bar—but considering the size of its clientele, it’s actually the size of a warehouse. According to sets supervisor Han Cho, the details that make it feel like a real bar are tricky.
“We can’t use normal human tables,” he says, “so we built tables low to the ground with edges that look like a cross between a diner counter and a highway guard rail, which gave us believable furniture that still cleared the characters’ mouths. The bar itself is really low with a ramp so cars can ease up to the counter. Instead of neon beer signs, there are neon oil signs. And we added what we imagined is the original Cotter Pin sign inside, since they’d likely replaced it with a newer one somewhere along the way.”

Artists theorized that the town itself was built around racing. “But the track there closed a long time ago,” says Klocek. “It’s abandoned and pretty run-down. There is overgrown grass and everything looks old and faded.”

The track, however, has its own past, and audiences will get a glimpse of its heyday during Doc Hudson’s early racing career. Artists had to design two versions of the set, taking into consideration what a racetrack would’ve looked like when Doc started racing.

Authenticity is always important, but the artists let the story shape the design. “We recognized that this is Doc’s version of Radiator Springs,” says Klocek. “We really wanted to give it a similar nostalgic feel.”

The lighting team helped sell the nostalgia. “It’s a beautiful track,” says Kim White, director of photography, lighting. “The colors are muted and it’s foggy; set pieces fall into silhouette in the distance. This was Doc’s track, and we wanted history and the melancholy to come through.”

According to editor Jason Hudak, the flashback sequences were used strategically to balance a scene that takes place in the Cotter Pin, a local hangout where Lightning and Cruz meet up with some of Doc’s old friends. “There are several cars sitting around a table talking about the good old days,” says Hudak. “The scene is important, plot-wise, because Lightning learns about the origins of Doc’s racing career, but we felt like things got a bit slow. Inserting the flashback to the old race was a good opportunity to showcase the Fabulous Hudson Hornet in his glory days, and it also breaks up what is otherwise a relatively static scene.”

**CRAZY 8 DEMOLITION DERBY**

Lightning McQueen and Cruz Ramirez yearn to take part in a down-and-dirty race to reignite the passion Lightning’s lost. Unfortunately, they end up in the midst of a Crazy 8—which is certainly dirty. To achieve the right look and feel for the sequence, filmmakers actually went to a night race that took place on a dirt track. “They were covered in dirt,” says Cone. “It was inspiring.”

According to the production designer, the whole sequence is wild. “It’s really comical—like a pie fight—with a lot of dirt and mud and nutty, crazy cars.”
“The mud is unbelievable,” adds producer Kevin Reher. “And it turns out that mud is hard to do in computer animation.”

“Good mud really makes the scene,” says Klocek. “So we really took our time to get it right. The track itself is set in this little bowl in the hills; it’s surrounded by pine trees. We added car-sized portable potties and vendors’ tents where they hock all kinds of knickknacks for cars. We actually built a filling station for the truck responsible for spraying water on the track.”

“There’s a huge mud pit in the center of the eight,” adds effects supervisor Jon Reisch, “with 25 cars blitzing through the mud at speeds of 60, 70, 80 miles an hour. The idea is that any car moving through this giant puddle that fast is more than likely to get stuck. And there are consequences to that. You really don’t want to be stuck there with Miss Fritter on the loose.

“In animation,” continues Reisch, “we want to be true to our materials, which was a big challenge because mud is a tricky thing. It’s not quite liquid, it’s not quite solid. Brian [Fee] said he wanted a combination of chunky oatmeal and soup. It falls into a category called viscous fluids, and it takes a lot of work to get to the right consistency—sloppy, sticky mud that won’t completely cover up our characters.”

According to Reisch, there was a lot of trial and error. Early tests yielded looks like cake icing or liquid chocolate. And once the consistency and scale were right, they worked with a number of departments to get the whole look right: Shading artists made sure that the area surrounding the puddle was saturated and blended well with the mud, and lighting artists added a sense of wetness and reflection.

Jeremy Lasky, director of photography-camera, and the layout team were charged with placing virtual cameras into the chaos. “There’s a lot complex choreography going on, and it was important that we knew exactly where Lightning and Cruz were throughout the race. And we had to showcase the other characters’ stories along the way. It all had to dovetail to the big finish.”

Given all of the careful planning, the real trick was making sure the scene still felt chaotic and crazy. “It’s Crazy 8,” Lasky says. “We used constant refinement to make it work, but in the end it has to be fun to watch, and it has to have the right emotional drive that gets the characters to the other side of the scene.”

FLORIDA INTERNATIONAL SUPER SPEEDWAY

The film features several races across the country—and filmmakers added details to make sure each track had a distinctive personality. But the final race in the film that takes place in Florida was a culmination of Lightning McQueen’s journey—so it had to be special. “We were tasked with creating a racetrack that really embraced modernism,” says sets art director Noah Klocek. “It represents what Jackson Storm and all the rest of the next-gen racers are bringing to the sport.”

Artists looked at Formula One racetracks in Dubai and Taiwan. “We really wanted it to be the biggest, most amazing
“Cars 3” Soundtracks Feature Original Songs, Cool Covers & Randy Newman Score

Music first fueled the “Cars” universe in 2006 when songs like “Life is a Highway” and “Our Town” helped paint an idyllic picture of a world inhabited wholly by vehicles. “Cars 3” continues the tradition, welcoming a wide range of artists to the film’s double soundtrack.

The Cars 3 Original Motion Picture Soundtrack features eight tracks—including an original song by Dan Auerbach, an end-credit song by ZZ Ward, four covers from a range of artists, and two instrumental tracks from Brad Paisley. The Cars 3 Original Score Composed and Conducted by Randy Newman reunites the “Cars” franchise with the Oscar®-winning composer.

“Lightning McQueen is on the journey of a lifetime—traveling cross-country, revisiting the past and looking into his own soul to answer some big questions,” said “Cars 3” director Brian Fee. “Just like the music in the first two ‘Cars’ movies, the songs and score in this film really help support the story we are telling.”

CARS 3 ORIGINAL MOTION PICTURE SOUNDTRACK

The Cars 3 Original Motion Picture Soundtrack features “Run That Race,” an original song written and performed by nine-time Grammy® winner Dan Auerbach that can be heard as the movie opens. “The song is about never giving up and always trying your best,” says Auerbach, who met with filmmakers prior to penning the song. “They showed me the storyboards and ran through the plot. I was able to read some of the dialogue and from
Auerbach will release *Waiting on a Song*, his second solo album, on June 2 via his new label, Easy Eye Sound. The soundtrack also features “Ride,” an original end-credit song performed by Hollywood Records artist ZZ Ward, featuring musician Gary Clark Jr. Written by Ward, Evan Bogart and Dave Bassett, the song was released by Walt Disney Records as a digital single on April 14. It was performed live by Ward April 17 on ABC’s “Dancing with the Stars.” Ward’s sophomore album, *The Storm*, will be released June 30.

The *Cars 3 Original Motion Picture Soundtrack* also features four cover songs, including two bonus tracks.*

- Bruce Springsteen’s 1984 hit “Glory Days” gets a modern-day makeover by Grammy®-nominated performer Andra Day, who voices Sweet Tea in the film—a performer in the Cotter Pin with a hairstyle reminiscent of Day’s signature look.
- *“Freeway of Love,” made famous in 1985 by Aretha Franklin, is performed for the soundtrack by actress Lea DeLaria, who also provides the voice of Miss Fritter, a school bus-turned-demolition-derby-queen in “Cars 3.”

Three-time Grammy®-winning singer, songwriter, guitarist and entertainer Brad Paisley, who has 24 No. 1 singles under his belt, was called on to create two instrumental tracks that are featured on the *Cars 3 Original Motion Picture Soundtrack*. “Truckaroo” and “Thunder Hollow Breakdown” accompany the film’s action-packed Crazy 8 race sequence that puts Lightning and Cruz in the midst of total chaos. “Brad Paisley was part of both ‘Cars’ and ‘Cars 2,’” says Tom MacDougall, executive vice president of music at Disney. “We knew he could have some fun with a Crazy 8, and he just killed it. His down-home country tracks really add to the scene’s action and humor.”

From Walt Disney Records, *Cars 3 Original Motion Picture Soundtrack* is available June 16.

**ORIGINAL SCORE SOUNDTRACK**

Newman, who was behind the Oscar®-winning music in Disney•Pixar’s “Toy Story 3” and “Monsters, Inc.,” composed the score for the first “Cars” movie and penned the Oscar-nominated song “Our Town.” For “Cars 3,” Newman created a score that reflects the heart and high-octane action of the film—21 tracks are included on the soundtrack. According to the composer, some of the cues evoke a Latin feel, which is new to the franchise. But, says Newman, the film called for a different approach. “One of the differences in ‘Cars 3’ is that very little of it takes place in Radiator Springs,” says Newman. “As a result, there’s almost no music reflective
of that locale or the characters therein. I used some of the music slightly altered from ‘Cars’ in spots where Brian [Fee] wanted to evoke an earlier time.”

Though Newman was familiar with the franchise, “Cars 3” marked his first opportunity working with Fee. “Brian is a great guy and it was a pleasure to work for him,” says Newman. “It was as good an experience as I’ve had with a director. His instincts about where music should go and what it should be grew more acute the longer we worked together.”

Newman’s relationship with Pixar goes back to the studio’s 1995 feature, “Toy Story.” Director John Lasseter’s approach to a scene in the follow-up film, “Toy Story 2,” came full circle in “Cars 3.” “John wanted me, as he said, to ‘play the picture,’” says Newman, who revised a cue in to reflect the action of the scene as if the character were in a live-action film. Newman was reminded of that guidance while scoring “Cars 3.”

“There’s a montage wherein Lightning goes through the woods in the dark, dodging trees. It’s ultimately his last training race before Florida,” says Newman. Instead of music that emphasized the craziness of the scene, Newman was asked to write something straight that built to a definitive conclusion.

Newman used a 110-piece orchestra to record the score. The Cars 3 Original Score Composed and Conducted by Randy Newman is available June 16 from Walt Disney Records.

ABOUT THE VOICE TALENT

OWEN WILSON (voice of Lightning McQueen) is one of contemporary cinema’s most successful actors, having won great acclaim for his memorable turns in mainstream and independent films. In 2011, Wilson starred in Woody Allen’s Academy Award®-nominated feature “Midnight in Paris,” alongside Rachel McAdams and Marion Cotillard. Wilson’s performance as screenwriter and aspiring novelist Gil Pender garnered him a Golden Globe® nomination in the category of best actor in a motion picture musical or comedy.


Wilson’s string of box-office successes include “Little Fockers,” the third installment of the blockbuster series, opposite Ben Stiller and Robert De Niro; “Marley & Me,” with Jennifer Aniston, based on the popular memoir by John Grogan; the “Night at the Museum” franchise opposite Robin Williams and Ben Stiller; the smash-hit comedy “Wedding Crashers,” opposite Vince Vaughn; the romantic comedy “You, Me and Dupree”; and as the voice of Lightning McQueen in Disney•Pixar’s “Cars” and “Cars 2.”

Wilson starred opposite Adrien Brody and Jason Schwartzman in Wes Anderson’s critically acclaimed film “The Darjeeling Limited” about brothers taking a spiritual journey through India to rekindle their bond. Wilson has collaborated with director Anderson seven times, including the Academy Award®-nominated “The Grand Budapest Hotel”; “The Life Aquatic with Steve Zissou,” co-starring Bill Murray and Anjelica Huston; “The Royal Tenenbaums,” for which he and Anderson were nominated for an Academy Award for best original screenplay; “Rushmore,” which Wilson co-wrote and co-executive produced; and Anderson’s directorial debut, “Bottle Rocket,” which Wilson starred in and co-wrote. Wilson also lent his voice to Anderson’s Academy Award-nominated animated feature “Fantastic Mr. Fox.” Wilson was also featured in the 2014 Oscar®-nominated film “Inherent Vice” as Coy Harlingan.

CRISTELA ALONZO (voice of Cruz Ramirez) made television history by being the first Latina to create, produce and star in a network television sitcom, “Cristela,” capping a whirlwind 2014. She made her feature film debut in Sony’s animated film “Angry Birds” (2015). Alonzo rose to fame in the world of stand-up and has since topped multiple comedy power-player lists including Variety’s Top 10 Comics to Watch, Top 10 Comedy Acts to Watch in 2014 by LA Weekly, Cosmo Latina’s 8 Women You Should be Following on Twitter, Time Out’s Comics to Watch, Cosmo’s 13 Female Comedians to Watch For in 2014, and One of the 50 Comedians You Should and WILL Know by Vulture.com. Alonzo’s first one-hour stand-up special, “Lower Classy,” is streaming now on Netflix.


One of the most popular stand-up comedians in the college market, Alonzo showcased at the NACA (National Association of Campus Activities) national convention in Charlotte, N.C., and was the most requested act of the convention. In the past three years, she has performed for almost 300 colleges.

Originally from San Juan, Texas—Alonzo is based in Los Angeles, and when not on the road, can be found performing at various area clubs, including her home club The Comedy & Magic Club in Hermosa Beach.

CHRIS COOPER (voice of Smokey) returns to the Broadway stage after a decades-long career onscreen punctuated by outstanding performances, including his Academy-Award®-winning performance as John Laroche in Spike Jonze’s “Adaptation” in 2003. Cooper has also been recognized by the Broadcast Film Critics Association, the Los Angeles Film Critics Association and Toronto Film Critics Association.

In December 2016, Cooper starred in the highly anticipated Ben Affleck-written and directed film “Live by Night,” which chronicles Prohibition-era gangsters in Boston. He can also be seen in the critically acclaimed film “Coming Through the Rye,” in which he plays famed “Catcher in the Rye” author J.D. Salinger. Cooper was also seen in the 2016 Emmy®-nominated J.J. Abrams’s Hulu series “11.22.63,” based on the book by Stephen King. Cooper’s notable roles have included recent films such as “Demolition,” Academy Award®-nominated “Joy,” and SAG Award®-nominated “August: Osage County.” He is also known for his numerous roles in films such as “The Amazing Spider-Man 2,” “American Beauty,” “The Bourne Identity,” “Capote,” “Breach,” “The Patriot,” “October Sky,” and many more iconic films.


A graduate of the University of Missouri School of Drama and Kansas City native, Cooper resides with his wife in Massachusetts.
NATHAN FILLION (voice of Sterling) won four People’s Choice Awards for favorite dramatic TV actor, most recently in 2016 for his role as the title character in ABC’s hit television series “Castle,” which ran for eight seasons and has aired more than 170 episodes.

Fillion also starred as Dogberry, the incompetent chief of security, in Joss Whedon’s feature “Much Ado About Nothing,” based on Shakespeare’s play. He and Whedon have been working together for more than 10 years, starting with the cult television series “Firefly” in 2002. While short lived, “Firefly” was adapted for the big screen, with Fillion reprising his role as Malcolm Reynolds in “Serenity,” which Whedon wrote and directed in 2005. Fillion had a recurring role as Caleb in the final season of “Buffy the Vampire Slayer,” and took his first singing role as Captain Hammer in Whedon’s Emmy®-winning musical internet smash “Dr. Horrible’s Sing-Along Blog,” with Neil Patrick Harris and Felicia Day.

Fillion lent his voice to Johnny Worthington, the smug leader of Roar Omega Roar fraternity, in Disney•Pixar’s “Monsters University” with Billy Crystal, John Goodman and Helen Mirren. Fillion also voiced lead character Shojun in the animated movie “Yamasong: March of the Hollows,” alongside Abigail Breslin and Freida Pinto. In addition, Fillion was the voice of the Monstrous Inmate in “Guardians of the Galaxy,” and will soon appear in the highly anticipated sequel, “Guardians of the Galaxy Vol. 2” as a new character, Simon Williams. Fillion also appeared in Thor Freudenthal’s “Percy Jackson: Sea of Monsters” as Hermes, the messenger god. Plus, he’s the narrator for the documentary “Highway of Tears.”

Fillion lends his voice to wildly popular video games, including “Destiny” and “Halo 5: Guardians”—the latter in a recurring role as Edward Buck. He lends his voice as Preston Northwest in Disney’s animation series “Gravity Falls.” Fillion is an executive producer and portrays Jack Moore in “Con Man,” with actor, director and creator Alan Tudyk. The web series is in its second season. Fillion’s film credits include Adrienne Shelly’s “Waitress,” opposite Keri Russell; James Mottern’s “Trucker,” opposite Michelle Monaghan; James Gunn’s “Slither,” co-starring Elizabeth Banks; Patrick Lussier’s “White Noise 2” and “Dracula 2000”; Steven Spielberg’s “Saving Private Ryan”; and Hugh Wilson’s “Blast from the Past.”

Television credits include roles on “The Big Bang Theory,” “Drunk History” and “Kroll Show.” Fillion had recurring roles on “Community,” “Desperate Housewives,” “Two Guys and a Girl,” “Drive,” “Pasadena” and “Miss Match.” He earned an Emmy® nomination for his role in the daytime drama “One Life to Live.” Fillion is a native of Edmonton, Alberta, and studied at the University of Alberta. He starred in productions at the Edmonton Fringe Festival and performed with comedy groups in town before moving on to pursue an acting career in New York and Los Angeles.

LARRY THE CABLE GUY (voice of Mater) is a multiplatinum recording artist, Grammy® nominee, Billboard Award award winner and one of the top comedians in the country. He has his own line of merchandise and continues to sell out theaters and arenas across the United States. Larry has created The Git-R-Done Foundation, which was named after Larry’s signature catchphrase, and has donated more than $7 million to various charities.

Larry and Jeff Foxworthy are on a national tour, the “We’ve Been Thinking Tour”, sponsored by RFD-TV. The tour features all new material from both comedians and is available as a comedy special on Netflix. In addition, Larry launched his own comedy channel “Jeff and Larry’s Comedy Roundup” on SiriusXM. The channel is a partnership with SiriusXM and Jeff Foxworthy. It showcases the best in great American comedy, including this dynamic duo as well as their personal favorite comedians.

Larry starred in the movie “Jingle All the Way 2” for FOX Home Entertainment. The movie was released on DVD.

Larry is the voice of Mater in Disney•Pixar’s Golden Globe®-winning animated feature film “Cars” (2006), and returned to the role in “Cars 2” (2011). Both movies opened No. 1 at the box office and combined have grossed more than $1 billion worldwide.

Larry hosted “Only in America with Larry the Cable Guy” on History for three seasons. The show premiered in 2011 and was a huge ratings success. In each episode, Larry visited various sites across the country revealing bits of real history while immersing himself in new and different lifestyles, jobs and hobbies that celebrate the American experience. It was licensed by AXS TV. Larry was also the star of the CMT animated show “Bounty Hunters,” which reunited him with Foxworthy and Bill Engvall.

In early 2012, “Them Idiots Whirled Tour” starring Larry, Foxworthy and Engvall aired on CMT. The show was released on DVD and CD by Warner Bros./Jack Records, debuting at No. 1 on the Billboard Comedy Charts. On July 4, 2009 at Memorial Stadium in Lincoln, Neb., Larry performed in front of more than 50,000 and taped his hour special “Tailgate Party” for Comedy Central. The show was a thank-you to his fans and Nebraska for their longtime support. Tickets were sold for only $4 and the show sold out in one weekend. The special aired on Jan. 31, 2010, and the DVD was released on Feb. 2, 2010. The comedy CD debuted at No. 1 on the Billboard Comedy Charts.

On March 15, 2009, “The Comedy Central Roast of Larry the Cable Guy” aired, and the show, which Larry executive produced, is one of the highest rated roasts in Comedy Central history, with 4.1 million viewers. Larry has also hosted and executive produced three Christmas specials for both VH1 and CMT. The variety style shows were all huge ratings successes.

Larry’s road to stardom included the “Blue Collar Comedy Tour,” which grossed more than $15 million. The ensemble cast of comedians included Foxworthy and Engvall. The tour’s success led to “Blue Collar Comedy Tour, The Movie,” which premiered on Comedy Central in November 2003, and at the time, was the highest-rated movie in the channel’s history. The DVD sold more than 4 million units. The sequel, “Blue Collar Comedy Tour Rides Again,” has sold more than 3 million units. In March 2006, the Blue Collar boys reunited to shoot “Blue Collar Comedy Tour: One for the Road” in Washington, D.C. at the Warner Theater. The movie had its world premiere on Comedy Central June 4, 2006, again receiving some of the highest ratings. The soundtrack was nominated for a 2006 Grammy®.

Larry’s first comedy album release “Lord, I Apologize” has reached gold status, selling more than 500,000 copies. The CD was No. 1 on the Billboard Comedy Charts for 15 weeks straight. Larry’s DVD special “Git-R-Done,” has sold more than 1 million copies and has been certified platinum. Larry also starred in “Blue Collar TV,” a sketch-comedy series for The WB network, which premiered in 2004. Watched by 5.4 million people, it was the second most watched show on television in that time period.

Larry’s comedy CD “Morning Constitutions” was released in 2007 and debuted at No. 1 on the Billboard Comedy Charts. “The Right to Bare Arms” (Jack Records/Warner Bros. Records) debuted at No. 1 on the SoundScan Comedy Chart, No. 1 on the Country Chart, and No. 7 on the Top 200 Chart. This marked the first time in the history of SoundScan that a comedy album has charted at No. 1 on the Country Chart. It has been certified gold (500,000 units) by the RIAA. “The Right to Bare Arms” also received a Grammy® nomination. Larry’s first Christmas CD, “A Very Larry Christmas” was certified platinum (1 million units).
Larry won Billboard’s 2005 Comedy artist of the year and Comedy album of the year; he received the Billboard Top Comedy Tour Award in 2006.


The Git-R-Done Foundation is a non-profit organization established in 2009 by Larry and his wife, Cara, as a focal point for the family’s philanthropy. Emphasizing children’s and veteran’s causes, The Git-R-Done Foundation has donated to great organizations, including the Arnold Palmer Hospital, Operation Homefront and Madonna Rehabilitation Hospital. For information, visit www.gitrdonefoundation.org

**ARMIE HAMMER (voice of Jackson Storm)** received rave reviews for his role in Luca Guadagnino’s film “Call Me by Your Name,” opposite Timothée Chalamet. The film follows the romance between Hammer’s character, Oliver, and Chalamet’s character, Elio. The film premiered at Sundance earlier this year and Sony Pictures Classics will release it on Nov. 24.

Hammer has also received recognition for his role in Stanley Tucci’s film “Final Portrait” as American art critic James Lord. The script is based on Lord’s own work “A Giacometti Portrait.” The film premiered at the Berlin International Film Festival.

Hammer stars in Ben Wheatley’s film “Free Fire” as Ord. The film is set in Boston in 1978 and focuses on the shootout and game of survival between two gangs. The cast also includes Cillian Murphy and Brie Larson. The film premiered at the 2016 Toronto International Film Festival, earning the People’s Choice Award for Midnight Madness. A24 released the film on April 21.

Hammer begins production on Wheatley’s film “Freak Shift” later this year. He will also star in Anthony Maras’ film “Hotel Mumbai” alongside Dev Patel. The film is about the terrorist attack on the Taj Mahal Palace Hotel in India by Pakistani militants. The Weinstein Company will release the film this fall.


Also in 2016, Hammer starred as Samuel Turner in Fox Searchlight’s critically acclaimed film “The Birth of a Nation.” The cast includes Nate Parker, Aja Naomi King and Gabrielle Union. The film premiered at the 2016 Sundance Film Festival where it was acquired in a festival record-breaking deal. Respectively, the film received the festival’s prestigious U.S. Grand Jury Award and the U.S. Dramatic Audience Award. The film released on Oct. 7, 2016.

In 2015, Hammer starred with Henry Cavill in the spy thriller “The Man from U.N.C.L.E.,” playing Russian spy Illya Kuryakin and American agent Napoleon Solo, respectively. The film was released by Warner Bros. in August 2015.

In 2013, Hammer starred as the title character in “The Lone Ranger,” alongside Johnny Depp, directed by Gore Verbinski and produced by Jerry Bruckheimer.

Hammer earned a 2012 SAG Award® nomination for best supporting actor for his portrayal of Clyde Tolson in...
Clint Eastwood’s J. Edgar Hoover biopic “J. Edgar,” with a script by Dustin Lance Black. Hammer starred opposite Leonardo DiCaprio. The film was released by Warner Bros. in November 2011.

Hammer’s performance as the Winklevoss twins in the award-winning film “The Social Network” garnered him critical praise and positioned him as one of Hollywood’s breakouts of 2010. Hammer was nominated most promising performer by the Chicago Film Critics Association, and awarded best supporting actor by the Toronto Film Critics Association. The film received a SAG Award® nomination for best ensemble, as well as a best picture Golden Globe®. It was also recognized by both Los Angeles and New York Film Critics, the Broadcast Film Critics Association, National Board of Review and named one of the AFI’s Top 10 films of the year.

**LEA DELARIA (voice of Miss Fritter)** is perhaps best known for her two-time-SAG Award®-winning, stand-out role as Carrie “Big Boo” Black in the Netflix hit series “Orange Is the New Black.” DeLaria’s multi-faceted career as a comedian, actress and jazz musician has spanned decades. She holds the distinction of being the first openly gay comic on television in America, which led to countless television and film roles portraying police lieutenants, PE teachers and the lesbian who inappropriately hits on straight women. Selected TV credits include “Awkward,” “Clarence,” “Californication,” “The Oblongs,” “One Life to Live,” “Law & Order: SVU,” “Will and Grace,” “Friends” and “Matlock.” Selected film credits include “The First Wives Club,” “Dear Dumb Diary” and “Edge of Seventeen.”

DeLaria has received Obie and Theatre World Awards, and a Drama Desk nomination for her portrayal as Hildy in the Public Theater’s revival of “On the Town,” and an Ovation nomination for “The Boys from Syracuse.” She played both Eddie and Dr. Scott in the gender-bending Broadway musical “The Rocky Horror Picture Show.”

DeLaria was the featured vocalist at the 50th Anniversary of the Newport Jazz Festival, and has performed in some of the most prestigious houses in the world, including Carnegie Hall, Lincoln Center, the Chicago Symphony, Hollywood Bowl, the Royal Albert Hall and the Sydney Opera House.

DeLaria has five records on the Warner Jazz and Classics label and her book, “Lea’s Book of Rules for the World,” is in its third printing at Bantam Doubleday and Dell. Her sixth record, “House of David delaria+bowie=jazz,” was released in summer 2015 to critical acclaim.

**KERRY WASHINGTON (voice of Natalie Certain)** is a versatile and fearless performer who continues to astound with the depth of her talent. A native of the Bronx, Washington has received high acclaim for her work in film, television and theater.

Currently starring in the hit ABC drama “Scandal,” Washington broke barriers by becoming the first African-American woman since 1974 to headline a network TV drama. She has received wide public recognition for her portrayal of Olivia Pope, the lead character in the Peabody Award-winning series, along with two Primetime Emmy® Award nominations in 2013 and 2014, a 2014 Golden Globe® nomination, a 2014 SAG Award® nomination, two NAACP Image Award wins in 2013 and 2014, and a nomination for the 2015 People’s Choice Award for favorite dramatic TV actress. With steamy on-air chemistry and a flair for fashion, Washington turned Olivia Pope into an iconic character.

Washington was seen in the HBO TV movie “Confirmation,” which she starred in and executive produced. In 2016, Washington received Emmy®, Critics’ Choice, NAACP, Golden Globe® and SAG Award® nominations for her performance. The film details the explosive 1991 Clarence Thomas Supreme Court nomination hearings, which brought the country to a standstill and forever changed the way people think about sexual harassment, victim’s
Washington’s acclaimed performance as Broomhilda von Shaft in the bold, bloody and stylistically daring “Django Unchained” earned her a BET best actress award and a NAACP Image Award for outstanding supporting actress. Quentin Tarantino’s 2012 incendiary masterpiece, starring Jamie Foxx, Leonardo DiCaprio, Christoph Waltz and Samuel L. Jackson, received universal acclaim, four Golden Globe® nominations and five Academy Award® nominations.

Washington starred as Della Bea Robinson in the 2004 Academy Award®-nominated film “Ray,” the story of legendary soul musician Ray Charles, as portrayed by Jamie Foxx. Her inspiring performance earned her the NAACP Image Award for best actress. In 2006, Washington garnered critical acclaim for her role in “The Last King of Scotland,” playing Idi Amin’s wife Kay opposite Academy Award-winning actor Forest Whitaker. She took away an NAACP Image Award nomination for outstanding supporting actress in this powerful film depiction of the sorrowful, blood-soaked atrocities of the Ugandan dictator.

In 2009, Washington made her Broadway debut in David Mamet’s “Race,” starring alongside James Spader and David Alan Grier, in a tension-filled drama of three lawyers, two black and one white, who must decide whether to defend a white man charged with a crime against a black woman.

Washington’s performances over the years have received many accolades, including a Teen Choice Award for best breakout performance for “Save the Last Dance,” an Independent Spirit Award nomination for best actress for “Lift,” an NAACP Image award nomination for best actress for “Peeples,” and a best actress nomination at the BET awards for both “For Colored Girls” and “Night Catches Us.” The latter performance was also nominated for the NAACP outstanding actress award. Washington’s film credits include “Mr. & Mrs. Smith,” “Fantastic Four,” “Little Man,” “The Dead Girl,” “I Think I Love My Wife,” “She Hate Me,” “Fantastic 4: Rise of the Silver Surfer,” “Miracle at St. Anna,” “Life Is Hot in Cracktown,” “Lakeview Terrace,” “The Details,” “A Thousand Words” and “Mother and Child.”

Washington is active in many social and political causes. In 2009 she was appointed by President Barack Obama to the President’s Committee on the Arts and the Humanities. Washington was a strong supporter of President Obama and has campaigned on his behalf; she commanded the national stage on the final night of the 2012 Democratic National Convention in a moving address that urged Democrats to get out the vote. In 2013 Washington was honored with the NAACP President’s Award, which recognized her special achievements in furthering the cause of civil rights and public service. In 2014, Time magazine included Washington on its annual Time 100 list of the most influential people in the world. Washington received the GLAAD Media Vanguard Award in 2015 and the ACLU Bill of Rights Award in 2016.

Washington serves as both a brand ambassador and creative consultant for Neutrogena. She is a brand ambassador for Movado, a creative ambassador for OPI and serves as a spokesperson for the Allstate Purple Purse Foundation.

Three-time Emmy® winner MARGO MARTINDALE (voice of Louise “Barnstormer” Nash) is one of the world’s busiest and most acclaimed character actresses. After appearing in a multitude of series and delivering an Oscar®-worthy performance in a recent major motion picture, the remainder of this year will be a big one for Martindale. She just made Emmy history as being the first person to win outstanding guest actress in a drama series two years in a row (2015 and 2016) for her role as the deadly KGB handler Claudia in “The Americans.” This is coming off an acclaimed major arc on CBS’ beloved “The Good Wife” in its final season—Martindale won the...
2016 Critics’ Choice Television Award for her role as Willa Eastman, the cunning political strategist.

On the big-screen, she recently starred opposite John Krasinski in the highly praised 2016 Sundance Film Festival entry “The Hollars.” She received many kudos at the Festival and from film critics for her role as a woman dying of a brain tumor and the estranged son who returns to his hometown to be with her. Next she will star opposite Giovanni Ribisi in the new Amazon Prime series “Sneaky Pete.” The show explores the complex relationship between a mother and her son and the life of crime that they live. Produced by Bryan Cranston, it began airing in early 2017.

Martindale received the 2011 Emmy® Award for best supporting actress in a drama series for her tour de force performance as Mags Bennett, the diabolical matriarch on the FX drama “Justified.” The role earned her the Critics’ Choice Television Award for supporting actress in a drama series and a 2011 Television Critics Association Award nomination for individual achievement in drama. USA Today described her performance as “smart, chilling, amusing, convincing and unfailingly entertaining,” and The Huffington Post called it “the television performance of the year!”

Martindale was seen on the big-screen in “Heaven Is for Real” with Greg Kinnear, and last year in The Weinstein Company’s film adaptation of Tracy Letts’ Pulitzer Prize-winning play, “August: Osage County,” alongside Meryl Streep and Julia Roberts. On television, Martindale starred in the CBS series “The Millers,” opposite Will Arnett and Beau Bridges.

**ISIAH WHITLOCK JR. (voice of River Scott)** is a veteran theater, film and television actor. Upcoming films include Spike Lee’s “She’s Gotta Have It” and Warner Bros.’ “CHIPS,” directed by Dax Shepard and opening in March. Whitlock also appeared in the independent film “Person to Person,” directed by Dustin Guy Defa; Amazon’s “Chi-Raq,” directed by Spike Lee; and the remake of Disney’s “Pete’s Dragon,” directed by David Lowery. Whitlock’s film credits also include “Cedar Rapids,” directed by Miguel Arteta; “Detachment,” directed by Tony Kaye; plus “The 25th Hour” and “She Hate Me,” directed by Lee. Other films include “Brooklyn’s Finest,” “Twelve,” “Main Street,” “Choke,” “1408,” “Enchanted,” “Pieces of April,” “Everyone Says I Love You,” “The Spanish Prisoner,” “Eddie” and “Goodfellas.”


Whitlock was nominated in 2002 for a Lucille Lortel Award as best featured actor for his work in “Four” that enjoyed a renowned Off-Broadway run at the Manhattan Theatre Club. “The Iceman Cometh,” “Merchant of Venice” and “Mastergate” are among his Broadway credits. “Farragut North” (Atlantic Theater Company, Geffen Playhouse), “The Cherry Orchard,” “Everything That Rises Must Converge,” “Up Against the Wind,” “A Lesson Before Dying,” “High Life,” “Edmond,” “The American Clock,” “White Panther,” and “The Illusion” comprise his Off-Broadway credits. Whitlock was also part of the national tour of the play “The Piano Lesson” in the leading role of Boy Willie.
LEWIS HAMILTON (voice of “Hamilton”), 32-year-old British Formula One racing star, is the son of an English mother and a father with Grenadian heritage, is the custodian of a legacy that is as assured as much as it is evolving. Starting in go-karts at the tender age of 8, Hamilton immediately showed incredible pace on the track and climbed the career ladder at an impressive rate. After blowing the competition off the grid in karting and then in the Formula 3 Euro Series, he progressed to the GP2 Series and the more serious ART Grand Prix. Hamilton dominated, taking five victories on the way to the title. Next, somewhat inevitably, came promotion to the big league: Formula One, the pinnacle of motor racing. Hamilton made his professional Formula One debut at age 22. He became the youngest world champion leader during his rookie season. Hamilton has claimed 53 victories, making him second on the all-time greatest list of Grand-Prix wins. He has achieved pole positions in a third of his Formula One races and is the only driver to have won a race in each of his first eight seasons. In 2015, he secured his third world champion title win, effortlessly completing the trilogy and equaling the record set by his childhood hero, the great Ayrton Senna.

Hamilton’s achievements off the track are just as remarkable. He was named BBC’s sports personality of the year 2014, an award voted for by the public. Past winners include David Beckham and tennis champion Andy Murray. Hamilton was voted by British GQ magazine as sportsman of the year 2014 and 2015, and was included in Time magazine’s 2016 100 most influential people list – and one of only two sportsman of late to grace its cover, which featured in December 2016. An eloquent spokesperson on the results of drive, dedication, determination and focus, Hamilton was invited by Google to speak at Google Zeitgeist, the company’s flagship thought leadership event, which brings together over 200 pan-European CEOs, influencers and their partners. He was heard in Disney•Pixar’s “Cars 2” as a British racecar on the world stage.

Hamilton is a musician, an artist and a lover of extreme sports. He is an ambassador for London Fashion Week Men’s and a much sought-after front-row attendee and supporter of innovative fashion brands and heritage labels alike. He is the global face of L’Oréal Men Expert and has even had a feature in iconic gaming franchise Call of Duty. Hamilton is a truly original global superstar who remains as British as his beloved pet bulldogs Roscoe and Coco. Hamilton’s fan base extends across the globe with numbers exceeding many millions.

RAY EVERNHAM (voice of Ray Reverham) has been a car guy ever since he started racing and working on cars at age 15 in his home state of New Jersey. For the first 20 years of his career, Evernham had his eyes set on being a championship-winning driver. It wasn’t until he began working in the International Race of Champions (IROC) series with drivers such as Mario Andretti, A.J. Foyt, Dale Earnhardt, Darrell Waltrip and Bill Elliott that he knew his success in the racing industry was not going to be found behind the wheel.

In 1992, Rick Hendrick gave Evernham the opportunity to crew chief for his #24 team and up-and-coming driver Jeff Gordon. The rest is history: three NASCAR Cup championships and 47 Cup victories, including two Daytona 500s and the inaugural Brickyard 400 at Indianapolis Motor Speedway.

Evernham’s “20 Points of Success” philosophy and innovative work with the Rainbow Warriors pit crew and engineering team revolutionized the role of crew chief in NASCAR and continues to set the performance standard today. Motorsports Media has since recognized Evernham’s influence by voting him the Top All-Time Crew Chief.

After the 1999 season, Evernham retired from his crew chief role to take on a new challenge, team ownership. Daimler-Chrysler handpicked Evernham to spearhead Dodge’s re-entry into NASCAR racing, and, in less than 500 days, Evernham developed a car, engine and parts distribution program for Dodge’s entire NASCAR presence. With Bill Elliott behind the wheel, Evernham won Dodge the 2001 Daytona 500 pole in their first Sprint Cup Series start in nearly 20 years.
Evernham sold his remaining ownership shares of Evernham Motorsports in 2007 and was nominated for the NASCAR Hall of Fame in 2015. Since leaving the racing garage in 2007, Evernham has stayed in the public eye as a broadcast TV personality, serving as a NASCAR racing analyst with SPEED, ESPN and NBCSN. Currently, Evernham shares his passion for automobiles through his television series “AmeriCarna,” which he co-owns, co-produces and hosts with his friend and mentor Rick Hendrick. “AmeriCarna,” now in its fourth season on Velocity, allows Evernham to reveal untold stories of the cars that have so heavily influenced American culture as we know it today.

In 2014, Evernham made his return to the competition side of NASCAR as a consultant to Hendrick Motorsports. He is a member of the executive management team, in which Evernham offers his point of view in several key areas of the race team and meets with the crew chiefs, drivers, engineers and other management team members on a weekly basis.

The racing community is one of the most generous in all of sports, and the Evernham Family-Racing for a Reason Foundation (EFRFAR) is no exception. EFRFAR has been instrumental in bringing much-needed services to the Charlotte-area community. EFRFAR seeded and fully funds IGNITE, a community center operated by the Autism Society of North Carolina for young adults with high-functioning autism (HFA) or Asperger’s syndrome (AS) in Davidson, N.C. IGNITE is a project very close to Evernham’s heart because his young adult son, Ray J, has Asperger’s syndrome. IGNITE offers activities, skills training and educational workshops that foster social, financial, educational and employment independence for its members.

ABOUT THE FILMMAKERS

BRIAN FEE (Directed by/Original Story by) joined Pixar Animation Studios as a story artist in June 2003. A veteran of some of the studio’s most popular and acclaimed movies, including the “Cars” films, the Academy Award®-winning “Ratatouille” and “WALL•E,” and “Monsters University,” Fee makes his directorial debut on Disney•Pixar’s upcoming feature film “Cars 3,” set to release on June 16, 2017.

Prior to joining Pixar, Fee worked in hand-drawn animation and character design at Character Builders in Ohio and WildBrain in San Francisco. He is a graduate of Columbus College of Art and Design.

A native of Alexandria, Ky., Fee fell in love with the movies as a child when his parents took him to the local drive-in to see “The Jungle Book” and “Star Wars.” He resides in Petaluma, California.


Since joining the Pixar Animation Studios in 1993, Reher has expanded his role in the studio to encompass multiple positions. He began as a finance and production representative for Walt Disney Pictures on “Toy Story” and co-producer of “A Bug’s Life.” Reher formally joined Pixar in 1999 as the development producer, overseeing the “incubation period” of feature and short film projects, starting with 2003’s release of “Finding Nemo.”

As development producer, Reher played an integral role in managing and directing his team through the formative stages of the studio’s feature film productions, including budgeting, staffing, writer identification, research, visual
development and voice casting.

Reher also oversees Pixar’s casting process, beginning with “Finding Nemo” and “The Incredibles,” and continuing with “Cars 2,” “Brave,” “Monsters University,” and the studio’s 2015 releases “Inside Out,” which won the Oscar® for best animated feature film, and “The Good Dinosaur.”

Reher began his career as a production accountant on the “Gumby” television series, and associate producer on “The Gumby Movie.” He then transitioned to Tim Burton’s feature film “The Nightmare Before Christmas,” where he was a production accountant.

Born in Bellevue, Wash., and raised in Northern California, Reher attended California State University San Luis Obispo, graduating with a Bachelor of Arts degree in urban design and planning.

ANDREA WARREN (Co-Produced by) joined Pixar Animation Studios in 1998 as a marketing production assistant on “A Bug’s Life.” She moved on to be an art department coordinator for the Academy Award®-winning feature “Monsters, Inc.,” and served as a digital painter for the Academy Award-winning feature “Finding Nemo.” Warren served as art department manager for the Golden Globe®-winning “Cars.” She was production manager for the Academy Award-winning features “WALL•E” and “Brave.” Warren made her producing debut with the short film “LAVA,” which was released in front of “Inside Out” in 2015.

Prior to Pixar, Warren interned on the Walt Disney Pictures feature “James and the Giant Peach,” and was a web editor for JavaSoft.

Warren grew up in Sioux Falls, S.D., and attended Westmont College, a liberal arts college in Santa Barbara, Calif. A lifelong fan of the art of storytelling, Warren drew early inspiration from Babar books, the Muppets and “Star Wars.” She lives in Alameda, Calif., with her husband and two children.

JOHN LASSETER (Executive Producer) creatively oversees all films and associated projects from Walt Disney Animation Studios, Pixar Animation Studios and Disneytoon Studios, in addition to his involvement in a wide range of activities at Walt Disney Imagineering.

Lasseter made his feature directorial debut in 1995 with “Toy Story,” the first-ever feature-length computer-animated film, for which he received a Special Achievement Oscar® recognizing his inspired leadership of the “Toy Story” team. He and the rest of the screenwriting team earned an Academy Award® nomination for best original screenplay, marking the first time an animated feature had ever been recognized in that category. Lasseter also directed “A Bug’s Life” (1998), “Toy Story 2” (1999), “Cars” (2006) and “Cars 2” (2011). He is directing Disney•Pixar’s “Toy Story 4,” which is slated for release in June 2019.


Lasseter wrote, directed and animated Pixar’s first short films, including “Luxo Jr.,” “Red’s Dream,” “Tin Toy” and “Knick Knack.” “Luxo Jr.” was the first three-dimensional computer-animated film ever to be nominated for an Academy Award® when it was nominated for best animated short film in 1986; “Tin Toy” was the first three-dimensional computer-animated film ever to win an Academy Award when it was named best animated short film in 1988. Lasseter has executive-produced all of the studio’s subsequent shorts, including the Academy Award-winning shorts “Geri’s Game” (1997) and “For the Birds” (2000), plus “La Luna” (2011), “The Blue Umbrella” (2013), “LAVA” (2015), “Sanjay’s Super Team” (2015), and last year’s Oscar®-winning short “Piper,” which opened in front of “Finding Dory.” He also serves as executive producer for Walt Disney Animation Studios shorts, including the Oscar®-winning shorts “Feast” (2014) and “Paperman” (2012), as well as “Get a Horse!” (2013), “Frozen Fever” (2015) and “Inner Workings,” which opened in front of “Moana” last year.

In his role as principal creative advisor for Walt Disney Imagineering, Lasseter was instrumental in bringing the beloved characters and settings of Radiator Springs to life for Disneyland Resort guests with the successful 2012 launch of Cars Land, a massive 12-acre expansion at Disney California Adventure Park.

In 2009, Lasseter was honored at the 66th Venice International Film Festival with the Golden Lion for Lifetime Achievement. The following year, he became the first producer of animated films to receive the Producers Guild of America’s David O. Selznick Achievement Award in Motion Pictures. Lasseter’s other recognitions include the 2004 outstanding contribution to cinematic imagery award from the Art Directors Guild, an honorary degree from the American Film Institute, and the 2008 Winsor McCay Award from ASIFA-Hollywood for career achievement and contribution to the art of animation.

Prior to the formation of Pixar in 1986, Lasseter was a member of the computer division of Lucasfilm Ltd., where he designed and animated “The Adventures of André & Wally B.,” the first-ever piece of character-based three-dimensional computer animation, and the computer-generated Stained Glass Knight character in the 1985 Steven Spielberg–produced film “Young Sherlock Holmes.”

Lasseter was part of the inaugural class of the character animation program at California Institute of the Arts and received his B.F.A. in film in 1979. He is the only two-time winner of the Student Academy Award for Animation, for his CalArts student films “Lady and the Lamp” (1979) and “Nitemare” (1980). His very first award came at the age of 5, when he won $15 from the Model Grocery Market in Whittier, Calif., for a crayon drawing of the Headless Horseman.

KIEL MURRAY (Screenplay by) joined Pixar in 2000, working in development on such films as “Finding Nemo” and “The Incredibles.” She was one of the screenwriters of Pixar’s 2006 film “Cars.” Murray continued writing on several other Pixar and Disney projects before returning to the world of Cars for Disney•Pixar’s upcoming feature film “Cars 3.”

Murray is working on an original feature for Walt Disney Animation Studios. Outside of work, she writes and directs live-action films with her husband and hangs out with their three kids.
BOB PETERSON (Screenplay by) is an Academy Award®-nominated screenwriter and director at Pixar Animation Studios as well as the voice of several of the studio’s memorable characters.

Peterson has been a key player at Pixar since 1994. His first assignment was as a layout artist and animator on “Toy Story.” He went on to work as a story artist on “A Bug’s Life” and “Toy Story 2,” and as story supervisor for “Monsters, Inc.”

Peterson and fellow writers Andrew Stanton and David Reynolds were recognized with an Oscar® nomination for best original screenplay for Pixar’s 2003 film “Finding Nemo.” In addition to his writing contributions to the Oscar winner for best animated feature, Peterson lent his voice to the character of Mr. Ray, the tuneful manta ray teacher, a role he returned to 13 years later for Disney•Pixar’s “Finding Dory.”

Peterson made his directorial debut as co-director of 2009’s Academy Award-winning feature “Up,” and was nominated with director Pete Docter and writer Thomas McCarthy for best original screenplay. Peterson also contributed to the story for “The Good Dinosaur,” which was released in November 2015.

In addition to Mr. Ray from “Finding Nemo” and “Finding Dory,” Peterson has voiced several of Pixar’s most memorable characters: he lends his voice to the aged chess-playing hero of the short “Geri’s Game,” the paperwork-obsessed slug-woman Roz in “Monsters, Inc.” and the lovable and loyal Dug the dog in “Up.”

Born in Wooster, Ohio, and raised in Brooklyn, N.Y., and Dover, Ohio, Peterson earned his undergraduate degree from Ohio Northern University. While studying for a master’s degree in mechanical engineering at Purdue University in Indiana, Peterson had his first experience working in a computer graphics lab. It was there that he also first experienced cartooning, writing and drawing for “Loco-Motives,” a daily four-panel strip for Purdue University’s Exponent newspaper.

Upon graduating from Purdue, Peterson moved to Santa Barbara, Calif., to work for Maya creator Wavefront Technologies, and then to Hollywood-based Rezn8 Productions before joining Pixar in 1994. He lives in the San Francisco Bay Area.

MIKE RICH (Screenplay by) kicked off his screenwriting career in 2000 when his script “Finding Forrester” became a holiday season release starring Sean Connery and directed by Gus Van Sant. His second screenplay, “The Rookie,” starred Dennis Quaid and Rachel Griffiths and was released in 2002—the first of several projects on which Rich partnered with Disney. The following year, he wrote the script for “Radio,” which starred Ed Harris, Cuba Gooding Jr. and Debra Winger.

Rich’s works also include “The Nativity Story,” featuring Keisha Castle-Hughes and Oscar Isaac, and “Secretariat,” a Disney release starring Diane Lane and John Malkovich. Rich and his wife Grace make their home in the Portland area.

With songs that run the gamut from heartbreaking to satirical and a host of unforgettable film scores, RANDY NEWMAN (Original Score Composed & Conducted by) has used his many talents to create musical masterpieces widely recognized by generations of audiences.

After starting his songwriting career as a teenager, Newman launched into recording as a singer and pianist in 1968 with his self-titled album Randy Newman. Throughout the 1970s he released several other acclaimed albums
such as: 12 Songs, Sail Away, and Good Old Boys. In addition to his solo recordings and regular international touring, Newman began composing and scoring for films in the 1980s. The list of movies he has worked on includes “The Natural, Awakenings,” “Ragtime,” all three “Toy Story” pictures, “Seabiscuit,” “James and the Giant Peach,” “A Bug’s Life,” “Cars” and “Monsters University.”

The highly praised 2008 Nonesuch Records release Harps and Angels was Newman’s first album of new material since 1999.

In 2011, Nonesuch released a live CD and DVD recorded at London’s intimate LSO St. Luke’s, an 18th-century Anglican church that has been restored by the London Symphony Orchestra, where he was accompanied by the BBC Concert Orchestra, conducted by Robert Ziegler.

The Randy Newman Songbook Vol. 3, which is the third in a series of new solo piano/vocal recordings of his songs from his six-decade career, was released in 2016, along with a boxed set of all three Songbook albums.

Additionally, Newman released “Putin,” a satirical song about the infamous Russian leader, in the fall of 2016. The song is from his forthcoming album of new material, due from Nonesuch in spring 2017.

Newman’s many honors include six Grammys®, three Emmys®, and two Academy Awards®, as well as a star on the Hollywood Walk of Fame. He was inducted into the Songwriters Hall of Fame in 2002 and the Rock and Roll Hall of Fame in 2013—the same year he was given an Ivor Novello PRS for Music Special International Award. Newman was presented with a PEN New England Song Lyrics of Literary Excellence Award in June 2014.