



***“I grew up loving cars and the Southern California car culture. My dad was a parts manager at a Chevrolet dealership, so ‘Cars’ was very personal to me — the characters, the small town, their love and support for each other and their way of life. I couldn’t stop thinking about them. I wanted to take another road trip to new places around the world, and I thought a way into that world could be another passion of mine, the spy movie genre. I just couldn’t shake that idea of marrying the two distinctly different worlds of Radiator Springs and international intrigue. And here we are.”***

— John Lasseter, Director

## **ABOUT THE PRODUCTION**

Pixar Animation Studios and Walt Disney Studios are off to the races in “Cars 2” as star racecar Lightning McQueen (voice of Owen Wilson) and his best friend, the incomparable tow truck Mater (voice of Larry the Cable Guy), jump-start a new adventure to exotic new lands stretching across the globe.

The duo are joined by a hometown pit crew from Radiator Springs when they head overseas to support Lightning as he competes in the first-ever World Grand Prix, a race created to determine the world’s fastest car. But the road to the finish line is filled with plenty of potholes, detours and bombshells when Mater is mistakenly ensnared in an intriguing escapade of his own: international espionage.

Mater finds himself torn between assisting Lightning McQueen in the high-profile race and “towing” the line in a top-secret mission orchestrated by master British spy Finn McMissile (voice of Michael Caine) and the stunning rookie field spy Holley Shiftwell (voice of Emily Mortimer). Mater’s action-packed journey leads him on an explosive chase through the streets of Japan, Italy, France and England, trailed by his friends and watched by the whole world. The fast-paced fun includes a colorful new cast of cars, boats, trains and airplanes — complete with menacing villains and international racing competitors.

The release of “Cars 2,” Pixar’s 12th full-length animated feature, coincides with the 25th anniversary of the celebrated studio and follows the release of the 2010 Oscar®-winning blockbuster, “Toy Story 3.” Academy Award®-winning filmmaker John Lasseter,

the creative leader of Pixar since its inception and chief creative officer for Walt Disney and Pixar Animation Studios, returns to the driver's seat as director of this latest "Cars" adventure. The film is co-directed by Brad Lewis (producer of Oscar®-winning "Ratatouille"), who spearheaded the intense research and initial story development until Lasseter was able to slip back into the director's chair. "Cars 2" is produced by visual-effects industry veteran Denise Ream (associate producer, "Up"; visual effects executive producer, "Star Wars: Episode III — Revenge of the Sith"). Oscar®-winning composer Michael Giacchino ("The Incredibles," "Up") provides the electrifying score with a surf-rock-meets-spy-thriller flavor and a variety of global accents, evoking a sense of thrills, mystery and emotion. Brad Paisley, Robbie Williams, Weezer, French singer Bénabar and Japanese girl band Perfume lend their diverse musical talents to the film's soundtrack.

Adding to the fun and excitement of "Cars 2" is a stellar cast of actors that provides the voices for the cars, not to mention the boats and planes that this global adventure requires. Owen Wilson reprises his role as hotshot racecar Lightning McQueen, winner of four Piston Cups and now a leading contender in the World Grand Prix. Larry the Cable Guy provides the voice of Mater (proprietor of Tow Mater Towing and Salvage), Lightning McQueen's best friend and the heart and soul of Radiator Springs. Bonnie Hunt is back as Sally, the baby-blue Porsche 911 Carrera whose motor races for Lightning. Acclaimed actor Michael Caine makes his Pixar debut as Finn McMissile, a top British spy who mistakes Mater for an undercover American agent with a genius disguise. Emily Mortimer brings charm, cleverness and cachet as Holley Shiftwell, a rookie field spy who knows every trick in the manual. Versatile actor John Turturro gives a free-wheeling performance as Francesco Bernoulli, the world-renowned Italian racing champ who is Lightning's chief rival. Tony Shalhoub, Guido Quaroni, Paul Dooley, Cheech Marin, John Ratzenberger, Joe Mantegna, Peter Jacobson, Jason Isaacs, Eddie Izzard, Franco Nero and Vanessa Redgrave also lend their vocal talents. Real-life Formula 1 racing champ Lewis Hamilton and NASCAR racer Jeff Gordon add a touch of authenticity with their cameos in the film.

"Cars 2" is presented where available in Disney Digital 3D™ and uses the latest technical advances to maximum advantage in giving audiences a front-row seat (as well as a car's eye view) for all the racing action, and stunning global settings. Pixar's phenomenal technical team also takes the medium to exciting new heights, utilizing state-of-the-art tools for modeling, lighting, shading and rendering.

### **JOHN LASSETER: BACK IN THE DRIVER'S SEAT** **Director Can't Resist the Race or the Spy Chase**

After completing "Cars," John Lasseter knew he wanted to tell another story with these characters that both he and audiences had come to love. And the ideas for "Cars 2" were taking shape long before production on the film began.

"During 'Cars,'" says Lasseter, "we were developing a sequence in which Lightning McQueen was going to take Sally, the Porsche, on a first date. And it was going to be at a drive-in movie, because that's very car-oriented. Then we thought, 'What movie is playing?' I love spy movies and I thought it would be so much fun to see what a spy

movie would be in the car world. We came up with this character named Finn McMissile who was going to be starring in this little movie-within-a-movie.

“I am a huge fan of spy movies,” continues Lasseter. “I grew up on the TV show ‘The Man from U.N.C.L.E.’ and my five sons and I love watching the spy movies together. We must have seen the ‘Bourne’ series hundreds of times. And so even though the sequence changed and Lightning and Sally went cruising on their first date instead, I never forgot the idea of Finn McMissile and the spy movie. I thought, ‘There’s a lot of potential there.’”

Then in 2006, while on a global publicity tour promoting the international release of “Cars,” Lasseter knew that these culturally diverse foreign countries would be the perfect setting for the “Cars” characters to become embroiled in a spy story.

“It’s exciting to take Mater around the world and put him in situations that are totally unique to that country,” says Lasseter. “This is where the spark of the second part of the story came from as I was traveling. I had all these characters in my head, and I found myself constantly laughing, imagining what Mater would do in these different situations. How would he handle driving on the wrong side of the road in London? What would it be like to have Mater lost in the maze of streets in Tokyo, with no English street signs? And how would he function in Italy, where the traffic signals are just a mere suggestion of what you might want to do?”

Apart from the chance to take the characters all over the world, and explore the world of international racing and espionage, the thing that appealed most to Lasseter was the heart and humor inherent in the characters and the story.

“The humor in ‘Cars 2’ comes from the personality of the characters,” says the director, “and seeing them in interesting, fish-out-of-water situations. But at its emotional core, the movie is about Lightning McQueen and Mater’s friendship, which gets tested in a very different and interesting way. It’s about how the strength of a friendship can be tested. What may be solid in one place can appear much different in another. Put a friendship to the test under a different set of circumstances and in a different setting — how true and deep is this friendship, really?”

Lasseter is particularly fond of Mater. “Mater is such a special character; he’s honest and completely straightforward and tells it exactly like it is,” says the director. “He’s just fun and lovable. When a character as innocent as that discovers that people are not laughing with him, like he’s always thought his entire life, but laughing at him, it’s absolutely heartbreaking to see him become immediately and more realistically aware and learn the truth about himself — or what he thinks is the truth about himself. It’s very touching, because through his own journey, his friendship with Lightning McQueen is eventually made even stronger. They both realize that, you know what, Mater is who he is, and it’s not Mater who has to change, it’s the world that should change.”

Says co-director Brad Lewis, “Working with John is always inspirational. He’s got such a vivid imagination, and you can just tell there are these huge worlds that live in his brain. In the case of ‘Cars 2,’ the characters are so special to John. We have a great history

together and a great friendship. It was a joy and a fantastic learning experience to work side-by-side with him on this film.”

Producer Denise Ream says it was a dream come true to work with Lasseter — and not just for her. “Since John finished directing ‘Cars,’ Pixar has grown significantly, so a lot of artists here hadn’t had the opportunity to work with him in that capacity before. That’s been really wonderful,” says Ream. “It has been a real treat seeing John directing the artists and animators and working with all the different departments. As a director, he is very specific, he knows what he wants. He has passion. It’s fun working with someone that has such passion for the medium. And let’s face it, he’s an amazing storyteller. He had this movie in his mind, and it’s been fun to help bring that vision to the screen. It’s been challenging, but because he’s been fun to work with, it’s just made it enjoyable for everyone.”

### **ON THE ROAD AGAIN: CREATING THE STORY FOR “CARS 2”** **Filmmakers Create Action-Packed Tale of International Espionage**

International espionage. Global racing. Friendship. Each theme was to play a role in “Cars 2,” and co-director Brad Lewis, screenwriter Ben Queen and the Pixar story team, led by Nathan Stanton, were charged with finding just the right mix for the story. The film’s screenplay is by Queen, based on a story by Lasseter, Lewis and Dan Fogelman.

“This is not a parody of a spy movie,” says Lasseter. “This is a spy movie, but with cars as characters. It’s a different genre that gives us an opportunity to play with so many gadgets. The little boy in me came out in this movie more than any other movie. Let’s have fun with this world. Let’s have fun with these gadgets.”

Says Queen, “When you see that opening sequence with Finn McMissile, it’s played totally straight and serious, with real jeopardy in the scene. And then the very next scene is in Radiator Springs, and it plays as comedy. What works beautifully is that the juxtaposition of those two things immediately sets up the tone of the movie. It’s a spy thriller, but with emotion and comedic undertones. For the rest of the movie, we thrust you into this mile-a-minute story and genre.”

For Queen, who had coincidentally written and produced a television series for Fox called “Drive” about an illegal cross-country road race with characters that were externalized by their cars, “Cars 2” was his first writing assignment for animation. “The first ‘Cars’ movie solidified the friendship between Mater and Lightning, which was something that audiences really related to,” says Queen. “What we wanted to do was take that out of Radiator Springs and put it into an environment where they were both fish out of water. It’s a real test of the strength of this relationship.”

“We came to the conclusion that their friendship is really the crux of the movie,” says story supervisor Nathan Stanton. “We figured it’s about four or five years after the first movie, so Lightning and Mater’s bond is firmly established. Here you have this very well-known, famous racecar, whose best friend is sheltered and naive to the world outside of his small town. While they’re best friends in the safety net of Radiator Springs, that friendship hasn’t truly been tested yet. We loved the idea of exploring what happens when there’s a fracture of their friendship.”

Lewis recalls, “I think from the very beginning, people were excited about the movie. But they were wondering, ‘Can you really pull all that off? Can you have a large-scale international-spy and conspiracy movie that’s also a racing movie? We bit off a huge story, and the fantastic thing is that everyone at Pixar poured their heart and soul into making it. And I think the result is one of the most beautiful films that’s ever been made.”

## **DISNEY•PIXAR’S “CARS 2” GOES GLOBAL**

### **The Gang from Radiator Springs Journeys to Japan, Italy, France and the U.K.**

When “Cars” drove into theaters in 2006, moviegoers fell in love with Radiator Springs — its charm, simplicity and small-town magic that seemed to capture all who encountered it. It is, after all, the cutest little town in Carburetor County. That’s according to the town’s chief tow truck — and Mater knows these kinds of things.

But when it came time to revisit the gang from Radiator Springs, filmmakers wondered how this charismatic bunch would do outside the security of home. But where?

Why, the whole world, of course. “Wherever you can go in our world,” says director John Lasseter, “we can go in the world of ‘Cars.’”

And that’s pretty cool, says Lasseter. “If you look at all three ‘Toy Story’ movies, they’re so different in theme from one another, but they all take place in Andy’s room and around that world of the toys. What’s so different about this movie is that the world of ‘Cars 2’ truly is as big as the world we live in.”

Filmmakers were so intrigued by the international racing scene, they decided to introduce their favorite racecar to this new world. “Lightning McQueen is invited to compete in the World Grand Prix to race against the fastest cars in the world in three fantastic locations: Japan, Italy and the U.K. Of course, Mater, who has never left Radiator Springs, is completely out of place in these distinctive cultures, which leads to hilarious comedic moments.”

## **HITTING THE ROAD**

A global adventure like “Cars 2” comes with its share of challenges. According to producer Denise Ream, as a sequel, the film had a bit of a head start, because many of the core characters and the world they live in were established in “Cars.” “Coming into ‘Cars 2,’” says Ream, “it was really helpful knowing that there was an established look for the film. However, we expanded the world to feature all of these international places, so the aesthetics may have been established, but there was an enormous scope added. That’s been the biggest challenge, incorporating all of these dynamic locations — nearly double the number of locations than any other Pixar film has had.”

“You have to reinvent worlds,” adds co-director Brad Lewis. “You have to ‘car-ify’ every background building, prop and character to bring them into the ‘Cars’ world. And it’s all part of an episodic film with comedy and emotion. I remember when we were giving the initial pitches to the team that would be responsible for a lot of the design and scope of the movie. They would get this look on their faces like ‘You have got to be kidding me!’”

“‘Cars 2’ also has more crowd shots, more special effect, more characters,” says Ream. “It’s huge. We were fortunate to have a seasoned production designer in Harley Jessup supervising a very talented art department whose design work on this film exceeded our expectations.”

The artists and storytellers at Pixar were up to the task. The first step was research, and this team is passionate about research — especially when it means traveling to exotic international locales and soaking up as much of the local culture as possible. They explored cities in Europe and Japan to cement plot details and ensure authenticity in the look and feel of the worldwide settings.

## LONDON

Several members of the “Cars 2” production team went on a whirlwind tour to Europe in May 2009, visiting as many cities as possible, including a two-day visit to London.

Filmmakers took note of the color palette in each country, says Jessup. “We’re actually using the gray skies and stonework of London as a counterpoint to the brilliant colors of the cars and the red double-decker buses and phone booths. There are a lot of red and blue accents in London.”

The visit included stops at Scotland Yard, the House of Parliament, Big Ben, Westminster Abbey and London Eye, but Jay Shuster, character art director, spent much of his time on street corners. “There was a point at which I was standing on a curbside in London during the morning commute, recording every car that I saw, including trucks and buses — just trying to get the flavor of that environment.”

Shuster’s observations allowed the team to populate the global locations with precisely the types of vehicles one would find there. “Native species,” as he calls them.

Artists had fun car-ifying some of the monumental features in each of the cities the film explores. Says Jessup, “We used car models and motifs from the late 1800s and early 1900s and used their features and details to decorate the oldest monuments and icons in each city.”

For example, in the London of “Cars 2,” the dome of St. Paul’s Cathedral is shaped like a car’s differential gear casing. One of the team’s favorite transformations is Big Ben — aptly called Big Bentley in “Cars 2.” “That’s probably the best example of a monument fitting perfectly into our world,” says Jessup, who was able to take a rare tour of the inside of Big Ben. “Big Bentley plays a pivotal part in the story. In order to make it fit into the ‘Cars’ world, we scaled it up about 250 percent — even the clockworks, which would actually fit in a conference room, were scaled up by at least 50 times their normal size.” The car-ified landmark also sports Bentley grilles and hood ornaments.

According to Lewis, there was another London locale that was on the must-have list. “We knew we were going to feature Buckingham Palace,” says the co-director. “We always thought, that would be a beautiful place to stage a straightaway in the race, and if you could have the race finish near the entrance to Buckingham Palace, it couldn’t get

any more majestic than that. John and I found the thought of Mater trying to make the Beefeater guards laugh so funny that we had to do our own version for the film.”

## PARIS

Lasseter’s imagination long ago placed Mater in Paris. “How would Mater maneuver through the giant roundabouts around the Arc de Triomphe?” he asks. “No signals and no lane lines.”

The film features a montage of Paris that includes a shot of the famous monument, with Mater trying to merge into traffic. As in London, the production team car-ified the Arc de Triomphe by designing the top to be in the shape of an engine block and using headlights in the front features. The montage also includes a kissing car couple on a romantic bridge reminiscent of the Pont des Arts — a location frequented by Lasseter and his wife Nancy whenever they visit the City of Love. Lasseter even ensured that the “girl car” was designed in his wife’s favorite color, lavender.

And, of course, the Pont des Arts in “Cars 2” was car-ified, along with the city’s other iconic monuments — constructed with automobile leaf springs, a type of spring used in car suspensions. The top of the Eiffel Tower in “Cars 2” is in the shape of a 1930s European spark plug, and its base contains the features of a French wire wheel. Paris’ iconic Notre Dame Cathedral in the film is adorned with 24 “car-goyle” statues and flying buttresses in the shape of exhaust pipes.

During production, the “Cars 2” team was also able to explore the car showrooms on the Avenue des Champs-Élysées and visit the Grand Palais Museum and the Louvre. They saw the Bastille Opera and the Musée d’Orsay and were excited to incorporate Les Halles into the film. While the old food market was torn down in the ’70s, it was resurrected for “Cars 2,” transformed into a marketplace of spare auto parts. “It ended up being this really evocative space,” says Jessup, “a vast, cast-iron structure, big enough for the cars to chase through, and there’s this whole gypsy marketplace happening inside that is texturally really remarkable.

“It was really fun for me to get to work in Paris again,” continues Jessup. “We studied it so much for ‘Ratatouille,’ so it was a treat to be back there. Paris is really beautiful.”

## ITALY

To develop the fictional seaside city of Porto Corsa, Italy, the “Cars 2” production team visited locations on the coast of both Italy and France—taking scenic drives from Portofino, Italy, to Nice, France, and checking out the racing action in Monaco.

“When we decided that we were going to create a fictional Italian town,” says Lewis, “we wanted it to be our love letter to Italian racing. Racing in Italy is such a passion. We wanted to capture the heart and soul of it, from the beautiful coastline to the crazy crown jewel of racing — the Formula 1 race in Monaco — and, of course, Monte Carlo, which has the great casino.”

Portofino provided a lot of inspiration for Porto Corsa. “The Italian Riviera is all terracotta roofs, brightly painted buildings and beautiful cobblestone with Mediterranean vegetation and beautiful turquoise water,” says Jessup. The team sought a very upscale

look and feel for their town of Porto Corsa and so incorporated French-Riviera-style architecture into the Portofino-type setting.

Appropriately car-ified with features of classic Italian cars, the Porto Corsa Marina is shaped like an automobile wheel, the casino is built on a rocky outcropping shaped like a 1948 Fiat 500 Topolino, and the craps table in the casino features fuzzy dice — like something one might find dangling from a rearview mirror.

“The car-ification of these exotic locales is like a character unto itself,” says Lasseter. “It adds a level of humor and entertainment to the movie that the settings of a Pixar film have never done before.”

## TOKYO

The overseas adventure in “Cars 2” kicks off in Japan, and filmmakers were excited to showcase the vibrant color that illuminates Tokyo at night. “The Ginza signs and super-rich colors there were extraordinary,” says Jessup.

Having visited Japan many times, both Lasseter and Lewis were excited about bringing the cars to Tokyo. “[We thought] if the racers went to Tokyo, they would be exposed to a very different culture,” says Lewis. “Lightning McQueen and Mater would be thrown into these great dramatic situations in which Lightning might be comfortable with the lights and the international attention, but it would be brand new to Mater. He might stick out a little.”

Adds Lasseter, “Anybody who’s been to Japan and has walked into a Japanese bathroom knows that the toilets tend to do a lot more than what Americans are used to. We kept thinking, ‘How would Mater react?’ and ‘What would a bathroom be like for a car?’ Let’s just say we had a little fun with that.”

A small production team took a trip to Tokyo in October 2009 that ultimately inspired the setting for one of the early scenes. Among the researchers was Sharon Calahan, director of photography for lighting. “Tokyo had changed a bit since the last time I’d been there,” says Calahan, “but it was really nice to get into some areas of town that I hadn’t seen before — places off the beaten path. It provided an intriguing contrast with the bigger, brasher, bolder neon section. We were able to explore freely to really get inspired. The [World Grand Prix] opening party sequence was set in a museum, and the National Art Center in Tokyo was just below our hotel. We hadn’t planned on using it for inspiration, but we saw it and thought, ‘Wow, look at this beautiful building.’”

“It lent itself to fairly quick car-ification,” says Lewis. “It was beautiful and modern, and it felt like the right place for us to have this kickoff party for the World Grand Prix.”

While in Tokyo, the production team was able to actually follow the film’s street-race course. Inspired by the Formula 1 nighttime race that takes place on the streets of Singapore, Lasseter and Lewis watched race footage for reference. “During the race, you see this brilliant halogen white light throughout the tracks,” says Lewis. “It’s really gorgeous. John and I thought if we could get the Tokyo neon and make it a night race with that brilliant halogen white light, it would be a great kickoff for the movie. It’s such a juxtaposition to Radiator Springs, the ultimate in Americana — to have this high-tech,



neon bright-light center is the perfect cultural contrast.”

“This movie is vastly different than ‘Cars’ in nearly every way,” says Lasseter, “yet it’s still a part of the world of ‘Cars.’ That’s what made it so much fun. The settings all around the world, the glitz, the glamour, the cool hipness of the European settings and Japan, the whole spy genre, the form of racing that they do, the type of race cars that are there. Everything about it was cool, and it was so much fun to do.”

### **PIXAR’S RESIDENT CAR EXPERTS ENSURE AUTHENTICITY** **The “Cars 2” Team Works Hard to Get It Right**

The folks at Pixar take their love of cars seriously and have even appointed a “Cars” franchise guardian to make sure they get all the details right. Jay Ward, who managed the character modeling and articulation team on the original “Cars,” is now the primary resource at Pixar for all things “Cars” (including all “Cars” questions related to the building of “Cars Land” at Disney’s California Adventure Theme Park, plus the making of the die-cast toys). Like Lasseter, Ward’s appreciation for cars came from his dad, who worked as a dealership mechanic and later as a wholesaler and vintage-car collector. As the studio’s resident car expert, he also manages the annual “Motorama” at Pixar, a summer event dating back to 2001, where employees and a few select car companies get to show off their proudest possessions.

Jay Shuster, who worked in the art department on the first “Cars” and served as the character art director on “Cars 2,” is another self-professed “gearhead.” He grew up in Detroit, where his dad was a car designer for 43 years at General Motors.

Shuster’s role was to art-direct the design of the characters in the film. “My starting point in the design process was to sit with John and have him talk about what the characters are required to do and their personality types. Many of the characters in the film are in-house designs. We start by doing deep research into the type of cars we’re creating. We collect as many pieces of reference as possible and try to make a hybrid, which we then mutate into a Pixar original.”

He adds, “For each character, after we’ve gone through and nailed the design, we develop a three-view orthographic drawing that describes all the surfaces. After John approves it, we jump to modeling as quickly as we can. We critique the sketch model and make sure the proportions and wheel base and the eye-to-mouth read works. From there, the modeling team starts creating the actual geometry and compound surfacing in the three-dimensional computer space.”

Altogether, the “Cars 2” art and character teams oversaw the creation of 145 unique car characters and an additional 781 variants. Creating 926 characters for a single film is clearly a Pixar record.

Ward explains, “One of the jobs that we were tasked with early on in the film was doing the research to make sure we got the real cars that were authentic to each country for background and supporting characters. When you go to Japan, you don’t see an American Toyota Camry because they don’t drive them over there. They drive the

Toyota Majestic. These are the kinds of details we really wanted to pay attention to so that the cars could help tell the story of where we are.

“We had a great time designing the Formula-style racing cars that are so loved by fans around the world,” continues Ward. “Since we created our own in-house racing leagues for the film, our cars are called Formula Racers. It was huge getting this kind of car in our film, paying homage to F1, the most popular motor sport in the world. Francesco Bernoulli was one of our favorites, with his open-wheel design. With John Turturro giving the character just the right amount of Italian bravado, he represents the way Lightning McQueen used to be in the first film. He’s a guy who still thinks life is about the destination, not about the journey. Bernoulli is focused on beating everybody and looking the best he can.”

According to Shuster, achieving that look for Francesco was a challenge for the team. “Francesco was the hardest design to complete because of his exposed suspension,” he says. “The kind of engineering we had to do for him was intense, but I love Francesco.”

“Formula cars have long snouts,” continues Shuster, “so we had to really inflate his form to get the real estate we needed. The kind of physical expression we were able to get from Francesco’s movement took a lot of work but really looked great in the end. He was able to achieve these really extreme poses.”

According to Ward, the racing storyline called for very specific research, but the team didn’t complain. “It’s one thing to watch racing,” says Ward, “but it’s another thing to actually be in the car and participate and feel the G-force, the turns, the raw acceleration of being in a race car.”

As a result, several animators took part in driving schools, but that was just the beginning. “We like to attend the races to look at the crowds, the fans, to hear the sounds of being in a race that you can’t get by watching a video clip,” says Ward, who also joined several members of the production team in real racing pits. “The unique events that are happening that you wouldn’t otherwise see, we like to look at those moments. For this film, we got to go to the F1 race in Monaco — the Monaco Grand Prix. There are people everywhere. You can hear the sounds of the cars echoing off the walls like wailing banshees. It’s phenomenal.”

Another favorite with the Pixar car enthusiasts and experts were the spy cars.

“Finn McMissile is the coolest car in the film because he does a ton of things,” explains Ward. “He transforms into a hydrofoil and a submarine and has all kinds of cool gadgets. He also has steel magnets on his wheels that allow him to climb up the side of a steel wall. Finn was an in-house design that we made sure had that great sixties European look to him. We did all kinds of research and then turned it over to Jay Shuster and the character design team. We went back and forth to make sure it all seemed authentic.”

Shuster’s duties included figuring out where to place the spy gear on Finn and Holley Shiftwell. “We didn’t want to design Finn as a spy,” he explains. “We wanted him to be a

really elegantly designed English sports car from the sixties. We did this really deep search into that kind of car from that era. We took everything from all the cars we love and baked it into Finn.”

Like Finn McMissile, Holley Shiftwell owes her good looks to the team at Pixar who created her design in-house. “Holley developed really quickly,” says Shuster. “I came in on a Sunday afternoon and was doodling and sketching based on what John said he’d like Holley to look like. She’s new-school. I referenced the modern supercar from all the makes of the world. There’s a whole new breed of supercar that all these little private manufacturers are putting out in limited runs. I drew this sketch, and the next day John saw it and said, ‘Yeah, that’s it.’”

Of course, Holley, too, comes well equipped with state-of-the-art mechanisms, including headlight cameras, a concealed gun and electroshock device and a telescoping utility arm. “She can fly, actually,” says Shuster. “She’s got wings that protrude from her rocker panels, and her rear deck lid becomes a horizontal stabilizer of a rear wing that has a jet intake. She’s got afterburners that appear in her exhaust.”

Shuster says the job is every bit as challenging as it is rewarding. “Every car is its own engineering undertaking and involves some degree of problem-solving. It is such a challenge and a joy, because it feeds from my growing up in the car culture. And understanding every aspect of the design and the engineering, I never thought I’d be able to really use that knowledge I learned in Detroit of actually applying engineering techniques to characters like this.”

### **PIXAR RAMPS IT UP FOR ITS MOST CHALLENGING FEATURE TO DATE** **“Cars 2” Calls for Technical Feats**

The world of computer animation has advanced considerably in the five short years since “Cars” debuted in 2006. For “Cars 2,” supervising technical director Apurva Shah and the amazing technical minds at Pixar Animation Studios redesigned the animation rigs for the cars themselves and utilized a wide range of new tools and programs. Even with a render farm (the bank of computer cores used to render the film) almost three times bigger than the one used on “Toy Story 3,” managing the time and resources was still a challenge with the average frame still taking just over 11 hours to complete.

“In terms of scope, ‘Cars 2’ is the most complicated film that Pixar has ever made,” Shah says. “This film is a journey around the world, and all the places that we take the audience are invented out of thin air. Every country has a different set of background characters with a cast of hundreds of cars. Just making sure we had a pipeline that could support that kind of volume and maintain the highest quality for the output was one of our biggest challenges.

“As for the cars themselves,” Shah adds, “the idea was to have almost an assembly line approach to the process of rigging each car. We start with a standardized model and then dial in the attributes for every single character. Each car is polished for its suspension and mechanical attributes. The older cars have a looser suspension, and you get the feeling that they’ve been on the road for a while. One of the big advances on this film is the actual driving system for the cars — how they move, where they go.

We wanted a high degree of control over those aspects, and that adds another level of complication.”

For the London race course, Pixar had to create nearly 20 miles of landscape and environment. According to Shah, “We literally started with the actual map and layout of London. Even though our world is very caricatured, we wanted it to be as true as possible. On this film, we built our vegetation and buildings in a modular way so that we could put the pieces together that could cover very large areas. We also took a new approach to the way we create water so that we could have more control over how the boats would move and respond to the action.”

For the director of photography—camera, Jeremy Lasky, who was responsible for the staging and motion of the film, the challenge was to capture the enormity of the world and make the audience feel that the world these cars live in goes on beyond the frame. “Every film we do at Pixar is an evolution,” he says. “We’ve slowly been pushing the camera’s capabilities to adapt to the subject matter. For ‘Cars 2,’ we’re taking what we learned from the first film in terms of how to shoot cars and make them feel like characters and applying all those filmmaking principles that have been evolving. The camera now feels more grounded and more real than the first ‘Cars.’ And we’ve expanded our language in terms of shooting races or spy chases to make them more exciting. This movie has to feel like the first film — but better. We have to keep raising the bar.

“One of the things that we found on the first ‘Cars’ was that there are very specific angles and lenses that work with these characters,” continues Lasky. “Using what we learned on the last film as a starting point, we challenged ourselves to stage things in interesting ways that kept the cars moving. Cars are much more interesting when they’re driving. We move the camera a lot in this film, and everything is pushed to see how dynamic and exciting it can be. We’ve taken these characters that everyone loves and put them in crazy, intense situations on beautiful sets, and we’re pushing this super cool, super fun story on every level.”

From a cinematic perspective, Lasky is particularly proud of the film’s second big race scene that takes place along the Italian Riviera in the idealized town of Porto Corsa. Lasky explains, “This scene is 12 minutes long and is comprised of 250 shots, which is a huge scene for us to tackle. It manages to weave several key storylines together all at the same time. There’s Lightning’s racing story, there’s a disguised Mater infiltrating a casino where the villain and his henchmen are coming together for a secret meeting to discuss their devious plot, and of course Finn and Holley are trying to stop them. It was a huge challenge to work this all out structurally and cinematically so that the action could unfold, and we could go back and forth from all these different pieces and make them flow seamlessly. It feels exciting, and the tension mounts as you realize what’s happening.”

For the first “Cars” film, Lasky and his team consulted with Artie Kempner, Fox Sports’ leading expert on capturing the excitement of live racing, to get an understanding of his methodology for placing cameras in his broadcasts. In the virtual world of computer animation, the camera can be placed anywhere without concerns about injuring camera operators or breaking equipment, so the possibilities are unlimited and more interesting.

Lasky adds, “We wanted the cinematography on ‘Cars 2’ to have the feel of an actual street race or an F1, but at the same time, we also wanted it to feel like something you’re not going to get by watching these races on TV. We wanted it to feel as if the audience was really racing with the cars.”

At Pixar, the director-of-photography duties are split up into two distinct areas — camera and lighting. Lasky’s counterpart in the area of lighting, Sharon Calahan, has collaborated with John Lasseter on three previous features.

“This movie has lots of incredible international locations,” says Calahan. “It takes place in Europe and Asia, and we really wanted it to have sensibilities from those areas and not have it feel like we were still in Radiator Springs. We wanted Mater to feel out of his element. These worlds don’t look anything like Radiator Springs — they’re glossy, they have cool colors, they’re really hip. We wanted Mater to stand out like a sore thumb in these environments, and lighting helped us achieve that.

“Our approach to lighting is constantly evolving and changing,” she continues. “The scope of this film testifies to that in all departments, not just lighting. We’re always figuring out ways to do more. Everything on this film was more than we had ever done before. We used more master light setups, more lights and more reflective surfaces than had ever been done.”

For the scenes in Paris, Calahan paid homage to “Ratatouille,” using a similar soft warm broken lighting approach. To add authenticity, Julien Schreyer, the master lighting artist who worked on those “Cars 2” scenes, is actually from Paris and had worked on “Ratatouille” as well. “I told him that he wasn’t done with them until he started to feel homesick.”

Similarly, several British members of the lighting team worked on the London scenes, which were overcast but not dreary, according to Calahan. “The Brits on my team said, ‘Oh, sure, you had to make it overcast.’ I was, like, ‘Well, yeah. What would you expect?’”

Among the most challenging sequences for Calahan and her team were the night scenes. The film’s action-filled spy opening set in the middle of the ocean with all sorts of practical lights reflecting on the water, and the scenes in Tokyo with all the glowing neon signage, required optimizing and combining light rigs in order to achieve the desired effect.

Adds Calahan, “The scope of this film testifies to that in all departments, not just lighting. There were more crowd shots than we’ve ever done before. The thing I like best about ‘Cars 2’ is that we have so much visual variety to it. The spy train looks different than the spy plane; we’ve got a lot of interiors and exteriors; we’ve got night, day and changing weather. It is so visually rich and colorful, and yet there are scenes that also use a quieter, more limited palette.

“John is such an amazing filmmaker,” she adds. “He always has a pretty clear vision in his head of what he wants to see. He knows how he wants things to read, what his story points are, and what’s important to him and what isn’t. So there’s that crystal

clarity that really helps the whole production process and can really inspire people to go beyond what they thought of doing otherwise.”

## **CAST OF KEY “CAR-ACTERS” AND COMPETITORS** **Who’s Who in “Cars 2”**

### **THE GANG FROM RADIATOR SPRINGS**

**Lightning McQueen (aka Lightning)** (voice of Owen Wilson)

Number 95 Lightning McQueen is still a hotshot racecar, but his rookie days are past him. Now a permanent resident of Radiator Springs, Lightning has become a bona fide worldwide celebrity as winner of four Piston Cups.

After his latest win, Lightning returns home to enjoy life in the slow lane for a while with sweetheart Sally, best friend Mater and the rest of his Radiator Springs family. His off-season is unexpectedly cut short when Mater inadvertently prompts Lightning to enter the World Grand Prix, a high-profile, three-part exhibition race that will take him around the globe.

With a fresh custom paint job and real, working headlights, Lightning sets off to Japan, Italy and England with Mater in tow for the adventure of a lifetime. But competing against the fastest cars in the world tests more than his racing skills when Lightning realizes his wide-eyed best friend may not be the pit chief or ambassador he needs to navigate the unfamiliar international terrain.

**Mater** (voice of Larry the Cable Guy)

In the now-popular tourist destination of Radiator Springs, the rusty old tow truck Mater has a number of roles, including proprietor of Tow Mater Towing and Salvage, grand storyteller and the heart and soul of the town. But Mater’s favorite title is best friend to Lightning McQueen. Mater values each and every dent he’s earned on his escapades with Lightning over the years and anxiously awaits further fun with his friend when Lightning returns with his latest Piston Cup.

Cheerful, honest and loyal to a fault, Mater rushes to his best friend’s defense, which ultimately lands the off-duty Lightning in an international racing exhibition: the World Grand Prix. When Lightning invites Mater to come along as a member of his pit crew, Mater leaves Carburetor County for the first time ever.

Not long after their arrival in Tokyo, Mater learns that the world outside of Radiator Springs is decidedly different, and its newfangled ways may take some getting used to. But when he’s mistaken for an American secret agent, he falls into an intriguing adventure of his own. Caught between supporting his best friend on a globe-trotting racing competition and his new role in international espionage, Mater ends up in an explosive chase through the streets of Tokyo and Europe alongside a team of British spies and international bad guys.

**Sally** (voice of Bonnie Hunt)

Sally, a baby blue Porsche 911 Carrera, is the proprietor of Radiator Springs’ Cozy Cone and Wheel Wagon Motels and the apple of Lightning McQueen’s eye. Longing

for Lightning's return from his latest Piston Cup race season, Sally is looking forward to a long drive with "Stickers," as she affectionately calls Lightning.

When Lightning commits to racing in the World Grand Prix the same night as his return, Sally remains steadfastly supportive of her star racecar. She even convinces Lightning to take his best friend Mater along for the ride of a lifetime. Though Sally stays behind in Radiator Springs, even she lights up for the open-wheeled racing cars from Europe — but only Lightning truly makes her motor race.

**Luigi** (voice of Tony Shalhoub)

Radiator Springs resident Luigi is a big-hearted, gregarious and excitable Italian Fiat 500. A tire virtuoso and owner of Luigi's Casa Della Tires, he and his sidekick Guido join Lightning and Mater as members of Team Lightning McQueen for the World Grand Prix. Luigi is also an aficionado and fanatic for all things Italian and is particularly enchanted with Ferrari race cars. When the competition takes the team to his hometown of Porto Corsa, Italy, Luigi is over the moon to introduce the Radiator Springs crew to his charming village and the wonderful ways of Italy. His family welcomes the gang from Radiator Springs in a big, passionate Italian way: amore!

**Guido** (voice of Guido Quaroni)

Guido, the little Italian forklift, is the backbone of Casa Della Tires. He's Luigi's assistant and best friend, and together they are the biggest Ferrari racing fans in Carburetor County. A car of few English words other than "pit stop," Guido is a force to be reckoned with when he's changing tires in the pits during a race. Joining Team Lightning McQueen for the World Grand Prix, Guido will get to show off his turbocharged, pedal-to-the-metal pit stops on the global stage ... and maybe, just maybe, he'll see some Ferraris!

**Fillmore** (voice of Lloyd Sherr)

Radiator Springs' resident hippie, Fillmore, is an easy-going, peace-loving 1960s Volkswagen van. And as his friend and neighbor Sarge likes to say, "Once a hippie, always a hippie." At his popular shop, Fillmore's Organic Fuel, Fillmore brews his own fuel, which he sells with Bohemian accessories like tie-dyed mud flaps. But when he learns that the World Grand Prix will be run exclusively on the alternative fuel Allinol, Fillmore closes up shop and signs on as the fuel expert for Team Lightning McQueen.

Also featured from Radiator Springs are Sarge (voice of Paul Dooley), Mack (voice of John Ratzenberger), Ramone (voice of Cheech Marin), Flo (voice of Jenifer Lewis), Sheriff (voice of Michael Wallis) and Lizzie (voice of Katherine Helmond).

## TOP SECRET AGENTS

**Finn McMissile** (voice of Michael Caine)

Finn McMissile is a master British spy. Though charming and eloquent, it's his stealth maneuvering, intelligence and years in the field that enable him to thwart unexpected attacks from bad guys, making quick daredevil escapes. Finn's design is sleek and timeless, but he's also prepared for any tricky situation with an arsenal of ultra-cool

gadgets and weaponry, including front and rear grappling hooks, a missile launcher, deployable magnetic explosives and a holographic disguise emitter. As a seasoned professional in the game of international espionage, Finn believes there is a conspiracy brewing during the World Grand Prix. His clandestine work surrounding the global exhibition race puts him on a collision course with Mater, whom he mistakes for an undercover American agent with a genius disguise.

**Holley Shiftwell** (voice of Emily Mortimer)

Holley Shiftwell is a beautiful young British desk agent turned rookie field spy who's stationed in Tokyo. Well-educated and sharp, she knows every trick in the book — or rather, she relies on every trick in the spy manual. She's armed with the latest state-of-the-art spy equipment imaginable, from hidden cameras and concealed weapons to a telescoping utility arm and a holographic pop-up display. Holley is a highly motivated agent but is fresh out of the academy, so her experience is based on lessons learned in school rather than real-life situations. When seasoned international spy Finn McMissile requires Holley's technical expertise for his latest top-secret field operation, she finds herself pursuing a rendezvous with the most unlikely candidate — Mater, an innocent caught up in the intrigue, who is mesmerized by the beauty of his newest friend.

**Siddeley** (voice of Jason Isaacs)

Siddeley is a state-of-the-art British twin-engine spy jet. At 176 feet from nose to tail and an impressive 157-foot wingspan, the supersleek silver-bodied Siddeley streaks through international skies at record-breaking Mach 1 speeds. Outfitted with all the latest in high-tech spy equipment, including cloaking technology, defensive weaponry and afterburners, Siddeley is Finn's steadfast partner in fighting crime around the globe.

The "Cars 2" roster of secret agents also includes Rod "Torque" Redline (voice of Bruce Campbell).

## THE RACE IS ON

**Miles Axlerod** (voice of Eddie Izzard)

Sir Miles Axlerod is a former oil baron who has sold off his fortune, converted himself into an electric vehicle and has devoted his life to finding the renewable, clean-burning energy source of the future — ultimately discovering what he believes is the fuel everyone should be using. Miles is also the car behind the World Grand Prix, a three-country race he created that attracts the world's top athletes — but it's really an excuse to show off his new wonder fuel, Allinol.

**Francesco Bernoulli, #1** (voice of John Turturro)

Francesco Bernoulli grew up in the shadow of the famous Monza race course in Italy where he and his friends would sneak onto the track and race the famous Pista di Alta Velocita bank turn. He was an instant winner on the amateur circuit and soon became an international Formula Racer champion. The ladies love Francesco's open wheels, youngsters look up to his winning spirit, and fellow racers envy his speed. But Francesco's biggest fan is Francesco himself, as evidenced by his racing



number. As the most famous race car in Europe, #1 Francesco is a favorite to win the World Grand Prix, which also makes him Lightning McQueen's chief rival.

**Lewis Hamilton, #2** (voice of Lewis Hamilton)

Lewis Hamilton, the famously sleek and seriously fast #2 Grand Touring Sports champion, has been a determined and winning racer for nearly his entire young life. Like all youngster cars, Lewis spent his childhood going to school, taking karate lessons and winning the British Karting Championship by the age of 10. Today, the celebrated native Brit continues to bring an exceptional work ethic and soft-spoken confidence to the race course, where his extraordinary achievements speak for themselves via a spotless track record on the junior and professional circuits. With his striking metallic black-and-yellow paint scheme, Lewis will represent Great Britain at the World Grand Prix. His car also carries the flag of Grenada, home to his family who emigrated to Britain in the 1950s. His unrivaled technical skills, natural speed ability and cool, karate-inspired attitude make him a powerful contender too.

**Carla Veloso, #8**

World Grand Prix contender Carla Veloso hails from Rio de Janeiro, Brazil. The sweet but powerful Latin diva can dance the night away at "Car-nival" but spends most of her time on the racetrack. After setting a new track record at the local Interlagos circuit, she was drafted to join the 24-hour endurance-racing team in Europe, where she posted a consistent series of podium finishes. In the World Grand Prix, the proud Brazilian Le Motor Prototype racer is the only female in the field, and Carla is ready to prove to the world that #8 is there to win for her home country.

**Jeff Gorvette, #24** (voice of Jeff Gordon)

Jeff Gorvette is one of the greatest American racecars alive today. Donning the stars and stripes of his country's flag, the #24 Corvette C6.R has proven his ability to succeed on the big ovals and the road courses of the Grand Touring Sports circuits. Having moved from his hometown of Vallejo, California, to Indiana to be closer to the racing world, Gorvette's ability to accelerate at such a young age has turned hoods wherever he competes. His championships and number of victories are unmatched, making him a respected competitor — and legitimate threat — at the World Grand Prix.

The other Grand Prix racers include:

- Max Schnell, #4, Germany. The carbon-fiber convert has won more races at Motorheimring than any other World Torque Champion League car in history.
- Miguel Camino, #5, Spain. A veteran of the Running of the Bulldozers, he's a fierce competitor on the Grand Touring Sports racing circuit too.
- Raoul ÇaRoule, #6, France. "World's Greatest Rally Car" — the first car to ever win nine consecutive rallies — will dominate on the dirt sections.
- Shu Todoroki, #7, Japan. The Le Motor Prototype and champion of the Suzuka Circuit sports a fiery red Ka-Riu dragon that some say might intimidate the competition.

- Nigel Gearsley, #9, England. The Aston Martin DB9R racer who's won nearly every start in the Grand Touring Sports circuit, including a string of podiums at Nurburgring and Le Mans.
- Rip Clutchgoneski, #10, Republic of New Rearendia. The Cinderella story of the competition just might put his country on the map.

Also in the racing world:

**Darrell Cartrip** (voice of Darrell Waltrip)

Darrell Cartrip is a legendary multi-Piston Cup champion turned beloved racing announcer. The Kentucky-born #17 Chevrolet Monte Carlo is known for his wild color commentary, delighting Piston Cup fans with his humor, charisma and signature catchphrases — “Boogity, boogity, boogity! Let's go racin', boys!” He's spent years on the track, in the pits and in the grease, and he'll tell you all about it. This American Southern gentleman knows what it takes to win and plans to bring that fervent expertise to calling the World Grand Prix.

**David Hobbscap** (voice of David Hobbs)

As a handsome forest green 1963 Jaguar Lightweight E-Type, David Hobbscap, originally from Royal Leamington Spa, England, is a worldwide racing luminary. His 30-year career in professional racing spans the globe and all types of motorsports. Now David shares that priceless knowledge as an announcer, where he's also well known for providing comic relief during race broadcasts. A former champion with 20 starts at 24 Hours of Le Mans, his storytelling comes from personal experience. Anything but your ordinary television sportscaster, David can't wait to enlighten and entertain the World Grand Prix audiences.

**Brent Mustangburger** (voice of Brent Musburger)

Brent Mustangburger is an American sports-broadcasting icon. With the self-proclaimed “best stall in the garage,” the excitable 1964½ Ford Mustang is widely considered one of the most recognizable voices in the history of automobile sports television and associated with some of the most memorable moments in modern sports. At the World Grand Prix, Brent will be calling the turn-by-turn action with informed analysis and unparalleled zeal.

**John Lassetire** (voice of John Lasseter)

Everyone knows that high-profile races are fueled by the cars behind the racecars. Joining the ranks of the World Grand Prix is John Lassetire, who's the pit crew chief behind #24 Jeff Gorvette, a U.S. champion and a contender in the global competition.

## THE BAD GUYS

**Professor Z** (voice of Thomas Kretschmann)

Professor Z, aka “The Professor,” is an internationally-wanted weapons designer in a small, sophisticated German package. He is a brilliant but mad monocle-wearing scientist who is plotting to sabotage the World Grand Prix. Though his true motive is unclear, Professor Z is willing to do whatever it takes to eliminate all obstacles and keep the “project” on schedule.

**Grem** (voice of Joe Mantegna)

Grem is a dented, rusty orange AMC Gremlin. After years of being dismissed for his design, even being called a “lemon,” Grem has a big chip on his fender that has led him to the underworld of international espionage. As a henchman for villainous boss Professor Z, Grem and his partner in crime, Acer, are trying to sabotage the World Grand Prix and the famous race cars competing in it. When Grem and Acer mistake Mater for an American agent with important, top-secret information, the ruthless lemons set out on a round-the-globe chase to stop Mater from foiling their evil scheme.

**Acer** (voice of Peter Jacobson)

Acer has always felt like an outcast in the car world. The beat-up green AMC Pacer joined forces with fellow lemon cars as henchmen for the devious Professor Z, whose clandestine mission is to wreak havoc at the highly visible World Grand Prix. Acer must hunt down the American and British secret agents who’ve stolen crucial information about Professor Z’s underhanded plot — his primary target just happens to be Mater, who’s been mistaken for a spy. Acer tries very hard to be a tough guy, but he’s overeager compared to his no-nonsense accomplice Grem.

## **MORE GLOBAL CAR-ACTERS**

**Uncle Topolino** (voice of Franco Nero)

In the small village of Carsoli, near Porto Corsa, Italy, Luigi’s favorite uncle, Uncle Topolino, resides with his beloved wife, Mama Topolino. Uncle Topolino is the owner of the village’s tire shop, where he taught Luigi and Guido everything they know, though Uncle Topolino is full of sage advice about more than just tires.

**Mama Topolino** (voice of Vanessa Redgrave)

To all who know her, Luigi’s aunt, Mama Topolino, is a masterful cook with the best fuel in the village of Carsoli, near Porto Corsa, Italy. Though she has a loving but fiery relationship with her husband, Uncle Topolino, she shows her love and generosity for both family and friends by feeding everyone her renowned “delizioso” fuel.

**Tomber** (voice of Michel Michelis)

Tomber is a dubious little French car with an unusual, and very unstable, three-wheel design that befits the meaning of his name, “to fall.” By trade, he deals car parts from a stall in a Parisian market — though his questionable merchandise sources have led to his reluctant acquaintance with British secret agent Finn McMissile.

**The Queen** (voice of Vanessa Redgrave)

With the final stage of the World Grand Prix racing through the historic streets of London, England, the Queen is quietly elated that she was invited to preside over the finish line by Sir Miles Axlerod. Painted in shades of the most royal blues and never without her bejeweled crown, the Queen is the definition of decorum and regality, but that doesn’t mean she doesn’t enjoy a bit of first-rate competition!

**Crabby** (voice of Sig Hansen)

Crabby is a Seattle-based crab boat, made gruff by years spent crabbing in the turbulent Bering Sea. With Norwegian fuel powering his engine, the white hulled, dark blue-trimmed vessel is officially registered as the Northwestern, though his colleagues and competitors just call him Crabby. His 103 feet from bow to stern are usually packed to the hilt with crab pots, until a mysterious blue car charts him for transport to extremely remote coordinates in the middle of the Pacific Ocean – without explanation – but that’s no bother to Crabby as long as he gets paid.

The “Cars 2” international cars cast also includes Okuni, Kingpin Nobunaga, Pinion Tanaka, Zen Master, Topper Deckington III, Chauncy Fares, Sgt. Highgear, Prince Wheeliam and hundreds more.

**UP TO SPEED: ANIMATING AND VOICING THE CHARACTERS**  
**Top Talent Steers “Cars 2”**

Making the car characters in “Cars 2” come alive requires a masterful blend of great vocal performances and top animation talents. Owen Wilson and Larry the Cable Guy reprised their starring vocal roles as Lightning McQueen and Mater, and Michael Caine and Emily Mortimer make their Pixar vocal debut as British spy cars Finn McMissile and Holley Shiftwell, while John Turturro sounds off as Francesco Bernoulli.

“Cars 2” welcomes both veteran “Cars” voices as well as a host of new vocal talents. Filmmakers were saddened at the loss of two revered members of the “Cars” cast, Paul Newman and George Carlin. Fillmore’s voice and spirit were inspired by George Carlin’s “The Hippy Dippy Weatherman.” Pixar paid tribute to the inimitable comedian by casting accomplished actor Lloyd Sherr, who emulated Carlin’s iconic character to become Fillmore in “Cars 2.” Director John Lasseter found another way to honor Newman. “Doc Hudson was Paul Newman,” says Lasseter. “The character was written after listening to him talk about his passion for racing. So in the film, they’ve renamed the Piston Cup for Doc Hudson: the Hudson Hornet Memorial Piston Cup. Lightning McQueen has won the first one and converted Doc’s office into the Hudson Hornet Racing Museum. We pay homage to Doc Hudson, which is paying homage to Paul Newman.”

“We have terrific actors,” says producer Denise Ream, “and they obviously make the animators’ lives a lot easier with their performances.”

Supervising animators Dave Mullins and Shawn Krause were charged with overseeing a team of more than 60 animators in bringing this diverse and colorful cast of characters to life. “Cars” offered the team an existing set of rules that were adopted for “Cars 2.”

Krause says the rules provided a foundation, but the team still took some liberties. “There are rules set to start with — we don’t want to reinvent it, but we also tend to break every rule. In ‘Cars,’ John [Lasseter] wanted the cars treated as heavy, two-ton cars that didn’t jump around for the most part. But even if we bend the rule a bit in ‘Cars 2,’ we always treat the characters like real cars.”

Mullins adds, “With these characters, you have to realize that cars are solid chunks of metal, and the more you can actually use them in that way, the more they feel like a car.

The more we bend it around and try to make it feel like a person, the less connected the audience is with it. At Pixar, we always try to stay true to the materials the characters are made from in order to keep them believable. We do a lot of the acting with the eyes and the mouth. It's a bit like taking a person and cutting them off at the chin and the ankles and putting the head on the feet. At first, you feel very confined by the choices you can make, and then, like with all the best art, the limitations give you the freedom to discover things that you never tried before. Animating these characters is really about head acting — figuring out how to do your scenes from the shoulder up. It's challenging, but it's also really rewarding. You just throw away all the usual tricks in your bag like fingers, and the attitude of the body, and figure out how to create the best performance.”

Says Krause, “The challenge with animating cars is always to take a gesture we would do with our shoulders, or with our hands, and apply those to the wheels of the character. The front wheels can be hands, they can be shoulders, they can be feet. It just depends what you want to do with them. Whereas, the rear wheels are usually legs. Once you get it down and understand the vocabulary, it can go very quickly. The driving system is a whole other thing and can add a level of complexity with all the micro-moves required to keep it moving.”

“Something else that we were able to do with ‘Cars 2’ that really helped the animators a lot was to simplify the number of controls,” says Mullins. “A rig for one of the main characters on the first ‘Cars’ film had about 3,500 animation controls, because we were trying to do all the squashes and stretches that we thought we needed. One of the first things that Shawn and I did on this film was to strip out 800 animation controls from the rig. This kept the animators on model, because they weren’t using controls they weren’t supposed to use, and it actually made the models a lot faster.”

### LIGHTNING McQUEEN

While publicizing “Cars” in 2006, Owen Wilson (“Midnight in Paris,” “The Big Year”) attended the Grand Prix in Spain with John Lasseter. “The spectacle and the sound of Formula 1 racing is something unbelievable,” says Wilson. “I also became somewhat of a racing fan after meeting some of the NASCAR racers on the first film.”

Wilson says Lightning McQueen has grown up a little but still has his racing edge. “When the movie begins, I’m happy just to be in Radiator Springs, and I get to spend time with Sally and everyone,” he says. “The big change for my character is that he’s learned his lesson in the first film. He’s now a lot more grounded, but Francesco [Bernoulli] gets him stirred up and back into the competitive mode.”

Francesco isn’t the only one who stirs up Lightning. “Mater is like one of those overgrown puppies that you love and has such loyalty and love,” says Wilson. “But he kind of drives me crazy too. His heart’s in the right place, but in trying to help, he just creates more chaos.”

Causing chaos for the animation team was a new addition to Lightning’s design. “He races at night in ‘Cars 2,’ so we had to get rid of his stickers and add headlights,” says Krause. “We had to figure out the geometry of his headlights, because a big smile could run into the lights, so proper placement was critical.”

It's that attention to detail that sets Pixar movies apart, says Wilson. "I think 'Cars' and the other Pixar films are so popular because they take on universal themes and tell them in a unique and passionate way that feels personal with almost a handmade quality. Their films are different than everybody else's. Pixar seems to care more than anybody about getting it right."

## MATER

For Larry the Cable Guy, providing the voice of Mater is a natural thing. "To me, Mater is such a cool character because he's always Mater wherever he goes," says the actor. "I'm myself no matter where I go, and I'm comfortable being me. I like people and I'm friendly because that's more important than anything else. In playing Mater, I try to put myself in the same situations he finds himself in. If I was in one of those crazy Japanese bathrooms and water started squirting at me from different directions, I'd probably freak out just like he did."

Not only does Larry the Cable Guy relate to Mater, he's actually experienced some of the affable tow truck's culinary confusion. "Mater thinks that wasabi — the real hot stuff — is ice cream," says Larry. "So when they give him a little dab, he's like 'Boy, what a bunch of cheapskates, pile it on!' It was a funny scene. One time, I really did eat some of that wasabi. Somebody told me it was a really delicious sweet thing, so I spread it like jelly. I ended up running and pouring water in my mouth for about 15 minutes. That's why I had such a good time doing the character because I got to breathe myself into it."

The star of the History Channel's "Only in America with Larry the Cable Guy" and an accomplished stand-up comedian, Larry the Cable Guy brings Mater to life like no one else could and says he's among the franchise's fans. "If you had told me a long time ago, I was going to be in a couple blockbuster movies starring opposite Paul Newman in one of them and Michael Caine in the other, I would've said you were crazy," says Larry. "I love working with John Lasseter and everyone at Pixar because they're good folks and they know how to tell stories that are interesting to both kids and adults. My kids love to watch 'Cars,' and this new one is the most action-packed one yet."

## FINN McMISSILE

John Lasseter knew exactly who he'd call on for the voice of the master British spy. With spy-film credits such as "The Fourth Protocol" and the "Harry Palmer" films, including the iconic "The Ipcress File" and "Billion Dollar Brain," actor Michael Caine was perfect. "As we were developing Finn McMissile, Michael Caine always came to mind because of all those fantastic spy movies he's done," says the director. "There's a quality to his voice that embodies the ultimate cool and suave British spy. And when he agreed, we couldn't believe we would get to work with Sir Michael Caine! He was one of the most amazing actors I've ever worked with, and the animators loved watching the reference footage from his recording sessions and his old movies. And now when you see Finn McMissile on screen, you see Michael Caine — his smile, his debonair quality, his tough coolness. He fits the character and the car perfectly."

When Caine got the call from Lasseter asking him if he might be interested in providing a voice for "Cars 2," the actor says, "I couldn't believe it. I said to my wife, 'They want me to be in "Cars 2," and they want me to play a spy.' I've played a spy before, so I knew how to do that. When I saw the original 'Cars,' I was stunned by the technology

and had never seen anything quite like that before, so I was looking forward to being part of the second film.”

Caine says he particularly liked what the team at Pixar did with the role. “Seeing myself as a car for the first time was very impressive. My voice is a good fit for the very sporty little British car, and blue is my favorite color. Finn McMissile is such a wonderful name for a British spy car. With all the things he can do, he makes other spies look like Mary Poppins. The film is very funny and very exciting. Just like with the original film, you sit there and wonder how they did it all.”

Caine’s voice proved to be a major inspiration to the animation team as well. Supervising animator Krause says, “Talk about a dream — Michael Caine is amazing. In developing the Finn character, I dug through a lot of old photos of him from his earlier films. He has this intensity in his eyes and in his acting. There are two things we focus on when we’re trying to get to the soul of these cars: the eyes and the mouth. And Michael was so great because he’s got this really great smile. When he gets angry, he curls his lips a lot. We grabbed on to that and used it in many shots. In the Finn shots, you’ll notice that we use a lot of the top teeth, and there’s a pinching at the corners when he curls his lips. His voice and performance provide a richness of tone that adds to the depth of the character. There’s a sense of experience that you can hear in his voice, which was perfect for Finn McMissile.”

#### HOLLEY SHIFTWELL

Filmmakers called on actress Emily Mortimer (“Lars and the Real Girl,” “Shutter Island” and the upcoming “My Idiot Brother”) to portray the rookie field spy Holley Shiftwell. “I’m just ridiculously excited to be in a Pixar film,” says Mortimer. “It’s an understatement to say I was already a fan before I was offered the part in ‘Cars 2.’ I just marvel at how brilliantly these Pixar movies are made, and how the screenplays are just fantastic. They have phenomenal narratives with beautiful dialogue.”

Mortimer was encouraged to help shape her character. “Part of the animation process is infusing the character with your own characteristics, your own way of moving and being as an actor,” she says. “During the first few sessions, you’re just reading it and hoping for the best. As you go along, it becomes an organic and collaborative process and you get a sense of the story and the character. You can be much more adventurous with your performance when it’s just you in the booth with one or two other people compared to being on a film set. I can try something as a shout or a whisper. I really enjoyed the whole process.”

The result? A character audiences will love. “Pixar’s cars are beloved by everybody, but it’s great to have a really strong female character in there, too,” explains the actress. “She’s a fantastically high-tech, supersonic car, but she’s real as well. I like the combination of her huge amounts of confidence and capability mixed with certain moments of complete panic and confusion.”

Mullins observes, “Emily was fantastic and so appealing. She gave us so much in the voice acting, and the way she delivered it gave the animators great stuff to work with. She gives Holley a real sense of being a plucky, upstart spy who is much more

comfortable as a research analyst than being a field agent. Emily's performance really added to the character, and we loved animating to her voice."

Animator Jude Brownbill, a native of Southwest England and a new member of the Pixar team, was assigned to several of Holley's scenes. "It was really nice to watch Emily Mortimer's recording sessions — just to hear another British accent," says Brownbill. "I saw a lot of the people I know from home in her. I saw a bit of myself in her as well."

Brownbill infused specific mannerisms into the character that were familiar to her. "I felt Holley should have sharper movements, maybe less eye contact. She would nod her head and shake it a lot. There'd be this awkward nervous energy to her that was more high-energy than a laid-back character like Mater, because she's very creative, focused and efficient — she's a secret agent."

### FRANCESCO BERNOULLI

The star racecar comes with a worldwide following, and he's his No. 1 fan. "Francesco is a fun character," says Ream. "He has a lot of personality and a very high opinion of himself. The interaction between Lightning McQueen and Francesco is fun and entertaining throughout the movie."

"This guy is so funny," says Lasseter of Francesco. "He is so full of himself. He's an open-wheel car, and in the car world, an open-wheel car is like those guys who barely button their shirts. He talks about himself in the third person. He's so much fun. Voicing Francesco Bernoulli is John Turturro, and he hit it out of the park. It's one of the most entertaining characters we've ever created."

"He's the rival racecar of Lightning McQueen," says Turturro. "He's an Italian racecar. He's open-wheel; he's flamboyant, cocky, confident — as I'd like to be. He thinks he's the fastest racecar in the world — we'll find out. He's a little bit of a peacock, but he also has a really good sense of humor and it's a fun character."

Says Ream, "I really look forward to watching Francesco's scenes — maybe it's because I have John Turturro in my mind when I'm watching it, because he is really funny. I think the character's going to be incredibly popular."

Turturro ("The Big Lebowski," "The Taking of Pelham 123," "Transformers: Dark of the Moon") says he had some help interpreting Francesco's personality. "I stole a little bit of a friend's personality," he says. "He's very sarcastic and very funny and also warm, too. You need a lot of energy because you have to do everything with the voice."

As an open-wheel Formula Racer, Francesco gave the animation team a lot to think about. "The interesting thing about Francesco is that we always have fenders covering the wheels," says Mullins. "So we can hide our dirty little secrets underneath the hood, because the chassis is moving around and stretching around and all you really see is the hard body of the car, the eyes, the mouth, and you see the wheels acting. With Francesco, we can see the connection between the wheels and the body. It was one of the big challenges trying to figure out how to support everything that's going on with the body."



## **THE WORLD OF “CARS” GOES 3D: A NEW DIMENSION IN RACING EXCITEMENT** **The 3D Technology Immerses Audiences**

One of the technical advances that has emerged and been embraced in the world of entertainment since the release of the original “Cars” film in 2006 is 3D digital exhibition, and “Cars 2” is the third Pixar feature to utilize this popular format. This latest release from Disney•Pixar (following “Up” and “Toy Story 3”) allows audiences to experience the fun and excitement of being at the races, immersing themselves in the film’s beautifully designed and meticulously rendered environments.

“I love 3D probably more than any other director,” says director John Lasseter. “I took my wedding pictures in 3D! Our short film ‘Knick Knack’ that we made in 1989 was made in 3D before there were any 3D theaters out there. And I always felt our medium of computer animation is perfectly matched to it.

“‘Cars 2’ — it’s really made with 3D in mind,” continues Lasseter. “And 3D for a Pixar film is not about all the coming-at-you stuff; it’s just about making the world that much more believable and immersive, like a window into that world. You get invested in it. And I think that when you see ‘Cars 2’ in 3D, there is so much thought put into the elements: Things are very reflective to make it very glitzy and glamorous and sexy and cool. But it’s also thought out, because the lighting adds a tremendous amount of depth in 3D. Wet streets, shiny cars, shiny buildings. It’s like, wow!”

Adds co-director Brad Lewis, “We’re really crafting the film to take advantage of the 3D medium. John has been so taken by the way 3D can enhance different types of films. On ‘Cars 2,’ our 3D stereoscopic supervisor Bob Whitehill has been working on a parallel track as the movie was being laid out, and everybody is ultimately thinking about what it could be in 3D. It used to be that 3D was something that happened at the end of our process, but it has become integrated. When we see something that we think would look phenomenal in 3D, we start exploring ways to move the camera to make it even better. It’s definitely in our eyepiece as we approach these films—3D can add depth and dimension and give the story a greater sense of drama.”

“Cars 2” will also be presented in IMAX® 3D in select theaters, providing a unique, larger-than-life moviegoing experience.

## **“CARS 2” LOCKS STAR MUSICIANS FROM U.S., U.K., FRANCE AND JAPAN** **International Talent Helps Bring Global Adventure to Life**

Fully loaded with global locales, fast-paced racing, international espionage and a touching tale of friendship, “Cars 2” also features an amped-up score by Oscar®- and Grammy®-winning composer Michael Giacchino, plus music from Grammy®-winning alternative rockers Weezer, country-music hitmaker Brad Paisley, best-selling British singer/songwriter Robbie Williams, French superstar Bénébar and the power pop Japanese girl band Perfume. The international lineup puts the “tune” in “tune-up” as the “Cars” characters hit the road on a worldwide tour full of epic adventure.

“Cars 2” is the fourth Pixar-feature score for Giacchino, who has previously composed the music for “The Incredibles,” “Ratatouille,” and “Up,” along with half a dozen short films from the studio. “Michael is doing such a cool score for the film,” says director John Lasseter. “We did not want to do a typical spy-movie score. We wanted it to be something very different — a whole new approach.”

“John [Lasseter] knows the story,” says Giacchino. “He knows what his characters need and what they want. That’s how to discuss music — in emotions. If Mater is feeling left out, I can translate that into music. I love working with the people at Pixar because they all talk in terms of story, and that’s how I love to work.”

For the opening scene that, set in the middle of the ocean, introduces British superspy Finn McMissile, Giacchino pulled from a childhood passion. “The film starts out on a boat and you don’t know who anyone is. ‘Where’s Mater? Where’s Lightning?’” says the composer. “When I saw the scene, it took me right back to when I was 10 and rode around on my bike listening to this surf rock music — really guitar-driven stuff. I played John something I wrote, and he immediately said it was perfect. That became the whole template for the film.”

Giacchino also wrote a French song called “Mon coeur fait vroom” (“My Heart Goes Vroom”) which is sung for the film by the popular and admired French singer/songwriter Bénabar, providing a musical introduction to Paris. The lyrics for the song are by Giacchino and Scott Langteau with French adaptation by Boualem Lamhene. Bénabar’s self-titled album, released in 2001, launched a phenomenally successful singing career. In 2006, his album “Reprise de Negotiations” was a top seller in Europe and led to several major music-industry awards the following year.

Providing their own unique take on the 1984 pop hit “You Might Think” (written by Ric Ocasek and originally performed by The Cars) is the chart-topping, multi-platinum-selling American alternative rock band Weezer. Weezer burst onto the scene in 1992 and has produced nine albums to date. “The song is going to play in the scene where Lightning McQueen and Mater go to Japan,” says Weezer’s Brian Bell, “which is great for us because it sort of mirrors our experiences in Japan — there was a little bit of culture shock.

“Ric [Ocasek] produced two of our albums, and we’re big fans of The Cars,” continues Bell, “so doing the cover was doubly exciting for us. We also found out John [Lasseter] is a fan of Weezer’s and really wanted us to record the song. He was in the studio with us and had such amazing energy.”

Multiple-Grammy®-winning country superstar and Country Music Association Entertainer of the Year Brad Paisley, who was a major contributor to the first “Cars” soundtrack with the songs “Behind the Clouds” (written with Frank Rogers) and “Find Yourself,” returns with two new songs for “Cars 2.” Says Lasseter, “Brad and I became close friends during the making of ‘Cars.’ For ‘Cars 2,’ he and Robbie [Williams] have teamed up to do this really cool rock ‘n’ roll song. It’s something very different from what Brad normally does, but he and Robbie have created a fantastic song that captures the friendship of McQueen and Mater over the end credits.” Adds Paisley, “The song is a rock vocal event with one of the most talented people I’ve ever met, Robbie Williams. It

was John's idea to bring these two worlds together — combining the English and American takes on music. We're both out of our comfort zone, seeing what happens when you're forced into going new places, which is really what 'Cars 2' is about. It's totally parallel to the story."

The song, "Collision of Worlds," is written and performed as a duet with Paisley and Williams, the talented, award-winning singer/songwriter who has achieved incredible fame as a solo performer and as a member of the group Take That. Williams has sold more than 57 million albums worldwide and is one of Britain's all-time top-selling recording artists. "It's an international kind of song that's inspired very much by the film — it wouldn't exist if it weren't for the story," says Williams. "Brad turned up with his guitar and a basic understanding of what he wanted the song to sound like. He played me a few chords and we noodled and twiddled our way into forming this song. It's back-and-forth colloquialisms between two different countries speaking the same language and not understanding each other — until now."

A second song, "Nobody's Fool," is written and performed by Paisley. "It's inspired by the most heartbreaking scene in the movie," says Paisley. "Mater realizes that everybody thinks he's playing the fool, and he becomes sort of enlightened and realizes that he's not playing the fool — he is one. But Mater realizes he is who he is and that was inspiring to me."

Japanese girl band Perfume's hit single "Polyrhythm" will also be featured in the film when Lightning and Mater attend the World Grand Prix opening-night gala in Tokyo.

"Cars 2" — the music and the movie — races into theaters on June 24, 2011. The soundtrack from Walt Disney Records is available June 14.

### **PIXAR MARKS MAJOR MILESTONE Studio Celebrates 25th Anniversary**

With 12 incredible films and a wide variety of innovative and imaginative shorts and commercials over the course of 25 years, Pixar Animation Studios has had an enviable and unmatched track record at the box office, revolutionized the way movies are made and entertained audiences all over the world.

"I just can't believe it's been 25 years and we've completed our 12th movie," says Lasseter. "It's kind of neat — 'Cars' came out on the 20th anniversary, and 'Cars 2' is coming out on the 25th. But I'm very, very proud of Pixar — very proud of all our films and all the characters. What means the most to me are the people — all the families, all the moviegoers that we've entertained. That is why we do what we do, pure and simple. It's about making the highest-quality films. Not just animated films, but films that truly, deeply entertain audiences of all ages, of all genders, of all nationalities. That's what we set out to do. We just make movies, the kind of movies we like to watch."

Pixar has come a long way since its 1986 beginning, when Steve Jobs purchased the computer-graphics division of Lucasfilm Ltd. for \$10 million and the new studio was christened "Pixar." Under the guidance of Ed Catmull, John Lasseter and an incredibly

talented group of storytellers, animators and technical geniuses, the studio continues to raise the bar for great filmmaking.

The global love affair with Pixar films continues, and “Cars 2” represents one of Pixar’s proudest achievements to date.

### **ABOUT THE VOICE TALENT**

**LARRY THE CABLE GUY (voice of Mater)** is a multiplatinum recording artist, a multiple Grammy® nominee and the star of the new hit television show for The History Channel, “Only in America with Larry the Cable Guy.” In each episode, Larry will visit 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. The result: an informative new approach to history that will be as memorable as it is quirky. Larry stars in “Tooth Fairy 2,” for Fox, which will be released direct-to-DVD in the first quarter of 2012.

On July 4, 2009, at Memorial Stadium in Lincoln, Neb., Larry performed in front of more than 50,000 and taped his most recent hour-long 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 January 31, 2010, and the DVD was released on February 2, 2010. The comedy CD of the same name debuted at No. 1 on the Billboard Comedy Charts.

“The Comedy Central Roast of Larry the Cable Guy” (2009), executive-produced by Larry, was the third-highest-rated roast in Comedy Central history, attracting 4.1 million viewers. He also hosted and produced “Larry the Cable Guy’s Star Studded Christmas Extravaganza,” which aired on CMT to huge ratings success. His Christmas special, “Larry the Cable Guy’s Hula-Palooza Christmas Luau,” aired on CMT in late 2009.

In 2008, Larry co-starred with Ivana Milicevic, Yaphet Kotto, Peter Stormare, Joe Mantegna, Jenny McCarthy and Eric Roberts in “Witless Protection.” In 2007, he starred in the film “Delta Farce.” His first feature, “Larry the Cable Guy: Health Inspector,” was released in 2006. The comedy starred Joe Pantoliano, Joanna Cassidy and Tony Hale. When the DVD was released in August 2006, it sold more than one million copies in the first week of release.

Larry was part of the highly successful concert “Blue Collar Comedy Tour,” which grossed more than \$15 million. The ensemble cast of comedians included Jeff Foxworthy and Bill 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 has 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 on June 4, 2006, again receiving some of the highest ratings. The soundtrack was nominated for a 2006 Grammy®.

His 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 in a row. Larry's DVD special "Git-R-Done" has sold more than a million copies and has been certified platinum. Larry also starred in "Blue Collar TV," a sketch-comedy series, for The WB network, which premiered on July 29, 2004.

Larry's comedy CD "Morning Constitutions" was released in 2007 and debuted at No. 1 on the Billboard Comedy Charts. His previous release, "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. His first Christmas CD, "A Very Larry Christmas," has also been certified platinum (1,000,000 units).

Larry won Billboard's 2005 Comedy Artist of the year and Comedy Album of the year. He is a best-selling author, and his book "Git-R-Done" (2005) debuted at No. 26 on the New York Times best-seller list.

Larry was named to Forbes' Celebrity 100 list this year (2011) and also appeared two years in a row previously (2006 and 2007). This lists the hottest and most successful people in the entertainment industry. Larry has also received the Billboard Top Comedy Tour Award (2006).

**OWEN WILSON (voice of Lightning McQueen)** has won great acclaim for his memorable turns in mainstream and independent films. He stars in the highly regarded Woody Allen romantic comedy "Midnight in Paris," which also stars Rachel McAdams and Adrien Brody. Recent credits also include James L. Brooks' romantic comedy "How Do You Know," with Paul Rudd and Reese Witherspoon; the third installment of "The Fockers," opposite Ben Stiller and Robert De Niro; and "Hall Pass," alongside Jason Sudeikis, Jenna Fischer and Christina Applegate. Up next are David Frankel's "The Big Year," opposite Steve Martin, Jack Black and Anjelica Huston, and "Turkeys," an animated comedy featuring Wilson's voice, along with Woody Harrelson and Luke Wilson.

Wilson's string of box-office successes include "Marley & Me," with Jennifer Aniston, based on the popular memoir by John Grogan; "Night at the Museum" and the sequel, "Night at the Museum 2: Battle of the Smithsonian," opposite Robin Williams and Ben Stiller; the smash-hit comedy "Wedding Crashers," opposite Vince Vaughn; and the romantic comedy "You, Me and DuPree."

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. This marked his fifth collaboration with director Anderson, following "The Life Aquatic with Steve Zissou," with Bill Murray and Anjelica Huston, and "The Royal Tenenbaums," for which he and Anderson were nominated for an Academy Award® for Best Original Screenplay. Wilson co-wrote and co-executive-produced Anderson's second feature, "Rushmore." The duo gained critical

and commercial recognition on Anderson's directorial debut, "Bottle Rocket," which Wilson starred in and co-wrote.

Additional acting credits include "Starsky & Hutch," "Zoolander," "Drillbit Taylor," "The Wendell Baker Story," "Shanghai Noon," "Behind Enemy Lines," "I Spy," "Shanghai Knights," "Armageddon," "The Minus Man" and "The Cable Guy." He also served as associate producer on the Oscar®-winning film "As Good as It Gets."

Wilson lent his voice to Wes Anderson's "Fantastic Mr. Fox," "Marmaduke" and 2006's "Cars," which was nominated for an Academy Award® in the category of Best Animated Film.

**MICHAEL CAINE (voice of Finn McMissile)** is one of the film industry's most esteemed actors, with a career spanning over half a century and encompassing more than a hundred films and a myriad of acting honors. A two-time Academy Award® winner, Caine won his first Oscar® for Best Supporting Actor for his work in Woody Allen's "Hannah and Her Sisters," for which he also received Golden Globe® and BAFTA Award nominations. He took home his second Best Supporting Actor Oscar® for his role in Lasse Hallstrom's "The Cider House Rules," also winning a Screen Actors Guild Award® and earning Golden Globe and BAFTA Award nominations.

In addition, Caine has garnered four Oscar® nominations for Best Actor, the first coming in 1966 for the title role in "Alfie," for which he also received a Golden Globe® nomination and a New York Film Critics Award. He earned his second Oscar nod, as well as a Golden Globe nomination and an Evening Standard Award, for the part of Milo Tindle in 1972's "Sleuth," opposite Laurence Olivier. His role in "Educating Rita" brought him his third Oscar nomination as well as Golden Globe and BAFTA Awards. He gained his latest Oscar, Golden Globe and BAFTA Award nominations for his work in 2002's "The Quiet American," for which he also won a London Film Critics Circle Award.

Caine previously won Golden Globe® and London Film Critics Circle Awards and received a BAFTA Award nomination, all for Best Supporting Actor, for "Little Voice." He won his latest London Film Critics Circle Award for his performance in Christopher Nolan's period drama "The Prestige." It was his second film for the director following their collaboration on the 2005 hit "Batman Begins," in which Caine played Bruce Wayne's butler and confidant, Alfred. In 2008, he reprised the role of Alfred in Nolan's blockbuster "The Dark Knight."

Caine was born Maurice Micklewhite in South London in 1933 and developed an interest in acting at an early age. Upon his discharge from the Queen's Royal Regiment and Royal Fusiliers in 1953, he began pursuing his career. Taking his stage name from the title "The Caine Mutiny," he toured Britain in a variety of plays and began appearing in British films and television shows.

In 1964, Caine landed his first major film role as Lieutenant Gonville Bromhead in "Zulu." The following year, he starred in the hit thriller "The Ipcress File," earning his first of 37 BAFTA Award nominations, for his portrayal of secret agent Harry Palmer. However, it was his Oscar®-nominated performance in the seminal sixties film "Alfie"

that catapulted Caine to international stardom. During the late 1960s, he went on to star in 11 films, including “The Ipcress File” sequels, “Funeral in Berlin” and “Billion Dollar Brain”; “Gambit,” earning a Golden Globe® nomination; “Hurry Sundown”; “Woman Times Seven”; “Deadfall”; “The Magus”; “The Italian Job”; and “Battle of Britain.”

Over the next two decades, Caine starred in more than 40 films, including Robert Aldrich’s “Too Late the Hero”; “X, Y and Zee,” opposite Elizabeth Taylor; John Huston’s “The Man Who Would Be King”; “Harry and Walter Go to New York”; Richard Attenborough’s “A Bridge Too Far”; the Neil Simon comedy “California Suite”; Brian De Palma’s “Dressed to Kill”; John Huston’s “Victory”; Sidney Lumet’s “Deathtrap”; Stanley Donen’s “Blame It on Rio”; John Frankenheimer’s “The Holcroft Covenant”; Neil Jordan’s “Mona Lisa”; and “Dirty Rotten Scoundrels,” for which he received a Golden Globe® nomination.

Since then, Caine has starred in such films as “Blood and Wine,” “Quills,” “Miss Congeniality” and “Austin Powers: Goldmember.” His more recent film work includes Gore Verbinski’s “The Weather Man,” Alfonso Cuarón’s “Children of Men,” the title role in the independent film “Harry Brown,” and reuniting with Christopher Nolan in 2010’s smash hit “Inception.” He lent his voice to Lord Redbrick in “Gnomeo & Juliet” and also appears in “Journey 2: Mysterious Island” for New Line/Warner Bros.

Also an author, Caine wrote an autobiography titled “What’s It All About?,” as well as “Acting on Film,” a book based on a series of lectures he gave on BBC Television. His latest memoir, “The Elephant to Hollywood,” was published to much acclaim in 2010 by Henry Holt and Co. in the United States.

In the 1992 Queen’s Birthday Honours, Caine was awarded the Commander of the Order of the British Empire (C.B.E.), and eight years later, he received a knighthood.

Among the credits for **EMILY MORTIMER (voice of Holley Shiftwell)** is her breakout role in the critically acclaimed “Lovely & Amazing,” a comical, bittersweet tale of four hapless but resilient women and the lessons they learn in keeping up with the hectic demands of their individual neuroses. The film brought Mortimer great critical acclaim and a 2003 Independent Spirit Award for Best Supporting Actress.

Mortimer has been seen in a wide range of performances, including Martin Scorsese’s box-office hit “Shutter Island,” in which she played a mysterious patient of the clinic where the story is set; the hit comedy “City Island,” opposite Andy Garcia; the crime drama “Harry Brown,” in which she played a detective opposite Michael Caine; the thriller “Transsiberian,” directed by Brad Anderson and co-starring Woody Harrelson and Ben Kingsley; and “The Pink Panther 2,” reprising her role of Nicole opposite Steve Martin.

Among Mortimer’s upcoming projects are “Hugo Cabret,” which reunites Mortimer with Martin Scorsese for the adventure film about an orphan boy’s secret life in the walls of a Paris train station, and the comedy “My Idiot Brother,” directed by Jesse

Peretz and starring Mortimer, Elizabeth Banks and Zooey Deschanel as sisters whose lives are disrupted by their well-meaning brother, played by Paul Rudd.

Other films include the widely acclaimed, touching comedy “Lars and the Real Girl,” opposite Ryan Gosling and Patricia Clarkson; David Mamet’s “Redbelt,” which is set in the west side of the Los Angeles fight world; Woody Allen’s “Match Point,” for which she received glowing reviews starring alongside Scarlett Johansson, Jonathan Rhys Meyers and Matthew Goode; and the hit comedy “The Pink Panther,” playing Inspector Clouseau’s hapless secretary opposite Steve Martin. Mortimer’s film credits also include starring in Shona Auerbach’s “Dear Frankie,” for which she earned a London Film Critics Award nomination; acclaimed filmmaker David Mackenzie’s first film, “Young Adam,” starring Ewan McGregor, for which Mortimer earned a nomination as Best British Actress at the 2004 Empire Awards and a nomination for Best British Actress in a Supporting Role at the 2004 London Film Critics Circle Awards; Stephen Fry’s directorial debut “Bright Young Things”; Kenneth Branagh’s “Love’s Labour’s Lost”; Shekhar Kapur’s award-winning “Elizabeth”; “The Ghost and the Darkness,” with Michael Douglas and Val Kilmer; “Formula 51,” with Robert Carlyle and Samuel L. Jackson; Wes Craven’s “Scream 3”; “The Kid,” opposite Bruce Willis; and Helmut Schleppi’s independent feature “A Foreign Affair,” with Tim Blake Nelson and David Arquette. Mortimer also voiced the character of young Sophie in Walt Disney Studios’ English language version of “Howl’s Moving Castle,” directed by the renowned Japanese animator Hayao Miyazaki.

Mortimer has starred in a range of television projects for the BBC and played the recurring role of Phoebe, a love interest for Alec Baldwin’s character, during the 2007 season of the hit NBC series “30 Rock.”

Mortimer’s theater credits include making her off-Broadway debut at the Atlantic Theater (February 2008 to April 2008) in the world premiere of acclaimed playwright Jez Butterworth’s “Parlour Song.” Directed by Neil Pepe, the play looks at what happens when two ordinary people discover they hate what they have become. The story revolves around Dale (Chris Bauer), a demolitions expert, who comes to believe that his wife (Mortimer) is stealing from him. With sly and incisive writing, the play is set in a heightened comic world where all is not what it seems, and the looming sense of a wolf at the door becomes ever more intense. The play also starred Jonathan Cake.

Prior to “Parlour Song,” Mortimer’s theater credits included productions of “The Merchant of Venice” for the Lyceum Theatre and “The Lights” for the Royal Court. While studying English at Oxford University, Mortimer had starring roles in numerous stage productions, including “Hamlet” at Oxford Shakespeare Festival, “Hamlet” and “Top Girls” at the Edinburgh Festival, “The Trial” at the Oxford Playhouse and “A Midsummer Night’s Dream” at the Old Fire Station, Oxford. She also devised, directed and acted in a production of “Don Juan,” which was a Drama Cupper’s Winner.

In November 2007, Mortimer was invited by Eric Idle (Monty Python) to take part in his tryout run of his new play “What About Dick?” for two public performances at the



Ricardo Montalban Theater. The stellar cast included Billy Connolly, Tim Curry, Eric Idle, Eddie Izzard, Jane Leeves, Jim Piddock and Tracy Ullman. Subtitled "A Film for Radio," Idle's work-in-progress comedy involved the eight actors gathered together on stage to perform a classic radio drama at the original Lux Radio Theater.

Mortimer was born in London, England. She is the daughter of famed writer Sir John Mortimer and Penelope Glossop. Mortimer attended the highly respected St. Paul's Girls School in Barnes, London. She then studied English and Russian at Oxford University from 1990 to 1994. She married actor Alessandro Nivola in 2002; their son was born in 2003 and their daughter was born in 2010.

Already one of the most acclaimed comics of his generation, **EDDIE IZZARD (voice of Miles Axlerod)** is developing an equally stellar reputation as a film, television and stage actor.

Izzard currently can be seen in the third season of "United States of Tara" on Showtime. He just completed shooting the buccaneer classic "Treasure Island," starring as Long John Silver opposite Elijah Wood as Ben Gunn for the Syfy Channel.

Last year, "Believe: The Eddie Izzard Story" received an Emmy® Award nomination. The original documentary culled from thousands of hours of footage, documents his rise to fame from his early influences to now. Last year, Izzard was seen on Broadway in David Mamet's "Race" and in the independent film "Every Day" opposite Liev Schreiber, Helen Hunt and Carla Gugino.

Other recent film roles include "Valkyrie" opposite Tom Cruise, MGM's animated film "Igor," Steven Soderbergh's capers "Ocean's Thirteen" and "Ocean's Twelve" with George Clooney and Brad Pitt and Julie Taymor's "Across the Universe." He lent his voice to Jerry Seinfeld's "Bee Movie."

In April 2008, he embarked on the largest comedy tour of his career with his show titled "Stripped." In five months, he performed in 34 cities across the United States including three nights at New York's legendary Radio City Music Hall. Upon his return to the U.K., he broke box-office records by selling out a five-week tour in London's West End in less than 48 hours. "Stripped" indisputably became the hottest-selling comedy ticket of 2008 on both sides of the Atlantic.

In 2005, Izzard demonstrated his musical flair in "Romance and Cigarettes," a Coen Brothers production directed by John Turturro, starring Susan Sarandon and Kate Winslet. In 2004, he was seen in the mystical Western "Blueberry" alongside Kenneth Branagh and Zoe Wannamaker. He delighted children and adults alike as the voice of the Sand Fairy in "Five Children and It." In 2001, Izzard enjoyed great success in the U.S. and U.K. for his portrayal of Charlie Chaplin in Peter Bogdanovich's "The Cat's Meow."

His big-screen debut was alongside Bob Hoskins and Robin Williams in the 1996 movie, "Secret Agent." Other highlights in his feature-film career include appearing in "The

Avengers” with Sean Connery and “Velvet Goldmine” with Ewan McGregor. Izzard’s credits also include “All the Queen’s Men,” “The Revenger’s Tragedy” and the animated movie “The Wild” as the voice of Nigel.

On television, Izzard last starred in the critically acclaimed FX Network Show “The Riches” opposite Minnie Driver. Izzard also served as a producer.

Izzard has been hailed as one of the foremost stand-ups of his generation. His bizarre, tangential, absurd and surreal comic narratives are lauded for their creativity and wit. His comedic musings have earned him some top awards from Time Out and the Perrier Panel. “Live at the Ambassadors” received an Olivier Award nomination for Outstanding Achievement. He won the British Comedy Award for Top Stand-Up Comedian in 1993 and 1996, and “Dress to Kill” earned him a New York Drama Desk Award and two Emmys®.

Izzard’s stage appearances include David Mamet’s “The Cryptogram” and the title role in Marlowe’s “Edward II,” as well as “900 Oneonta” and “A Day in the Death of Joe Egg” in London and on Broadway, which won him a handful of awards, including a Tony® nomination for Best Actor.

Since his first stage appearance on London’s West End in 1993 in the one-man show “Live at the Ambassadors,” Izzard has inhabited a unique world of his own “carefully crafted rubbish.” The show was followed by a succession of critically acclaimed shows, including “Unrepeatable” in 1994, 1996’s “Definite Article,” “Glorious” in 1997, “Dress to Kill” in 1998 and the 2000 production “Circle.”

Izzard ran 1,100 miles through England, Wales, North Ireland and Scotland for charity. He raised \$250,000 for Sports Relief, which helps the less fortunate in Britain and poor countries worldwide.

**JOHN TURTURRO (voice of Francesco Bernoulli)** studied at the Yale School of Drama, and for his theatrical debut, created the title role of John Patrick Shanley’s “Danny and the Deep Blue Sea,” for which he won an OBIE Award and a Theater World Award. Since then, he has performed on stage in “Italian American Reconciliation,” “La Puta Vida,” “The Bald Soprano,” “Waiting for Godot,” Brecht’s “The Resistible Rise of Arturo Ui” in the title role, Yasmina Reza’s “Life X 3” and Eduardo De Filippo’s “Souls of Naples,” for which he was nominated for a Drama Desk Award. Turturro directed Reza’s “A Spanish Play” at CSC.

For his work on television, Turturro was nominated for a SAG Award® for his portrayal of Howard Cosell in “Monday Night Mayhem” and won an Emmy® Award for his guest appearance on “Monk.” In the summer of 2007, he appeared in the miniseries “The Bronx is Burning” as notorious Yankee skipper Billy Martin, which garnered him a SAG Award® nomination.

Turturro has performed in more than 60 films, including Martin Scorsese’s “The Color of Money”; Tony Bill’s “Five Corners”; Spike Lee’s “Do the Right Thing,” “Mo’ Better Blues” and “Jungle Fever”; Robert Redford’s “Quiz Show”; Peter Weir’s “Fearless”; Tom

DiCillo's "Box of Moonlight"; Francesco Rosi's "La Tregua"; Allison Anders' "Grace of My Heart"; Tim Robbins' "Cradle Will Rock"; Robert De Niro's "The Good Shepherd"; and Joel and Ethan Coen's "Miller's Crossing," "The Big Lebowski" and "O Brother Where Art Thou." For his lead role in the Coen Brothers' "Barton Fink," Turturro won the Best Actor Award at the Cannes Film Festival and the David D. Donatello Award. Other films include "The Luzhin Defense," "Mr. Deeds" and "Brain Donors."

For his directorial debut, "Mac," Turturro won the Camera D'Or from the Cannes Film Festival. He is also the director of "Illuminata," "Romance and Cigarettes" and the upcoming "Passione," which premiered at the Venice and Toronto Film Festivals.

Turturro has appeared in both installments of Michael Bay's "Transformers" franchise, Anthony Hopkins' "Slipstream," Noah Baumbach's "Margot at the Wedding," Spike Lee's "The Miracle at St. Anna," and Tony Scott's "The Taking of Pelham 123." This summer, he will be seen reprising his now-iconic role in "Transformers: Dark of the Moon."

Turturro is a graduate of the Yale School of Drama and SUNY New Paltz and studied with Robert X. Modica.

**BRENT MUSBURGER (voice of Brent Mustangburger)**, one of the most versatile and talented broadcasters in the industry, joined ABC Sports in 1990. Since joining ABC, Musburger has handled the Little League World Series, college basketball, NBA, college football, Major League Baseball, NFL playoff games, Monday Night Football half-times and hosted PGA coverage, world figure skating and the network's world track and field events.

Additionally, Musburger has done the play-by-play of the NBA Finals on ESPN Radio for the last two years, where he also provides a daily afternoon drive-time sports report.

In announcing Musburger's arrival, ABC said, "We are pleased to add Brent Musburger to a lineup of announcers that we believe is the best in television. Musburger has demonstrated enormous ability in a wide variety of sports, which makes him ideally suited to maintain and enhance our presentation of ABC Sports' growing program schedule."

Prior to coming to ABC Sports, Musburger was a member of the CBS Sports announce team from 1975. He anchored "The NFL Today" pre-game, half-time and post-game National Football League broadcasts. Additionally, he was the lead play-by-play announcer for the NCAA Final Four Basketball Tournament. Musburger also hosted "CBS Sports Saturday/Sunday," the U.S. Open Tennis Championships, the National Basketball Association Finals, the Masters Tournament and the Pan American Games.

While attending Northwestern University's Medill School of Journalism, Musburger was lured away to the Chicago American, where he became an award-winning sportswriter. His broadcast career started when he joined WBBM Radio in Chicago in 1968 as sports director. He was later named sports director for WBBM-TV before moving to Los Angeles to co-anchor the nightly news for KNXT-TV.

Musburger and his wife, Arlene, have two sons.

**JOE MANTEGNA (voice of Grem)** was awarded the Tony® and the Joseph Jefferson Award for his acclaimed performance as Richard Roma in David Mamet's Pulitzer Prize-winning play "Glengarry Glen Ross." Some of Mantegna's film and television highlights are "House of Games," "Searching for Bobby Fischer," "Godfather III," the role of Dean Martin in "The Rat Pack" and the voice of Fat Tony on "The Simpsons." For two seasons, Mantegna starred with Mary Steenburgen and Amber Tamblyn in the CBS hit drama "Joan of Arcadia," winner of the 2004 People's Choice Award for best new drama as well as picking up three Emmy® nominations. Currently, Mantegna stars as FBI Special Agent David Rossi in the hit CBS drama "Criminal Minds."

**THOMAS KRETSCHMANN (voice of Professor Z)** has starred in numerous European films and television series. Kretschmann is currently in production on "Dracula 3D" for Dario Argento; he just wrapped "The River" for ABC and executive producer Steven Spielberg.

In 1991, Kretschmann was awarded the Wobbly Max Ophuls Prize for best young actor for his role in the television series "Der Mitwisser." Popular in his native country, Germany, Kretschmann achieved international recognition with his role as Captain Hosenfeld in Roman Polanski's 2002 award-winning "The Pianist." Kretschmann went on to portray another Third Reich officer, Hermann Fegelein, in "Downfall" in 2004.

Kretschmann starred in "Resident Evil: Apocalypse" and played Max in the television series "24." In 2005, he appeared in Peter Jackson's remake of "King Kong," co-starring with Adrien Brody and Naomi Watts. His credits include "Wanted," in which he co-starred with James McAvoy and Angelina Jolie; "Transsiberian," directed by Brad Anderson and starring Woody Harrelson and Emily Mortimer; "The Young Victoria," alongside Emily Blunt and Rupert Friend; and Bryan Singer's "Valkyrie," starring Tom Cruise.

**PETER JACOBSON (voice of Acer)** is known for his recurring role as the wily defense attorney Randy Dworkin on the long-running series "Law and Order." The actor boasts an eclectic mix of television, film and stage work.

On television, he stars as Dr. Chris Taub on the Emmy® Award-winning medical drama "House," starred opposite Debra Messing in the Emmy Award-nominated miniseries "The Starter Wife" and starred with Peter Krause and Julianna Margulies in "The Lost Room," a six-hour miniseries nominated for two Emmy Awards. Other work includes the HBO films "Path To War" and "61\*," directed by Billy Crystal, as well as guest-starring roles on "CSI: Miami," "Criminal Minds," "Will & Grace," "ER," "Boston Legal" and "Scrubs, among many others.

His film work includes the comedy "What Just Happened," directed by Barry Levinson; "Transformers," directed by Michael Bay; the action thriller "Domino" with Keira

Knightley; “Failure to Launch”; and “Good Night, and Good Luck,” which received a Screen Actors Guild Award® nomination for Outstanding Ensemble Cast. He appears in “And They’re Off” with Kevin Nealon and Sean Astin. Jacobson has worked with many acclaimed directors, including John Frankenheimer, Woody Allen, George Clooney, David Frankel, James L. Brooks, Alfonso Cuarón and Tim Robbins.

The Chicago native spent many years doing theater in New York, appearing in a wide variety of plays, such as The Public Theatre’s Shakespeare in the Park productions of “The Taming of the Shrew” and “The Comedy of Errors”; “Waiting for Lefty,” directed by Joanne Woodward; David Mamet’s “The Water Engine” with the Atlantic Theatre Company; and the original New York productions of John Patrick Shanley’s “Four Dogs and a Bone,” Steve Martin’s “Picasso at the Lapin Agile” and “The Compleat Wrks of Wllm Shkspr (abridged).”

Jacobson earned a bachelor’s degree in political science from Brown University and attended New York’s The Juilliard School. He is married and has one son.

**BONNIE HUNT (voice of Sally)** is a versatile and accomplished writer, director, producer and an Emmy®, Golden Globe®- and SAG Award®-nominated actress, earning critical acclaim in film, television and theater.

Growing up in one of Chicago’s blue-collar neighborhoods, Hunt pursued an acting career with the famous Second City improvisational theater while continuing to work as an Oncology nurse at Northwestern Memorial Hospital. She soon became familiar to audiences with her unforgettable cameos in films such as “Rain Man,” as the toothpick-dropping waitress, and “Dave,” as the White House tour guide. Her improvised line, “We’re walking, we’re walking,” quickly became famous as audiences embraced Hunt’s unique, accessible brand of humor.

Hunt’s television accomplishments are considerable and innovative. Starting out as Jonathan Winters’ daughter on ABC’s “Davis Rules,” she was also a series regular on NBC’s sitcom “Grand” — but Hunt soon looked to broaden her knowledge on the creative aspects of the production process. She made television history when she became the first person to write, produce and star in a prime-time series. Her first writing, producing and acting venture was a highly acclaimed series for CBS, “The Building,” featuring Hunt and her Second City colleagues. She encouraged using improvisation in her prime time series, and this ambitious vision soon became a popular trend. But she didn’t stop there. Hunt produced her next show by using five cameras, integrated overlapping dialogue and elected not to use the then-standard laugh track. Today many of Hunt’s techniques are used on prime time and cable television.

She went on to create two more critically acclaimed series – writing, producing, directing and starring in the CBS sitcom “The Bonnie Hunt Show” and “Life With Bonnie” for ABC, for which she earned Emmy® and Golden Globe® nominations

Continuing to build an impressive resume, Hunt received rave reviews for her roles, including as Tom Cruise’s scrutinizing sister-in-law in “Jerry Maguire,” Tom Hanks’ wife in “The Green Mile” and Robin Williams’ love interest in “Jumanji.” Her credits also

include "Random Hearts," with Harrison Ford, Norman Jewison's "Only You," and "Cheaper by the Dozen" and its sequel with Steve Martin. Hunt also wrote, directed and appeared in the timeless, highly praised MGM film "Return To Me," starring David Duchovny and Minnie Driver.

Hunt's cherished association with Disney•Pixar includes roles in "A Bug's Life," "Monsters Inc.," "Cars" and "Toy Story 3." She not only starred in but received a writing credit in "Cars."

Hunt's independent film work includes starring roles in "Stolen Summer," "Loggerheads" and "I Want Someone to Eat Cheese With."

Hunt is dedicated to spending time with patients and to raising funds for research. She lends not only her name but, more importantly, her time to close-to-her-heart causes, such as The Lurie Cancer Center, The Arthritis Foundation, The Children's Brain Tumor Foundation, Northwestern Brain Tumor Foundation, Multiple Myeloma Research Foundation, Casa Colina Rehab Facility. (A rehab wing in Hunt's name is up and running at Casa Colina.)

Hunt's frequent and hilarious appearances on talk shows earned her Entertainment Weekly's title of the hands-down best (talk show) guest in America.

**DARRELL WALTRIP (voice of Darrell Cartrip)** is a three-time NASCAR Winston Cup Champion (1981, 1982, 1985). He has 84 Winston Cup victories, which ties (with Bobby Allison) for the third most on the all-time list. Waltrip is a television analyst and race commentator with Fox Sports and appeared as himself in "Talladega Nights." He reprises his role of Darrell Cartrip, introduced in the 2006 film "Cars," in "Cars 2."

Starting his driving career in go-karts at age 12, Waltrip entered his first stock-car race just four short years later. Waltrip and his father built a 1936 Chevrolet coupe and headed to a local dirt track near their Owensboro, Ky., home. The first night out was far from a success as the youngster, barely old enough to drive on the street, slammed into the wall and heavily damaged the coupe. Waltrip soon left the dirt and found his niche on pavement, where the smoothness he learned in the karts proved a valuable asset. His racing activities continued to increase, and by the late 1960s, Waltrip had become a regular at the fairgrounds track in Nashville, Tenn.

Waltrip quickly developed into one of the nation's top short-track drivers and made his first NASCAR Winston Cup start in 1972 at Alabama's Talladega Superspeedway. He continued to make sporadic NASCAR starts while earning a living as a barnstorming short-track racer. Finally in 1975, Waltrip decided it was time to become a full-time NASCAR Winston Cup competitor.

Waltrip is a member of the North Carolina Motorsports Hall of Fame, the National Motorsports Hall of Fame and the International Motorsports Hall of Fame. His racing accolades include the following:

- 37 Superspeedway victories: seventh on all-time list
- 59 Winston Cup poles: fourth on all-time list

- 23 Superspeedway poles: tied for sixth with Bobby Allison on all-time list
- Won 1989 Daytona 500
- Only driver to win \$500,000 or more in a season 18 times
- Only five-time winner of the Coca-Cola 600 (1978, 1979, 1985, 1988 and 1989) at Charlotte Motor Speedway
- Won inaugural The Winston at Charlotte in 1985

**FRANCO NERO (voice of Uncle Topolino)** has captivated international audiences over the last 45 years as an award-winning leading man and sometime character actor, refusing to be stereotyped, and now also works as a writer-producer-director.

Born in Parma, Italy, he went to drama school and moved to Rome where he joined a group of friends to make documentaries. Working various behind-the-camera jobs—for a while, he was a photographer—he was discovered by director John Huston, who cast him as Abel in “The Bible: In the Beginning” (1965). A few months later he had his big break with the internationally acclaimed cult-classic spaghetti western “Django.” The following year, Joshua Logan cast him in the film version of “Camelot” (Warner Bros.), opposite Vanessa Redgrave, for which he was nominated for a Golden Globe® Award. Nero and Redgrave’s subsequent relationship resulted in the birth of a son, Carlo, now a movie writer and director.

Nero has appeared in more than 185 movies around the world and has worked with Europe’s top directors, such as Luis Bunuel, Rainer Werner Fassbinder, Claude Chabrol, Sergei Bondarciuk, Michael Cacoyannis, Elio Petri, Marco Bellocchio, just to mention a few. He has also played the role of leading national heroes such as Garibaldi (Italy), Arpad (Hungary) and Banovic Strakigna (Former Yugoslavia). In the United States he has been seen in successful miniseries, such as “The Pirate” (Warner Bros.), “The Last Days of Pompei” (CBS), “Young Catherine” (TNT), “Bella Mafia” (CBS), “The Painted Lady” and “Saint Augustine,” and in movies, such as “The Legend of Valentino,” “21 Hours to Munich,” “Force Ten From Navarone,” “Enter the Ninja,” “The Versace Murder,” “Die Hard 2” and, recently, “Letters to Juliet.”

Over the last 40 years, he has been a benefactor of the Don Bosco orphanage in Tivoli, Italy. In 1992 Italy’s most prestigious honor, Commendatore of the Republic, was conferred on him by the then-president of Italy. This year, he was honored by Brunel University of London with the honorary degree of doctor of Letters honoris causa.

**DAVID HOBBS (voice of David Hobbscap)** is a British former racing driver currently employed as a F1 commentator for Speed Channel. He is known as one of the most versatile drivers in past decades competing in Formula One, IndyCar, NASCAR, Le Mans, Can-Am, F5000 (winner 1971) and Trans-Am (winner, 1983) series. In 1969 Hobbs was included in the FIA list of graded drivers, an elite group of 27 drivers who by their achievements were rated the best in the world. Hobbs was inducted into the Motorsports Hall of Fame of America in 2009.

Hobbs lives in Milwaukee, Wis., and is majority owner of David Hobbs Honda, in Glendale, Wis., which sells and services new Honda vehicles and used vehicles of all makes. David Hobbs Honda is both the Official Dealership of the Milwaukee 225 IZOD IndyCar race and title sponsor of the Firestone Indy Lights David Hobbs 100.

**TONY SHALHOUB (voice of Luigi)** is an Emmy®, Golden Globe® and SAG Award® winner for his long-running series “Monk.”

Shalhoub’s numerous feature-film credits include “The Great New Wonderful,” “Galaxy Quest,” “Spy Kids,” “The Siege,” “Searching for Bobby Fischer,” “Primary Colors,” “Men in Black,” “The Man Who Wasn’t There” and “Big Night.” He was heard as the voice of Luigi in the hit film “Cars.”

Shalhoub recently completed “Too Big to Fail” for HBO. He made his directorial debut with the independent film “Made-Up,” in which he co-starred with his wife, Brooke Adams.

An accomplished stage actor, Shalhoub’s credits include “Waiting for Godot,” “The Heidi Chronicles,” “Conversations with My Father” and “The Scene.” Shalhoub was recently seen starring on Broadway in “Lend Me a Tenor.”

**JEFF GARLIN (voice of Otis)** is a writer, producer, director, actor and stand-up comedian. He both co-stars and executive produces the HBO series “Curb Your Enthusiasm,” starring “Seinfeld” creator Larry David. The unique comedy features Garlin as David’s loyal manager, Jeff Greene. The critically acclaimed series has won the Golden Globe® Award for Best Comedy, The Danny Thomas Producer of the Year Award from the Producers Guild of America, and the AFI Comedy Series of the Year Award and is going into its eighth season on HBO.

The Chicago native studied filmmaking and began performing stand-up comedy while at the University of Miami. A Second City Theatre alumnus, Garlin has toured the country as a stand-up comedian. His first-ever stand-up comedy special, “Young & Handsome: A Night With Jeff Garlin,” was shot at the historic Second City Theatre in Chicago and premiered on Comedy Central.

Garlin has extensive TV, film and publishing credits as well. His first book, “My Footprint,” was released by Simon Spotlight in 2010. His first film as a director, which he also starred in and wrote, “I Want Someone to Eat Cheese With,” was released by IFC & The Weinstein Company to critical acclaim. Garlin also greatly enjoys working with Pixar Animation Studios. He provided the voices of The Captain in “WALL-E” and Buttercup in “Toy Story 3.”

**MICHEL MICHELIS (voice of Tomber)** is an eclectic artist, author, singer, interpreter and actor. Born in Montpellier, south of France, he lived in Narbonne until age 17, when he set out on his own.



For more than 30 years, he has collaborated on many different kinds of projects with widely talented actors, directors, musicians, a circus troupe and radio producers.

In the '70s, Michelis was on the stage of the Theater Workshop René Simon in Paris. In the years that followed, he continued to act in both stage and film productions in France and Italy. In the mid '80s, he returned to perform in the theater of the Avignon Festival and in different classical repertory plays in Paris. In 1984, Michelis began a new adventure in radio — the “Radio Libres” — showcasing a unique and controversial style, and the nickname Saga. He devoted much of his time to Parisian radio until he left the FM frequency for a long voyage around the world.

In the '90s, Michelis settled in San Francisco. In 1995, he returned to Paris to write and record his first album, “Photos Floues,” featuring his own style of the blues, and form the group Octobre. This first CD was successful on French radio, and the band toured France. In 1998, Michelis returned to California to pursue solo musical endeavors. In 1999, Michelis released his first solo album in the United States, “Face a Face.”

In November 2000, Michelis created the group Saga Tribe in San Francisco, a blues trio which performed many concerts in and around the Bay Area. In 2003, he put his musical endeavors on hold to devote himself to his daughter Luna. In the spring of 2006, he teamed up again to create the CD “Le monde est tetu.” Michelis toured in France from 2007 to 2008 with the band Saga and No Name Blues, wrapping in California during spring 2008. The album’s song “Petite Fee Clochette” hit 400 radio stations in America. In 2009, Michelis formed the Gypsy jazz band Rue Manouche in San Francisco.

He is currently part of a new blues band, Citizen Blues, recording a new CD, “La Trace,” for the French market, which he will feature in a Transat Blues Tour in Europe.

**JASON ISAACS (voice of Siddeley and Leland Turbo)**, one of the most talented and versatile actors of his generation, was born in Liverpool, England, and moved with his family to Northwest London. He began his acting career at Bristol University, where he studied law but found himself much more interested in the performing arts. Upon graduating from the university, Isaacs immediately enrolled at London’s Central School of Speech and Drama, where he trained for three years. In 2000, Isaacs landed a groundbreaking role playing Col. William Tavington in Roland Emmerich’s “The Patriot” alongside Mel Gibson and Heath Ledger, a performance that garnered him a nomination from the London Film Critics’ Circle. Two years later, Isaacs landed an esteemed role as the character he is probably most recognized as now, the deliciously evil Lucius Malfoy, father of Draco in “Harry Potter and the Chamber of Secrets.” He went on to reprise this role in “Harry Potter and the Goblet of Fire,” “Harry Potter and the Order of the Phoenix” and in the last two films, “Harry Potter and the Deathly Hallows Part 1” (November 2010) and “Part 2” (July 2011).

Isaacs was last seen in Universal Pictures’ thriller “Green Zone.” The war drama is set in and around Iraq’s Green Zone, the base of operations for the American troops in the current Mideast conflict. Isaacs takes on the role of American military officer Lt. Briggs alongside Matt Damon and Greg Kinnear. The film is produced by Paul Greengrass,

making it the second time he and Isaacs have teamed up, the first for the 1997 TV movie "The Fix" for the BBC.

In 2009, Isaacs was nominated for the Best Actor award at the BAFTA television awards for his performance in the BBC4 production of "The Curse of Steptoe," which uncovered an unexpected and incredible tale of life imitating art behind the scenes of the landmark series "Steptoe and Son." Isaacs stars as Harry H. Corbett, a real-life English actor who landed a role in BBC's long-running sitcom "Steptoe and Son" throughout the 1960s and '70s, opposite Phil Davis, who played Wilfrid Brambell. "The Curse of Steptoe" is a hilarious romp through the land of 1960s sitcom and a poignant story of two men, yoked together, unable to escape their inner complexities and desires or, for that matter, each other. Isaacs previously took the lead role of Antonio Perez, a Spanish statesman who became a spy among royalty in the period drama "La conjura de El Escoria."

In 2008, Isaacs starred on the big screen in "Good," a political drama written by John Wrathall, directed by Vicente Amorim, with Isaacs as one of the producers. The film focuses on the rise of National Socialism and propaganda, showing its effect on German society. Isaacs took on the role of Maurice alongside Viggo Mortensen's John Halder.

After graduating from the prestigious Central School of Speech and Drama in London, Isaacs starred for two seasons in "Capital City," a hit British TV series based on the world of high finance, and, subsequently, Lynda La Plante's controversial "Civvies" for the BBC. On stage, he created the role of Louis in the critically acclaimed Royal National Theatre production of the Pulitzer Prize-winning "Angels in America," Parts 1 and 2, and has performed to packed houses at the Royal Court Theatre in Robert Delamere's "Force of Change, 1953," directed by Patrick Marber at the Almeida Theatre, and "Black and White Minstrels" at the King's Head. Isaacs has also performed for several years running at the Edinburgh Fringe Festival, representing his stage school Central.

In late 2007 Isaacs completed a run at the Trafalgar Studios appearing opposite Lee Evans in Harold Pinter's "The Dumb Waiter," directed by Harry Burton. The year before this saw Isaacs as three enormously diverse characters. In October, he starred as Sir Mark Brydon (Golden Globe® nominee for Best Performance by an Actor in a Mini-Series or Motion Picture Made for Television), the besieged British ambassador to Washington D.C., in the BBC's six-part conspiracy thriller "The State Within" (Golden Globe® nominee for Best Mini-Series or Motion Picture Made for Television). In October, the FX channel premiered "Brotherhood," a smash-hit series that won critical acclaim on Showtime in the U.S. Playing the lead role of Irish-American gangster Michael Caffee, Isaacs has received much praise.

Late in November Isaacs also appeared as damaged and dangerous Londoner Chris in the Channel 4 drama "Scars," directed by Leo Regan, a highly compelling film about the causes and effects of violence (first seen on More4 in July). A virtual monologue, re-enacted from transcripts of interviews, it found the critics unanimous.

Earlier that year, he was seen starring in the Sundance 2006 hit comedy “Friends with Money” alongside Catherine Keener, Jennifer Aniston, Joan Cusack and Frances McDormand.

Over the last few years, Isaacs was seen in equally varied roles — from the heartbreaking romantic in Rodrigo Garcia’s award-winning “Nine Lives” opposite Robin Wright Penn, to the repressed suburban dad in DreamWorks’ “Chumscriber” (both having world premieres at Sundance 2005). Isaacs portrayed the hilarious and homophobic movie star in Donal Logue’s “Tennis Anyone?” and the cynical, love-struck photojournalist in U.S. TV’s “The West Wing.” Isaacs pulled double duty as both Captain Hook and Mr. Darling in the Revolution/Universal/Sony feature “Peter Pan” for director P.J. Hogan.

In 2003, he wowed the critics again in the bittersweet romantic comedy “Passionada.” Earlier that year, he was unrecognizable as the bullet-headed Capt. Mike Steele in Ridley Scott’s critically acclaimed box-office hit “Black Hawk Down.” He also appeared opposite Jackie Chan as the suave international spy in DreamWorks’ “The Tuxedo,” in command of Nicolas Cage in John Woo’s “Windtalkers” and in a sensational, strapless, sequined gown with Keanu Reeves and Charlize Theron in “Sweet November.”

Other film credits include “End of the Affair,” the box-office giant “Armageddon,” “Dragonheart,” “Divorcing Jack” and the musical “The Last Minute.” He has also made several movies with his friend, director Paul Anderson: the sci-fi thriller “Event Horizon,” “Soldier” and the British cult film “Shopping.” The eagle-eyed will spot him in uncredited cameos in Anderson’s “Resident Evil,” Rob Bowman’s “Elektra” and Mike Figgis’ experimental film “Hotel.”

Isaacs learned how to kick-box for his role alongside Sigourney Weaver and Taylor Lautner in “Abduction,” a thriller centered on a young man who sets out to uncover the truth about his life after finding his baby photo on a missing-persons website (September 2011). He also appears in the upcoming BBC drama “Case Histories,” in which he plays the male lead role (June 2011). Isaacs was cast as the lead role in the NBC drama “REM” (2011).

**JENIFER LEWIS (voice of Flo)** has an innate ability to consistently captivate an audience, which stems from her versatile voice, her bawdy sense of humor and her powerful acting performances honed largely on the Broadway stage in such hits as “Eubie,” “Comin’ Uptown,” “Dreamgirls,” “Rock and Roll, the First 5,000 Years” and Neil Simon’s reprise production of “Promises Promises.” Lewis also appeared on stage alongside Meryl Streep in Shakespeare in the Park’s summer production of “Mother Courage and Her Children.” She returned to Broadway to play Motormouth Maybelle in the hit musical “Hairspray” and, immediately after, starred in the hugely successful production of “Hello Dolly!” at the 5th Avenue Theatre.

It was while touring with Bette Midler as one of her infamous Harlettes that Hollywood “came a-knocking at the door.” Once there, Lewis immediately garnered two NAACP Image Award nominations as Best Supporting Actress for her memorable portrayal of Tina Turner’s mother in “What’s Love Got to Do With It” and for the romantic comedy

“The Preacher’s Wife” with Denzel Washington — both earning her the endearing title of “The Black Mother of Hollywood.”

Lewis has appeared in more than 60 motion pictures, displaying her versatility as both a dramatic actress and a comedic star in such films as “Hereafter” alongside Matt Damon, directed by Clint Eastwood; “Corinna Corinna,” with Whoopi Goldberg; and “CastAway,” with Tom Hanks. Her credits also include “The Antwone Fisher Story,” “Renaissance Man,” “The Mighty,” “Sister Act,” “Dead Presidents,” “Mystery Men,” “The Brothers,” “Poetic Justice,” “Not Easily Broken,” “Tyler Perry’s Madea’s Family Reunion” and “Meet the Browns.” In animation, she has lent her unique and distinctive voice to Pixar’s blockbuster hit “Cars,” DreamWorks’ “Sharktale” and Disney’s Oscar®-nominated “The Princess and the Frog.”

In television, she appeared in 132 episodes of Lifetime’s No. 1 hit series “Strong Medicine” as well as “Boston Legal,” “The Fresh Prince of Bel Air,” “Shark,” “The Temptations,” “Friends,” “Murphy Brown,” “Girlfriends,” “A Different World,” “Courthouse,” “Meet the Browns” and many others too numerous to mention. It was her role as Jackie Washington in Lifetime’s cult movie “Jackie’s Back!,” however, that firmly established her as a “diva” and an icon.

Lewis chose the stage to publicly disclose being bipolar by writing and starring in her successful one-woman show “Bipolar Bath and Beyond” and then appeared on “The Oprah Winfrey Show” to encourage its diagnosis and proper treatment.

The proud mother of daughter Charmaine, adopted through the Los Angeles chapter of the Big Brother/Big Sister Program, Lewis is a relentless supporter and activist for finding a cure for breast cancer and HIV/AIDS.

**SIG HANSEN (voice of Crabby)**, born in Seattle, Wash., is the first generation in his family to be born in the United States. He is a fourth-generation fisherman and one of the featured captains on Discovery Channel’s “Deadliest Catch.” Hansen is the oldest of three boys; their father, Sverre Hansen, was one of the pioneers in the Alaskan king crab fishery in Alaska and the builder of the family boat, the Northwestern.

Hansen began commercial fishing at age 14 under the watchful eye of his father. He often left school early just before summer to fish for salmon on a gillnetter in Bristol Bay, Alaska. Once salmon season ended, he would join the Northwestern to fish the blue and red king crab fisheries in Saint Matthews Island and Nome. Hansen occasionally had the opportunity to fish mackerel and cod in Norway during the summer.

After graduating from high school, he began fishing year-round, spending on average 10 months per year in Alaska. At 22, Hansen started relieving captains on the Northwestern. This job is known as a “relief skipper.” As one of the youngest captains in the fleet, Hansen knew he had to either show results or get replaced. He opted for results. By 26, he began serving full time as the captain of the Northwestern. Over the years, the Northwestern has been a top producer with an excellent safety record. The Northwestern has never had any loss of life or serious injuries in the history of its operation and Hansen is proud of being able to carry on that flawless record started by

his father, and for the last 20 years, he has not only delivered the crab but has done so safely. Hansen considers this his greatest accomplishment for one of the world's most dangerous occupations in the world.

Currently, Hansen is the captain and co-owner of the Northwestern with his two brothers. Edgar Hansen serves as the deck boss and Norman Hansen serves aboard as deck hand. Hansen lives in Seattle with his wife, June, and their two children.

**VANESSA REDGRAVE (voice of The Queen and Mama Topolino)** and Franco Nero, who plays Uncle Topolino, last played together in the Summit film "Letters to Juliet" (2010). They first acted together in Warner Bros. "Camelot" in 1967, as Guinevere and Lancelot. They have appeared in a number of Italian films, with directors including Michelangelo Antonioni, Elio Petri and Tinto Brass. In "La Vacanza," (1972) directed by Tinto Brass, they both acted in Italian — also in a Venetian dialect.

Redgrave has appeared in a number of solo recitals in Italy, acting in Italian. She plays Volumnia with Ralph Fiennes in his first film as a director, "Coriolanus," an official British entry at the Berlin Film Festival in February 2011.

Best known as one-half of the hilariously irreverent, satirical, counter-culture, no-holds-barred duo Cheech and Chong, **CHEECH MARIN (voice of Ramone)** is a paradox in the world of entertainment. The actor, director, writer, musician, art collector and humanitarian has enough talent, humor and intelligence to do just about anything. To this day, Cheech and Chong films remain the No. 1 weekend video rental, and Marin is widely acknowledged as a cultural icon.

Marin was born July 13, 1946, in South Central Los Angeles and raised in Granada Hills, a suburb in the San Fernando Valley. He has always loved music. After attending California State University, Northridge, to study English, he left—eight credits short of a degree—to "pursue pottery and avoid the draft." However, in 2004, he received a Distinguished Alumni Award from the university.

Moving to Vancouver, British Columbia, as a political refugee, Marin soon met Tommy Chong, who owned a topless club. He worked there for nine months, combining music and improvisational comedy in a troupe called City Works. Eventually, Cheech and Chong teamed up and moved back to Los Angeles. They performed their stand-up plus music act at clubs all over Los Angeles until they were discovered at the Troubadour by music industry magnate Lou Adler. Between 1972 and 1985, they released nine albums: "Cheech and Chong" (1972), "Big Bambu" (1972), "Los Cochinos" (1973), "Cheech and Chong Wedding Album" (1974), "Sleeping Beauty" (1976), "Up in Smoke" (soundtrack, 1979), "Let's Make a New Dope Deal" (1980), "Cheech and Chong's Greatest Hits" (1981), "Get Out of My Room" (1985). "Big Bambu" became the largest-selling comedy recording of all time, retaining that distinction for many years. Six of the albums went gold, four were nominated for Grammys®, and "Los Cochinos" won the 1973 Grammy for Best Comedy Recording.

The critically acclaimed duo made a fluid transition to films, starring in eight features together. The first, "Up In Smoke," was the highest-grossing comedy of 1978, topping \$100 million at the box office. Others were "Cheech and Chong's Next Movie" (1980), "Nice Dreams" (1981), "Things Are Tough All Over" (1982), "Cheech and Chong: Still Smoking" (1983) and "The Corsican Brothers" (1984). They co-wrote all of the films, with Chong receiving sole directing credit for several, despite Marin's uncredited co-direction. The twosome also made guest appearances on "Yellowbeard" (1983) and Martin Scorsese's "After Hours" (1985). In 2005, Cheech and Chong reunited for the first time in more than a decade when they were honored at the Aspen Comedy Festival. On April 20, 2008, they appeared together at a commemorative screening of "Up in Smoke" at the ArcLight Cinemas in Sherman Oaks.

After splitting with Chong, Marin wrote, directed and starred in Universal's hit comedy "Born In East L.A.," which, in 1987, won the Glauber Rocha International Critics Award and Grand Coral Prize for Best Picture, as well as Best Screenplay at the Havana Film Festival. Marin has appeared in more than 20 films, including his scene-stealing role in "Tin Cup" (1996), in which he played Kevin Costner's caddy, and six of Robert Rodriguez's movies for which he played internationally loved characters, including the bartender in "Desperado" (1995), and three different roles in "From Dusk Till Dawn" (1996). He also played alongside Johnny Depp in "Once Upon a Time in Mexico" (2003). On television, Marin made his debut as a sitcom regular on the CBS show "The Golden Palace" (1992-1993) before joining Don Johnson on the highly successful CBS drama "Nash Bridges" (1996-2001). He later appeared in CBS' "Judging Amy" (2004-2005) in the role of love interest Ignacio Messina, and had a recurring role as Hurley's dad on the hit NBC show "Lost." Marin played Otis in a guest appearance on "Grey's Anatomy" in 2008. His credits also include "The Perfect Game" (Lionsgate Entertainment), "Beverly Hills Chihuahua" and "Race to Witch Mountain" (Walt Disney Pictures), and "The Miracle of Dommatina" (Hallmark Channel). In 2005, Marin directed the Broadway production of "Latinologues," a collection of comedic, poignant monologues revealing the Latino life in America.

Marin is a favorite with children around the world through his many roles in animated movies and music projects. He began lending his distinctive vocal talents with a winning portrayal of a peppy Chihuahua in Disney's animated "Oliver & Company" (1988). He teamed up with Whoopi Goldberg and Jim Cummings to play hyenas in Disney's animated blockbuster "The Lion King" (1994) and played Ramone in Disney•Pixar's "Cars" (2006). Marin maintained his popularity with children through his role as Uncle Feliz Gumm in Robert Rodriguez's "Spy Kids" trilogy (2000, 2002, 2003), and through his phenomenally successful bilingual children's albums "My Name is Cheech, the School Bus Driver" (1992) and "My Name is Cheech, the School Bus Driver: Coast to Coast" (1994). The impact of the record was such that the Los Angeles Unified School District adopted one of the songs to teach kids about how to mix and use colors. In July 2007, HarperCollins Children's Books released Spanish and English versions of his "Cheech, The School Bus Driver," based on the album's character. His second children's book, "Captain Cheech," was released in July 2008, and "Cheech and the Spooky Ghost Bus" was released in 2009.

A third-generation Mexican-American, Marin has been recognized for his work on behalf of Latinos by the Imagen Foundation with its 2000 Creative Achievement Award and by

the National Council of La Raza and Kraft Foods with the 1999 ALMA Community Service Award. In 2007, he received an honorary Doctorate of Fine Arts for his contributions to the creative arts from Otis College of Art and Design, and received the inaugural Legacy Award for Arts Advocacy from the Smithsonian Latino Center. He currently serves on the boards of the Smithsonian Latino Center and the Hispanic Scholarship Fund.

Marin contributes a lot of time and energy to promoting Chicano art. Since the mid-1980s, he has amassed a renowned private collection of Chicano art. Much of it formed the core of his national exhibition “Chicano Visions: American Painters on the Verge,” which broke attendance records during its groundbreaking 12-city tour during 2001-2007 to major U.S. art museums. The exhibition, “The Chicano Collection/La Colección Chicana: Fine Art Prints by Modern Multiples,” consists of 26 archival-quality digital prints (giclees), primarily of paintings from his collection, and 26 linocut artist portraits by Artemio Rodriguez. His exhibition, “Papel Chicano: Works on Paper from the Collection of Cheech Marin,” includes an award-winning art book and toured mid-sized museums. Selections from his collection were seen in his “Los Angelenos/Chicano Painters of L.A.,” an exhibition that was on view at LACMA in Los Angeles in 2008. Also in 2008, he celebrated his 20th year of collecting by launching plans for a new commemorative series of exhibitions and art books.

Marin is a nationally ranked golfer active in the charity golf circuit. His line of gourmet hot sauces is sold nationwide. Marin is married to Russian-born classical pianist Natasha Marin (formerly Natasha Rubin). They reside in Malibu, Calif.

**JEFF GORDON (voice of Jeff Gorvette)** is a four-time NASCAR Cup Series champion (1995, 1997, 1998, 2001) and a three-time Daytona 500 winner (1997, 1999, 2005). He is tied for fifth in all-time career wins with 83, and holds a record nine road-course victories. Career highlights include the following:

- Four-time Indianapolis Motor Speedway Brickyard 400 winner (1994, 1998, 2001, 2004)
- Five-time Darlington Raceway Southern 500 winner (1995, 1996, 1997, 1998, 2002)
- 1997 Winston Million winner
- Four-time Winston No Bull 5 million-dollar winner
- Three-time champion of NASCAR Sprint All-Star Race (1995, 1997, 2001)
- Record holder for all-time restrictor-plate victories (12)

**PAUL DOOLEY (voice of Sarge)** was discovered in 1977 after 25 years in show business, becoming an “overnight success.”

It all happened when legendary film director Robert Altman caught him on stage in the Jules Feiffer comedy “Hold Me.” Altman, who had achieved fame with “MASH” and “Nashville,” signed Dooley on the spot to play Carol Burnett’s husband and the father of the bride in his upcoming film “A Wedding.”

After another starring role in Altman's "A Perfect Couple," Dooley landed the part that would change his life forever. His hilarious portrayal of the long-suffering dad in the unforgettable coming-of-age classic "Breaking Away" earned him critical acclaim and set the stage for another triumph in the beloved John Hughes comedy "Sixteen Candles." As Molly Ringwald's distracted yet sympathetic father, Dooley endeared himself to an entire generation.

Since then, he's played the father of some of the finest actresses, including Helen Hunt, Toni Collette, Mia Farrow and Julia Roberts ("Runaway Bride"). In addition to being Hollywood's favorite dad, Dooley has become one of the busiest actors working today, creating one memorable character after another in such films as "Popeye" with Robin Williams, where he appeared as the hamburger-loving Wimpy, a part Dooley says that he played with relish. Other films include "Paternity," with Burt Reynolds, "Kiss Me Goodbye" opposite Sally Field and Jeff Bridges, "Happy Texas," with William H. Macy, "Insomnia" with Al Pacino, and "Waiting for Guffman" and "A Mighty Wind," both with Christopher Guest.

Dooley has received two Emmy® nominations for his work on the small screen: as the out-of-the-closet father on HBO's "Dream On" and a memorable feisty judge on "The Practice." He starred in his own TV sitcom, "Coming of Age" (CBS), which kicked off a series of recurring roles on other TV shows, including "ER," "Grace Under Fire," "My So-Called Life," "Star Trek: Deep Space Nine," "Once and Again" and "Curb Your Enthusiasm."

Upon graduation from West Virginia University, Dooley headed for New York City in a broken-down 1948 Dodge with just \$50 and nothing to lose. To pay the rent, he worked as a clown, entertaining kids at birthday parties with his magic, juggling and cartooning skills. Luckily, one of his college chums was Don Knotts. Already a working actor, Knotts convinced the producers of a new children's TV show that Dooley would be perfect as a comic cowboy.

Next came the New York premiere of Kurt Weill's masterpiece "The Threepenny Opera," a job procured for him by friend John Astin, who was appearing in it, along with Charlotte Rae and Beatrice Arthur.

Dooley's love of comedy led him to develop an act as a stand-up comic, and after several years of playing nightclubs, he landed on "The Tonight Show." From there he joined Second City, the famous improvisational troupe, where his fellow actors included Alan Arkin, Alan Alda ... and several other Alans. Improvising became Dooley's passion. While at Second City, he met director Mike Nichols. Dooley was cast as one of the poker-playing buddies in the original Broadway production of "The Odd Couple." He received kudos when he replaced Art Carney as Felix, playing opposite Walter Matthau.

The Second City actors were suddenly in great demand on Madison Avenue, their improvisational wit beginning to change the face of commercials. Teaming up with fellow writer-performers Andrew Duncan and Lynne Lipton, he formed a company, All Over Creation, and over the next 10 years, Dooley appeared in more than 500 TV commercials and nearly 1,000 radio spots.



Dooley later became the co-creator and head writer of “The Electric Company,” the Emmy® Award-winning children’s program on PBS. Throughout all this, Dooley continued to perform onstage in New York, including his much lauded portrayal of Casey Stengel in a one-man show about the life of the eccentric baseball coach.

In recent years, Dooley has turned his talents to screenwriting, collaborating with his son Adam on a story inspired by his coming-of-age in West Virginia. He’s currently putting together the financing to bring this very personal story to the screen. Now at work on a second screenplay, Dooley shares his home in Los Angeles with his wife, Winnie Holzman, also a writer. Dooley is the real-life father of four children — Robin, Adam, Peter and Savannah — and he’s the proud grandfather of three.

**KATHERINE HELMOND (voice of Lizzie)** was born on July 5, 1928, in Galveston, Texas. She was raised by her mother, Thelma Malone, and her grandmother; they were Irish Catholics. Helmond attended Catholic school and appeared in numerous school plays and pageants. She took a job at a local theater while still in high school, hammering and sawing the scenery, cleaning the bathrooms and pulling the curtain.

Since her stage debut in “As You Like It,” she worked with New York theaters during the 1950s and 1960s. She operated a summer theater in the Catskills for three seasons and also taught acting in university theater programs. Helmond made her TV debut in 1962 and had to wait another 10 years until her breakthrough came in the 1970s. At that time she was busy on TV as well as on stage and earned a Tony® nomination for “The Great God Brown” (1973) on Broadway.

Although she attended the rigid Bob Jones University, Helmond departed from her conservative roots and became known for her special gift for delivering lines with sexual innuendo. She honed her acting abilities with Alfred Hitchcock in “Family Plot” and in numerous TV series, notably in ABC’s cult sitcom “Soap,” for which she had four Emmy® nominations and won the Golden Globe®.

On the big screen, she starred in “Brazil” as Jonathan Pryce's mother who is addicted to plastic surgery and snooping in her son’s messed-up life. In 1983 she studied at Directing Workshop at the American Film Institute and then directed four episodes of the TV series “Benson” as well as “Who’s the Boss.” She also picked up Emmy® nominations for her role as Mona Robinson, a liberated grandmother in “Who’s the Boss,” and as Lois in “Everybody Loves Raymond.”

Although Helmond has been a bona fide TV star since “Soap,” she continued working on stage in the 2000s and was acclaimed for her performances in “Vagina Monologues.”

Helmond resides in Los Angeles; she also has a home in New York.

## **ABOUT THE FILMMAKERS**

**JOHN LASSETER (Director, Original Story By)** is a two-time Academy Award®-winning director and creatively oversees all films and associated projects from Walt Disney and Pixar Animation Studios. Lasseter made his feature directorial debut in 1995 with “Toy Story,” the first-ever feature-length computer-animated film and, since then, has gone on to direct “A Bug’s Life,” “Toy Story 2” and “Cars.”

His executive-producing credits include “Monsters, Inc.,” “Finding Nemo,” “The Incredibles,” “Ratatouille,” “WALL•E,” “Bolt” and last year’s critically acclaimed “Up,” the first animated film ever to open the Cannes Film Festival and the recipient of two Academy Awards® for Best Animated Feature and Best Original Score. Lasseter also served as executive producer for Disney’s Oscar®-nominated films “The Princess and the Frog” and “Tangled” as well as Pixar’s most recent Academy Award winner for Best Animated Feature and Best Original Song, “Toy Story 3,” which is based on a story written by Lasseter, Andrew Stanton and Lee Unkrich.

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 “Boundin’,” “One Man Band,” “Lifted,” “Presto,” “Partly Cloudy,” “Day & Night” and the Academy Award®-winning “Geri’s Game” (1997) and “For the Birds” (2000).

Under Lasseter’s supervision, Pixar’s animated feature and short films have earned a multitude of critical accolades and film-industry honors. Lasseter himself received a Special Achievement Oscar® in 1995 for his inspired leadership of the “Toy Story” team. He and the rest of the screenwriting team of “Toy Story” also earned an Academy Award® nomination for Best Original Screenplay, the first time an animated feature had ever been recognized in that category.

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 Andre and 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. Lasseter 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.

**BRAD LEWIS (Co-Director, Original Story By)** joined Pixar Animation Studios in November 2001, bringing with him 20 years of film, theatre, television and advertising production expertise. Lewis was the producer of the Academy Award®-winning film “Ratatouille,” for which he was awarded the Producer of the Year Award for Animated Motion Picture from the Producers Guild of America.

Prior to Pixar, Lewis spent 13 years as a producer, executive producer and executive vice-president of production at Pacific Data Images, a wholly owned subsidiary of DreamWorks Animation SKG. He was a producer on the animated feature film “ANTZ” and amongst his other feature film production credits are “Forces of Nature,” “The Peacemaker” and “Broken Arrow.”

Lewis produced television specials such as Hanna-Barbera’s “The Last Halloween,” for which he won an Emmy®, and the first 3D episode of “The Simpsons.” He received a second Emmy for graphic design utilized on ABC’s “Monday Night Football.” Additionally, Lewis’s outstanding commercial production work netted him two coveted Clios.

Lewis’s first break into the entertainment industry was as a personal production assistant on “The Merv Griffin Show,” and he also performed on-stage as a dancing monster in the national stage production of “Sesame Street Live!”

Lewis graduated from Fresno State University with a bachelor of arts in theatre, and lives in San Carlos, Calif., with his wife, son and daughter; he served as the city’s Mayor in 2008.

**DENISE REAM (Producer)** joined Pixar Animation Studios in October 2006 as the associate producer on the Academy Award®-winning feature film “Up.” As associate producer, she worked closely with the show’s producer, managing the schedule, budget and staffing of the film’s production. Ream is currently working as producer for Disney•Pixar’s “Cars 2,” scheduled for release on June 24, 2011.

Ream was inspired to pursue a career in the production side of the film industry by movies such as “Apocalypse Now,” “Lawrence of Arabia,” “Gone With the Wind” and “The Wizard of Oz.” Motivated by her own interest in the creation and orchestration of the production logistics for such epic films, Ream began her career in Los Angeles working as a production assistant on low budget feature films, commercials, music videos and industrial films.

She dove into the production world with a job at Boss Film Studios, a visual effects company modeled after Industrial Light and Magic, specializing in 65MM effects. Ream started at Boss as a purchasing agent and finished as a commercial producer. It was while working at Boss that she fell in love with animation and effects.

After five years at Boss, Ream went on to work at Industrial Light and Magic where she spent 13 years in production. She began as a producer in the commercial division but quickly moved onto feature films. During her tenure there, Ream worked as a visual effects and animation producer on a number of projects including “Daylight,” “Eraser,” “Deep Impact,” “Amistad,” “The Adventures of Rocky and Bullwinkle,” “Harry Potter and the Sorcerer’s Stone,” “Timeline” and “Tears of the Sun.” Ream also served as the visual effects and animation executive producer on “Star Wars: Episode III—Revenge of the Sith” and spent her last year at ILM as an executive in charge of production for “Mission Impossible 3,” “Pirates of the Caribbean: Dead Man’s Chest,” “Lady in the Water” and “Transformers.”

Born and raised in Los Angeles, Calif., Ream graduated with a Bachelor of Arts in English Literature from the University of California, Berkeley. Ream currently resides in Mill Valley, Calif.

**BEN QUEEN (Screenplay by)** began working on the screenplay for Disney•Pixar’s summer film “Cars 2” in 2008. Based on a story by John Lasseter, Brad Lewis and Dan Fogelman, “Cars 2” is the first project Queen has worked on for Pixar Animation Studios.

Queen is the author of “The Art of Cars 2” with Karen Paik, with a foreword by the film’s director, John Lasseter.

Creator and executive producer of the Fox television series “Drive,” Queen was also a consulting producer on the CBS television show “Century City.” He has developed pilots with NBC, ABC and Fox, and has written screenplays for a number of studios including Warner Bros., New Line, DreamWorks and Universal.

Queen is a graduate of the USC School of Cinema-Television and currently lives in Los Angeles with his family.

**MICHAEL GIACCHINO’s (Composer)** began his filmmaking career at the age of 10 in his backyard, eventually going on to study filmmaking at the School of Visual Arts in NYC. After college, he landed a marketing job at Disney and began studies in music composition first at Julliard, and then at UCLA. From marketing, he became a producer in the fledgling Disney Interactive Division where he was able to hire himself to write the music for their video games. His work was brought to the attention of Steven Spielberg, who said, “I did what anybody in their right mind would do, I signed him up to score “Medal of Honor”—and the rest of Giacchino’s history belongs to him.”

It was Michael’s work in video game orchestration that grabbed the attention of JJ Abrams, who contacted him via email about the possibility of writing the score

for “Alias.” They met, he got the job, and a relationship was born that would include the groundbreaking series “Lost,” for which Giacchino earned an Emmy®.

His feature film composing breakthrough was with “The Incredibles.” After that, he went on to score box-office hits such as “Sky High,” “The Family Stone,” “Mission: Impossible III,” “Ratatouille” and “Star Trek.” Last year his score for the Disney•Pixar hit “Up” earned him an Oscar®, the highlight of an award season in which he collected all of the top prizes for his work on “Up,” including the Golden Globe®, the BAFTA, the Broadcast Film Critics' Choice Award and two Grammy® Awards.

Giacchino just completed work on “Super 8” by JJ Abrams, and his upcoming projects include “Mission Impossible: Ghost Protocol,” directed by Brad Bird and “John Carter,” directed by Andrew Stanton.

He sits on the Advisory Board of Education Through Music Los Angeles.

**NATHAN STANTON (Story Supervisor)** began his career at Pixar Animation Studios in June 1996 as a story artist for Pixar’s second feature film, “A Bug’s Life,” and has worked on many of the studio’s successes since then. Stanton has contributed his storyboarding talents to “Toy Story 2,” “Monsters, Inc.,” and the Academy Award® winning feature films “Finding Nemo,” “Ratatouille” and “WALL•E.”

Prior to starting work on “Cars 2,” Stanton was a part of the story team for Pixar’s Summer 2012 release, “Brave.” He is currently working on a future short film project.

In the story department, Stanton and his team work very closely with the film’s director and writer (often times the same person) to create the story itself. Through storyboards, the team visualizes the film in drawn sequences and works on the acting, staging, composition and editing to create the film before it is animated. The story reels created are then screened for other teams at Pixar, and revised and refined to make the story as strong as possible.

Like any young child, Stanton was raised watching cartoons, films, animated features, and reading many comic books. He began drawing at a very young age and realized, as he got older, that he wanted to make a living out of it in some way. Stanton, like many of his Pixar colleagues, was happy to discover the path to making his dream of drawing for a living a reality, at the California Institute of Arts.

Stanton moved to San Francisco in 1992 and soon got a job as a 2D assistant animator on “The Nightmare Before Christmas” at Skellington Productions. He went on to work at Colossal Pictures on a number of projects, also in 2D animation. Stanton then returned to Skellington Productions to work on “James and the Giant Peach.” After a short stint at Wild Brain Studios, Stanton was hired at Pixar.

Born and raised in Rockport, Mass., Stanton earned his bachelor of fine arts in character animation from the California Institute of Arts in 1992. He currently lives in Oakland, Calif. with his wife and their two children.

**HARLEY JESSUP (Production Designer)** joined Pixar Animation Studios in May 1996 as production designer for the studio's 2001 feature, "Monster's Inc." Jessup continued in this role for the Academy Award®-winning feature "Ratatouille." As production designer, Jessup leads teams of artists who create and design the sets and characters for each film.

Jessup began his animation career designing "The Adventures of Thelma Thumb" for "Sesame Street," which served as a training platform for his work as production designer on "Twice Upon a Time," an animated feature done in cutout paper. He went on to Lucasfilm to work as art director on several live action projects before joining Industrial Light and Magic (ILM) in 1986. As a visual effects art director at ILM, Jessup earned an Academy Award® for his work on "Innerspace" and an Academy Award® nomination for "Hook." After serving as creative director of the art department at ILM, Jessup next worked as production designer for Disney's animated feature "James and the Giant Peach" before coming to Pixar.

Besides his work in film design, Jessup has written and illustrated three children's books, "What's Alice Up To?" (1997) and "Grandma Summer" (2000), both published by Viking Children's Books, and "Welcome to Monstropolis" (2001) based on Pixar's "Monsters, Inc."

Born in Oregon, Jessup grew up in California's San Joaquin Valley and the Bay Area. He earned a bachelor of fine arts in graphic design at Oregon State University in 1976 and a Masters degree in design from Stanford in 1978.

Jessup currently lives in Marin County, Calif., with his wife and three children.

**APURVA SHAH (Supervising Technical Designer)** joined Pixar in October 2001, bringing with him a wealth of expertise in visual effects and animation. He came to Pixar to lead a team of effects animators in creating a variety of shot sequences for the Academy Award® winning "Finding Nemo." Shah went on to be an effects supervisor on another Oscar® winning feature "Ratatouille," for which he was also involved in the early technical development for the film. He also contributed his talents to Pixar's short films as supervising technical director on "Your Friend the Rat" and "Tokyo Mater."

Prior to Pixar, Shah held a variety of key positions in the animation and effects industries. At PDI/DreamWorks, he was a sequence supervisor on "Shrek" and an effects lead on "Antz." Shah also created visual effects shots on the live action films "Batman Forever," "The Arrival" and "Broken Arrow."

As active in the world of teaching digital effects as he is at putting them into practice, Shah has held teaching positions at the Art Institute, Academy of Art University in San Francisco, and Ringling School of Art and Design. At Ringling, he taught classes in visual effects and motion capture technique.

Shah earned a master of science in computer science from Texas A&M University and holds a bachelor of science in electrical engineering from University of Mumbai. He

also attended art and film classes at the Ringling School of Art and Design during his faculty tenure there.

**SHAWN KRAUSE (Supervising Animator)** joined Pixar Animation Studios in October 1994 as an animator and layout artist for Pixar's first feature, "Toy Story." He then went on to work as an animator on a number of Pixar's feature films including "A Bug's Life," "Toy Story 2," "Monsters, Inc." and "Cars." Krause also was an animator for the Academy Award®-winning features "Finding Nemo" and "The Incredibles." In addition to his work on feature films, Krause contributed his animation talents to the short film "Jack-Jack Attack," released on the DVD of "The Incredibles." He also took a short break from working on film to head up the animation team on the creation of "The Seas with Nemo and Friends," an attraction at the Epcot Theme Park at Walt Disney World in Florida. Krause served as directing animator on the Academy Award®-winning feature "Up."

An avid fan of Disney animated films and Warner Brothers short films, Krause found early inspiration to become an animator. He was also greatly influenced by "Mad Magazine," Peanuts, and Popeye comics. As a child, his father taught him how to draw Popeye. He got huge thrill out of drawing but was hooked on animation after creating animated flip books on any notepads his parents left lying around the house.

Prior to coming to Pixar, Krause did freelance artwork for local restaurants after graduating from the University of Missouri, Columbia where he earned a degree in art and a minor in art history and archaeology. He then went on to study character animation at California Institute of the Arts (Cal Arts), and after a year there continued on to his career at Pixar.

Krause currently lives in the East Bay with his wife and their two daughters.

**DAVE MULLINS (Supervising Animator)** joined Pixar Animation Studios in September 2000. His first project was working as a pre-production animator on the Academy Award®-winning film "Finding Nemo." From there he went on to animate a number of Pixar feature films including "Monsters Inc.," "The Incredibles" and "Ratatouille." Mullins was an animator for Golden Globe®-winner "Cars" and the short film "One Man Band," and worked as directing animator on the Academy Award®-winner "Up."

In addition to his work on Pixar's feature and short films, Mullins co-directed "Monsters, Inc." commercials for McDonalds, and directed "Cars" commercials for General Motors.

A life-long lover of movies, cartoons and drawing, Mullins was determined to land a job as an artist. While studying painting in art school, he found a RISC 6000 computer in the computer lab storage closet and taught himself how to use it. After creating his first animation of a walking coat hanger he was hooked. He graduated Rhode Island School of Design with a bachelor's of fine art in illustration and was able to secure his first job in the movies creating animated concession stand ads for theatres.

Prior to coming to Pixar, Mullins early resume includes such production companies as Pike Productions, The Post Group, Acclaim Entertainment, Disney Feature Animation, Dream Quest Images, Digital Domain and Sony Pictures Imageworks.

Mullins currently lives in Kensington, Calif., with his wife and their two children.

**SHARON CALAHAN (Director of Photography—Lighting)** joined Pixar Animation Studios in 1994 as lighting supervisor on the studio's first feature film, "Toy Story." She then served as director of photography on "A Bug's Life," "Toy Story 2" and "Finding Nemo." She was also the director of photography on the Academy Award®-winning feature "Ratatouille."

Calahan knew at the age of three that she wanted to be an artist for Disney. She went on to study graphic design, illustration and photography. Following art school, she began her career as an art director for broadcast television and video production. Prior to joining Pixar, she was a lighting director at Pacific Data Images completing commercial work, longer format television and graphics packages.

Calahan has given numerous presentations and taught many classes in character lighting, shot lighting, master lighting, and, more generally, painting with light and overall composition, both at Pixar as well as outside of the studio.

**JEREMY LASKY (Director of Photography—Camera)** began his career at Pixar Animation Studios in August 1997 as a layout artist on "A Bug's Life." He then worked in the layout department on "Toy Story 2" and "Monsters, Inc." Lasky served as director of photography on the Golden Globe®-winning feature, "Cars," and the Academy Award®-winning films "Finding Nemo," "WALL•E" and "Toy Story 3."

Growing up in St. Louis, Missouri, Lasky found his early creative inspiration in science-fiction films and programs such as "Battlestar Galactica" and "Star Wars." He discovered his true love for filmmaking and interest in the art of cinematography while in college.

Lasky received his bachelor of fine arts from Rhode Island School of Design, and now as a director of photography for camera, is creating shots and sequences that serve to tell the story while visually supporting and enhancing the themes in a film.

Lasky and his family currently reside in the Bay Area.

**JAY SHUSTER (Character Art Direction)** joined Pixar Animation Studios in September 2002 as a concept designer on the Golden Globe®-winning "Cars," for which he translated the ideas of director John Lasseter into characters and environments for the film. Shuster went on to work as a character designer on the Academy Award®-winning feature "WALL•E."



As the son of a car designer, Shuster's childhood bedroom was filled with blue prints, drawings, posters, machines and models of all things related to almost every mode of mechanized transportation. However, it was not until Shuster saw the original "Star Wars" that he made the connection between his passions and a possible future in the film industry.

Before finding his place at Pixar, Shuster began his film career at Lucasfilm, where he worked as a concept artist. In this role, he designed a variety of vehicles and environments for "Star Wars: Episode I – The Phantom Menace" and "Star Wars: Episode II – Attack of the Clones."

Born and raised in Birmingham, Mich., Shuster graduated in 1993 from the industrial design program at College for Creative Studies in Detroit. He currently lives in El Cerrito, Calif., just across the bay from San Francisco.

**JAY WARD ("Cars" Franchise Guardian)** came to Pixar Animation Studios in December 1998 to work as an art department production assistant on the 2001 feature film, "Monsters, Inc." He was soon promoted to coordinator, and in 2001 began early development work on the 2006 film, "Cars." During the production of "Cars," Ward's knowledge of the automotive world let him to play different roles on the film, including character team manager and consultant to the film's director and co-director, John Lasseter and Joe Ranft. Ward continues to contribute his enthusiasm for cars and his artistic passions to the creation of any and everything within the "Cars" Franchise.

Prior to Pixar, Ward served in the U.S. Naval Reserves and attended California College of the Arts where in 1993 he received a bachelor of fine arts in illustration. His diverse professional background includes bussing tables in high school, working as a signalman in the U.S. Navy, aircraft fueler, Harley Davidson parts department manager, and freelance illustrator. Those disparate experiences have collectively given him an opportunity to utilize his people, collaboration and creative skills to great success at Pixar.

Ward currently resides in Oakland, Calif., with his wife and their two children.

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