

Disney · PIXAR

ELEMENTAL

| | |
|--|---|
| PARENTAL GUIDANCE SUGGESTED | SOME PERIL, THEMATIC ELEMENTS AND BRIEF LANGUAGE |
| PG | |
| Some Material May Not Be Suitable for Children  | |

EDITORIAL

Second Film EditorsGREG SNYDER
AMERA RIZK
KEVIN ROSE-WILLIAMS
JENNIFER JEW
First Assistant Editor..... BEN MORRIS
Senior Editorial CoordinatorKEVIN COURTNEY SPENCER
Editorial CoordinatorsLAUREN SILVEY PAN
CAROLINE QUALEY
Assistant EditorsBRETT BLAKE
CARMEN VELAZQUEZ CHAGOLLA
SARAH LIGATICH
SOPHIA OHARA
Additional First Assistant Editor.....C.J. HSU
Senior Recording Engineer VINCE CARO
Recording EngineerPHILIP VON DÜRING

ART

Lighting Key Designer.....CARLOS FELIPE LEÓN
Visual Development.....DANIEL LÓPEZ MUÑOZ
Additional Look Development Art Director. ALBERT LOZANO
Art Coordinators SYDNEY JOHNSON
MICHELLE LI
JASMINE S. WILLIAMS
Character Designers.....ALICE LEMMA
ANNA LAURA SCOTT
YINGZONG XIN
Set Designers
PAUL ABADILLA LAUREN KAWAHARA
KYLE MACNAUGHTON NAT MCLAUGHLIN
HYE SUNG PARK MEGHAN SASAKI
Previsualization Artist PHILIP METSCHAN
Additional Artists HARLEY JESSUP
JASMIN LAI
ELEANOR MICHALKA
DANIELA STRIJLEVA
Additional Art ManagerERIK LANGLEY

CAMERA & STAGING

Layout Lead JAHKEELI GARNETT
Post-Animation Camera Lead..... SANDRA KARPMAN
Layout CoordinatorKEREN MARROQUIN
Layout Artists
MAHYAR ABOUSAEDI SUNG-UK CHUN
SARAH CROWLEY-KELLY JOHNATHAN MARCELO GIBBS
ADAM HABIB JAE HAM
ROBERT KINKEAD MIKE LEONARD
WEI LI ERIN O'NEAL
JAN PFENNINGER AUSTIN RODRIGUEZ
ZANDRIA ROSS ADAM SCHNITZER
ALEX WILSON WONG

ANIMATION

Directing Animators.....GWENDELYN ENDEROGLU
ALLISON RUTLAND
BENJAMIN PO AN SU
Lead Drawover Artist..... KRISTOPHE VERGNE
Animation Fix Lead..... TAL SHWARZMAN
Senior Animation Coordinator..... LOGAN HESTER
Animation Technical CoordinatorSTEPHANIE KELLY
Animation Fix CoordinatorMIA STAPLETON
Character Development & Animation
DOVI ANDERSON EVAN BONIFACIO
SHAUN CHACKO JAE HYUNG KIM
TARUN LAK CODY LYON
BRET PARKER K.C. ROEYER
JESSICA TORRES AMANDA WAGNER
Animators
ERIC DAVID ANDERSON CHARLIE AUFROY
EARL BRAWLEY DONALD KH CHAN
MICHAEL CHIA-WEI CHEN BRETT CODERRE
MARAT DAVLETSKIN ERIC S. DEGNER
PAUL FRANCISCO DIAZ BRENT DIENST
TERESA FALCONE GRAHAM FINLEY
ROB GENNINGS JOEY GILBREATH
DANIEL GONZALES III ANDREW GONZALEZ
EVELYN GUNAWAN RICHARD GUNZER
TOMOYUKI HARASHIMA ARON HATFIELD
TRAVIS HATHAWAY NEIL HELM
MARIKO HOSHI CAROLYN EE KAISER
RAMI KASIM HYESOOK KIM
KEN AVERY MADRS RHEA KIM JEREMY LAZARE
CHAEYEON LEE JOHN CHUN CHIU LEE
MINSEOK LEE SHAWN SANGHYUN LEE
KIM LEOW JESSE LICKMAN
LLUIS LLOBERA CAROLINA LOPEZ DAU
AARON MCGRIFF PAUL MENDOZA
JENNIFER MIGITA SEAN MURIITHI
JUAN CARLOS NAVARRO CARRIÓN DAN NGUYEN
JORDI OÑATE ISAL DAVID S. PENG
BERIL PISGIN JAYSON PRICE
CATHERINE RACETTE DANIEL A. RODRIGUEZ
NICKOLAS ROSARIO MONTAQUE LAMONT ALLEN RUFFIN
SUE HYUNSOOK SHIM JONAH SIDHOM
SIKAND SRINIVAS RAPHAEL SUTER
DAVID TORRES BECKI ROCHA TOWER
LUIS URIBE CORDOBA PRISCILA DE BORTHOLE VERTAMATTI
NATHAN WALL LES WATTERS
TOM ZACH RON ZORMAN
Crowds & Fix Animation
KIMBERLEE ALLYN MARÍA BJARNADÓTTIR
DONALD BROOKS CHRISTOPHER R. CARTER
BETH DAVID NICHOLAS DE LOTTO
NGUYET NGHI DUONG ANNAMARIA HAASBROEK
TONY SOOHWAN KIM KRISTINA KOVÁCS
AMBIKA LUTHRA ADA PYSZKIEWICZ
ALYSSA RAGNI KRISTINA SEPULVEDA
OLIVIA WHITAKER BOB WILSON

ALEN LAI
CHANTAL LEBLANC
ALYSSA LEE
MICHAEL K. O'BRIEN
JONGWON PAK
JOHN PATTON
DAVE QUIRUS
FERDI SCHEEPERS
NATE SKEEN
MICHAEL STARK
ELISA VALENZISI

GAUTIER LAUDREN
ELANA LEDERMAN
JOHN LOCKWOOD
CHRISTIAN OLAN-GEDDES
PARISA PARASTOO
ELVIRA PINKHAS
J.M. SANTIAGO
DOUGLAS SEIDEN
ANGELO STANCO
MELISSA TSENG
JAE JUN YI

Global Technology &
Dailies Coordinator GABRIELLE BERNSTEIN

CROWDS

Crowds Technical LeadARNOLD MOON
Crowds Coordinator..... HEAVEN CASTILLO
Crowds Technical Artists

GEOFFREY JARRETT LEONARDO KO
JULIA NEWHIDE J.D. NORTHRUP
MAX RODRIGUEZ MATTHEW BIRD WATERS

LIGHTING

Lighting SupervisorsAMY RAE JONES
LUKE MARTORELLI
Compositing Lead NÉSTOR BENITO FERNÁNDEZ
Lighting Lead MATHIEU CASSAGNE
Lighting Technical LeadMARK VANDEWETTERING
Lightspeed Lead JAMES L. JACKSON
Lighting Principal ArtistsALFONSO CAPARRINI
JOSE L. RAMOS SERRANO
Senior Lighting Coordinator DANA FRANKOFF
Lighting Coordinator..... WILL ROSS
Lighting Artists

JEREMY BIRN MIKE CACCIAMANI
ED CHEN YE WON CHO
KEITH CORMIER PETER DEMAREST
AIRTON DITZ JR. DAN ENSTROM
EMMA FLORES JAMES GETTINGER
LAURA GRIEVE RYAN HOWELL
SUNGYEON JOH JENNIFER LEIGH KING
AMBER STEWART LUNDERVILLE EMMANUEL MANIEZ
TONY MITZELFELT YUKO OKUMURA
BURT PENG JACOB RICHARDS
VANDANA REDDY SAHRAWAT JULIEN SCHREYER
DAVID SHAVERS PHILIP SHOEBOTTOM
JESSE WEGLEIN

Lightspeed Technical Directors

PATRICK ANGELL DEREK BECK
CHIA-AN ANNE FU JEREMY HEINTZ
HUMERA YASMIN KHAN MARCO ANTONIO MARQUEZ

DAILIES

Sequence Leads

RILEY HALE SHUBHA JAGANNATHA
JONAH BLUE LAIRD LYON LIEW
SASHA OUELLET DARWYN PEACHEY
JUSTIN RITTER BRAD WINEMILLER

RENDERING

Senior Rendering CoordinatorJILLIAN UNDERWOOD HARWIN
Rendering Technical DirectorsPHILIP GRAHAM
PAUL KUBALA
TOM NETTLESHIP
REID SANDROS

STYLIZED FLAME RESEARCH

PAUL KANYUK VINICIUS C. AZEVEDO
RAPHAEL ORTIZ

PRODUCTION

Pre-Production Manager REBECCA EUPHRAT REGAN
Finishing Team ManagerLESLIE PAO
Assistant to the Director & Producer DANIELLE O'FARRELL
Additional Executive Assistant
to the Director & Producer KIERA MCAULIFFE
Production Office ManagerERINN KATHRYN BURKE
Production Finance Analysts ROB CASSIE
EMILY ENGIE
Feature Relations ManagerMAURA TURNER
Feature Relations CoordinatorSTEPHANIE MARTINEZ-ARNDT
Production Asset ManagerLAURA FINELL
Production Office Assistants..... AKEEM CINQUE
VICENTE TANAKA CRUZ
KAITLIN WALLING
Head of Creative Development MARY COLEMAN
Senior Development Executive EMILY MOLLENKOPF
Creative Development Associate ERIKA SCHMIDT
Language Consultant DAVID J. PETERSON

POST PRODUCTION

Post Production Manager HEATHER EISNER
Post Production Coordinator RACHEL AGANA
Production Sound Mixers PAUL MCGRATH
MARILYN MORRIS
VINCE CARO
Production Sound EditorSAMUEL LEHMER
Production Sound Assistant ZENAN ROBINSON

STUDIO MASTERING

Studio Mastering Director CYNTHIA SLAVENS
Senior Scientist DOMINIC GLYNN
Home Entertainment Product Supervisor ERIC PEARSON
Home Entertainment Manager SUSAN EGGETT
Digital Intermediate Supervisor ROBIN LEIGH
Colorist SUSAN BRUNIG
Senior Colorist MARK DINICOLA
Global Finishing Supervisor ERIK ANDERSON
Senior Production Scientist RICK SAYRE, VES
Studio Mastering Manager ROBERT TACHOIRES

“Steal The Show”
 Music by Ari Leff and Thomas Newman
 Lyrics by Ari Leff and Michael Matosic
 Performed by LAUV
 Produced by LAUV and Thomas Newman
 Mixed by Mike Crossey

“Kernkraft 400 (Sport Chant Stadium Remix)”
 Written by Emanuel Günther, Florian Senfter
 Performed by Zombie Nation
 Courtesy of UKW Records & Publishing LLC

MUSICIANS

Violins

ROGER WILKIE, Concertmaster
 ARMEN ANASSIAN
 ROBERTO CANI
 DAVID EWART
 JESSICA GUIDERI
 AMY HERSHBERGER
 MAIA JASPER WHITE
 ANA LANDAUER
 JENNIFER LEVIN
 LORAND LOKUSZTA
 CHERYL NORMAN-BRICK
 JOEL PARGMAN
 SARA PARKINS
 MICHELE RICHARDS
 KATHLEEN ROBERTSON
 NEIL SAMPLES
 JENNY TAKAMATSU
 SARAH THORNBLADE
 IRINA VOLOSHINA

EUN-MEE AHN
 CHARLIE BISHARAT
 JOEL DEROUIN
 LARRY GREENFIELD
 TAMARA HATWAN
 SHARON JACKSON
 HWI-EUN KIM
 NATALIE LEGGETT
 PHILLIP LEVY
 JENNIFER MUNDAY
 GRACE OH
 ALYSSA PARK
 RADU PIEPTEA
 RAFAEL RISHIK
 JULIE ROGERS
 YUTONG SHARP
 ASHOKA THIAGARAJAN
 JOSEFINA VERGARA

Violas

DAVID WALTHER
 ALMA FERNANDEZ
 CARRIE HOLZMAN-LITTLE
 THOMAS LEA
 JORGE MORAGA
 KARIE PRESCOTT
 CAROLYN RILEY
 JOHN SCANLON

ROBERT BROPHY
 LYNN GRANTS
 SCOTT HOSFELD
 SHAWN MANN
 ANDREW PICKEN
 KATE REDDISH
 ERIK RYNEARSON

Cellos

STEVE ERDODY
 ERIKA DUKE-KIRKPATRICK
 MELISSA HASIN
 DENNIS KARMAZYN
 ARMEN KSAJIKIAN
 DANE LITTLE

JACOB BRAUN
 ROWENA HAMMILL
 VAHE HAYRIKIAN
 SUZIE KATAYAMA
 CAROLYN LITCHFIELD
 CHRISTINA SOULE

Basses

NICO ABONDOLO
 STEVE DRESS
 DOMENIC GENOVA
 FRANCES LIU
 DAVID PARMETER

DREW DEMBOWSKI
 TIMOTHY ECKERT
 CHRIS KOLLGAARD
 GEOFF OSIKA
 MIKE VALERIO

STEVE KUJALA Flutes DIANE ALAN CRAIG

GARY BOVYER Clarinets DON FOSTER
 STUART CLARK

LARA WICKES Oboes JOE STONE

ROSE CORRIGAN Bassoons WILLIAM MAY
 DAMIAN MONTANO

French Horns

STEVE BECKNELL MARK ADAMS
 LAURA BRENES KATELYN FARAUDO
 ALLEN FOGLE DANIELLE ONDARZA
 TEAG REAVES AMY SANCHEZ

Trumpets

JON LEWIS ROB FREAR
 DAN ROSENBOOM ROB SCHAER

Tenor Trombones

BILL BOOTH STEVE HOLTMAN
 ALAN KAPLAN

Bass Trombone
 CRAIG GOSNELL

Tuba
 JIM SELF

Percussion

DANNY GRECO PETE KORPELA

Timpani
 DON WILLIAMS

PIXAR STUDIO TEAM

Administration

JAMIE APODERADO MARIE BARTZ
 MORGAN KARADI ELISSA KNIGHT
 MAGGIE MCFARREN CARLY RILEY
 KIMBER SUZUKI WENDY DALE TANZILLO

Archives

SHARON DOVAS CHRISTINE FREEMAN
 BRIANNE MOSELEY LAUREN RODRIGUEZ-GAYLORD
 JULIET ROTH CAROL MOEN WING
 MELISSA WOODS

Business Affairs & Legal Counsel

SERENA DETTMAN GABRIELA FISCHER
 RICHARD GUO JOHN LOMAZZI
 LARA LESIEUR PENDLETON ELLIOT SIMONS
 RACHEL THARP JODY WEINBERG
 OLGA ALVAREZ MELINA GHARIBI

| | | | |
|---|--------------------------|---------------------------|-----------------------------|
| Consumer Products, Interactive & Publishing | | Marketing | |
| NICK BALIAN | SARAH BOGGS | MELISSA BERNABEI MORRISON | JENNA CALVAO |
| DEBORAH CICHOCKI | MOLLY GLOVER | LEILA CHESLOFF | ANDY DREYFUS |
| MOLLY JONES | CHRISTOPHER MEEKER | ARIK EHLE | KATHLENE EUTING |
| ALEXIS LOMBARDI NELSON | JOCELYNE RAMIREZ | LISA FLETCHER | ADAM GATES |
| KIM ROSS | ROB ROWE | CHERIE HAMMOND | CATALINA NORIKO HOSOKAWA |
| DELILAH SMITH | JENNY MOUSSA SPRING | ANDY DAT MAI | DESIREE MOURAD |
| JEN TAN | SCOTT TILLEY | LYNDA PAKZAD | AMANDA RONAI |
| LAURA UYEDA | | BRIAN TANAKA | JAY WARD |
| Craft Services by Luxo Café | | ZENA WEBER | CLAYBORN WELCH |
| VIVIAN RODRIGUEZ | AARON GRIMM | JENNIFER ZACCARO | TIMOTHY ZOHR |
| JOSÉ CHÁVEZ | JONATHAN CORNETT | | |
| MARISSA DURHAM | CHONTHIRA GURNEY | | |
| DEANIE HICKOX | BAYANI INCLANO | ANTHONY A. APODACA | LIZ GAZZANO |
| DERRICK JONES | TIFFANY LOPEZ | ROGER GOULD | JULIE GUZZETTA |
| CRAIG MARSHALL | CONSTANTINO MARTINEZ | HEIDI HOLMAN | JAMES FORD MURPHY |
| GERARDO OSORIO | BRITTANY PLUNG | KRISTA SHEFFLER | TASHA SOUNART |
| ALYSSA PROMESSI | JULIO QUINTERO | WILLIAM STARLING | |
| NATHANIEL SMITH | SAYOKO WU | | |
| | | | People Team |
| Creative Content | | TRICIA ANDRES | MINDY BERARDINI |
| GAIRO CUEVAS | SARAH DUNHAM | EMILY BROWN | MARIANA DENIGHT |
| SHIELA ESCALANTE-LE | BRETT GILWEE | KIM DIAZ | COURTNEY DINGEL |
| DALLAS HYATT | TONY KAPLAN | PEGGY DOLLAGHAN | EDWIN FABIAN |
| SUREENA MANN | JEREMY QUIST | FENAN GEBREALFA | GRAHAM GIBSON |
| | | MICHAEL HUEY | JENNYLYN MERCADO HUYNH |
| Development | | JOSEPHINE JACOB | ADAM LAW |
| MEGAN ALDERSON | CAROLINE COLLINS | JONATHAN LEE | NATALIE LEON |
| LAUREN DAVIDSON | OTITO GREG-Obi | RONA FRANCISCO LI | LUKE MORGAN |
| JESSICA JARVERS | MARIE LABARBERA | REBECCA MOSQUEDA | MARCOS NAVARRETE |
| GILLIAN LIBBERT-DUNCAN | EUNICE OMEGA | ALLISON PARKER | ASHLEY ROBERTSON |
| SHANNON WOOD | | KERSTIN TODD | AMANDA TORRES |
| | | BETH SASSEEN | CHRIS STEVENSON |
| Facility Operations | | CHRIS URQUIOLA | KIANA WILSON |
| PATTY BONFILIO | JAMES ANDEREGGEN | | |
| MARCO CASTELLANOS | ERIN COLLINS BUTLER | | |
| MICHAEL DOUGLASS JR. | DARRIN FICHERA | JUDITH ANGULO | PIXAR UNIVERSITY |
| MATT GAGNEBIN | JARED GONZALES | KATHLEEN COSBY | STAPHON ARNOLD |
| HSIAO LIU | ANDREW MACRAE | BREE JENKINS | JENNY HORN |
| EDGAR A. OCHOA | KYLE ROLDAN | GALEN STERLING-SMITH | SHAWNIM KASHANI |
| MATTHEW SARUBBI | PETER SCHREIBER | | |
| BILL SHEA | BRIAN TORRES | | |
| | | | Publicity |
| Finance | | MICHAEL AGULNEK | MAYA ANDERMAN |
| MARK JOSEPH | KENTARO HINOKI | KRISSY BAILEY | DEBORAH COLEMAN |
| KEVIN BUSCHIAZZO | REBECCA CLAIRE BOMBACH | CHRIS WIGGUM | |
| BESS DAUBENMIRE | STEPHANIE GEE GALAVIZ | | Renderman Development |
| KRISTI GAMBLE | CASSANDRA GARCIA | ADRIAN BELL | KATRIN BRATLAND |
| VALERIE HATHAWAY | HEATHER D.C. JACKSON | JAMES BURGESS | PER CHRISTENSEN |
| KHERON JONES-KASSING | ROSANA KOT | JULIAN FONG | SARAH FORCIER |
| MICHELLE LIU CHUNG | MICHELLE LOPEZ | STEPHEN FRIEDMAN | FRAN GONZÁLEZ GARCÍA |
| KELSEY MONKEN | KACY NAYLOR | IAN HSIEH | SARAH HUTCHINSON |
| SAMANTHA OSTREA | KAREN PERRY | SARAH INVERNIZZI | ETHAN JASZEWSKI |
| STEPHANIE PHAM AGANON | DAVID RIGUNAY | CHARLIE KILPATRICK | DAVID M. LAUR |
| KRISTINA RUUD-HEWITT | MICHELLE SIMONS | MARK MANCA | DAMIEN MAUPU |
| SHARI VILLARDE | DEANA WALKER | CLIFF RAMSHAW | SRINATH RAVICHANDRAN |
| ANNETTE WANG | | TRINA M. ROY | SUSAN SALITURO |
| | | MEGHANA SESHADRI | AKSHAY SHAH |
| Inclusion & Outreach | | | Renderman Sales & Marketing |
| OSAFO BARKER | KAYLA D. HARRIEL | | |
| CHRISTINA F. JULIAN | ALYSSA DEL VIGNA WALLACE | LEIF PEDERSEN | DYLAN SISSON |
| | | WENDY WIRTHLIN | |

| | | | | | |
|----------------------------|---------------------------------|------------------------|--------------------------|-------------------------------|-----------------------------|
| | Safety & Security | | | Sets & Layout | |
| ANDREA ALEMAN | | LOIS BANKS | DAN MCGARRY | | JUEI CHANG |
| JOHN BENNETT | | MARLON CASTRO | MARLENA FECHO | | GRACE KUMAGAI |
| MARCO CAZARES | | PAUL CHIDEYA | EDWARD LUONG | | GARY MONHEIT |
| ISAIAH CLARK-SANDERS | | RICHARD COGGER | BURTON SIU | | |
| CAROLINA GASKIN | | MIKE GESSINI | | Simulation & Effects | |
| ARMANDO GUTIERREZ GONZALEZ | | RODGER HALEY | DAVID EBERLE | | MICHAEL RICE |
| TRAVIS LINDENBERGER | | ROCHELLE LOVAN | JIM ATKINSON | | WILL HARROWER |
| DARRYL MCALLISTER | | ADRIAN RICO-GALVEZ | JOSHUA JENNY | | WITAWAT BIK RUNGJIRATANANON |
| JONI SUPERTICIOSO | | TRACEY WALKER | CHRISTINE WAGGONER | | CHRISTOPHER YU |
| | Software Research & Development | | | Story & Editorial | |
| | | | JOSH MINOR | | DAVID BARAFF |
| | | | JULIAN Y.C. CHEN | | MIKE H. MAHONY |
| | | | STEFAN SCHULZE | | STEPHAN STEINBACH |
| | Engineering Leadership | | | USD & Presto Internals | |
| HAYLEY IBEN | | MARK MEYER | | | |
| CORY OMAND | | FLORIAN ZITZELSBERGER | F. SEBASTIAN GRASSIA | | SUNYA BOONYATERA |
| | Management | | ADAM FISH | | ALEX MOHR |
| ALICEA LIN ENGQUIST | | TIMOTHY PALMER | NICK PORCINO | | COREY REVILLA |
| DAVID SOKOLOSKY | | JILLIENE TONGSON PARAS | DEEPANSHI SHARMA | | VARUN TALWAR |
| | Animation | | ADAM WOODBURY | | |
| THOMAS HAHN | | MATTHEW ALSUP | | | |
| HALDEAN BROWN | | DENEK MEKETA | | | |
| | Build & Quality Assurance | | | Systems | |
| SHAHBAZ KHAN | | RAY STRICKLER | | | |
| IVÁN MAURICIO CALDERÓN | | KATYA FERGUSON | LARS R. DAMEROW | Technical Leads | GRANT GATZKE |
| KYLE LOVRIEN | | FREESON WANG | JOSH GRANT | | THOMAS INDERMAUR |
| | Characters & Crowds | | CHRIS LASELL | | DAVID NAHMAN-RAMOS |
| MARK HESSLER | | MICHAEL JEFFERIES | WIL PHAN | | PETER PLACKOWSKI |
| VENKATESWARAN KRISHNA | | HSIAO-HSIEN AARON LO | FÉLIX O. SANTIAGO | | AMANDEEP SINGH |
| DUC MANH NGUYEN | | | DAVID J. SOTNICK | | CHRISTOPHER C. WALKER |
| | Design & Application Framework | | | Management | |
| JASON KIM | | ALLISON BIANCHI | ERIC BERMENDER | | BETHANY JANE HANSON |
| VIVIAN MORGOWICZ | | JOHN WARREN | DAN HOFFMAN | | SEGAN MADDOX |
| | Hydra & Presto Imaging | | ANNE PIA | | MAY PON |
| TOM CAUCHOIS | | BRETT LEVIN | LAURA SAVIDGE | | JESSICA SNIPES |
| RAJA BALA | | MATTHIAS GOERNER | JASON WATKINS | | |
| CAROLINE LACHANSKI | | STEVE LAVIETES | | | |
| KAREN LUCKNAVALAI | | DAVID G. YU | | | |
| | Lighting, Shading & Rendering | | | Engineering & Support | |
| JOACHIM DE DEKEN | | DOUG LETTERMAN | | | |
| TIM BEST | | WENDY CHEN | | Administration & Operations | |
| GREGORY FINCH | | OWEN JOW | | JANE O'HARA | |
| AMERIGO MASINI | | DANIEL MCCOY | TIFFANY FUNG | Asset Administrators | |
| JOAO MONTENEGRO | | JEREMY NEWLIN | SHAWN ZHOU | | SUSANNE RUBLEIN |
| CHRIS SCHOENEMAN | | EMILY WEIHRICH | | | |
| RICHARD YOSHIOKA | | | SARA FERDOUSI | Cloud Identity & Applications | STEVE GALINSKY |
| | Platform | | LING HSU | | |
| ROBYN RINDGE | | KRISTOFFER NEIL LANDES | | Data Center Operations | |
| MCKAY MOORE-FARLEY | | | SAMUEL LE | | RICARDO NICOLAS MORAN |
| | Production Software | | | Digital Storage & Backups | |
| GATES ROBERG-CLARK | | GENKI HAGATA | JOHN HENRY FRANKENHAUSER | | JONATHAN HADDEN |
| WENDY HEFFNER | | PETER NYE | JOSE RICHARD IGNACIO | | HIMABINDU JAGANNADHAM |
| STEPHANIE RAYMOS | | HEIDI STETTNER | | | |
| | Research | | TLALOC ALVAREZ | Endpoint Management | |
| ANDREW BUTTS | | FERNANDO DE GOES | J. DARION CUEVAS | | NIC BISHOP |
| KURT FLEISCHER | | NORA S. WILLET | CORY ANDER KNOX | | AURICA HAYES |
| SHILIN ZHU | | | DANA MCNATT | | LESLIE LAW |
| | | | TERRY LEE MOSELEY | | GRACIELA MEZA |

| | | |
|-------------------------|-------------------------------|-----------------|
| | Media Systems | |
| CHRIS COLLINS | | WARREN LATIMER |
| BOB MORGAN | | EDGAR QUIÑONES |
| STEVEN RICKS | | THERESA RIFE |
| | Network Server Administration | |
| ALLISON KIM | | AARON RUSSO |
| NELSON SETTE SIU | | CHARLES SOCHIN |
| AJ ZMUDOSKY | | |
| | Post Production Engineering | |
| | JOYCE LACEY | |
| | Production Support | |
| HENRY CHAU | | CHRISTINA GIN |
| KARLA HERRERA RINCON | | LEXI S. KING |
| IAN WESTCOTT | | TORIAN WRIGHT |
| | Render Pipeline Group | |
| NIÑO ELLINGTON | | ERIC PEDEN |
| ROSIE WACHA | | |
| | Telecom | |
| MICHAEL STEWART JOHNSON | | MARK PANANGANAN |
| | Web Development | |
| COLLIN ALLEN | | CHRISTINE JONES |
| JOANNA LAURENT | | DARLA LOVRIN |
| | Workstation & Render Platform | |
| ROBERT HAMRICK | | MORGAN MIARS |
| | Techhub | |
| MICHAEL FONG | | MITCH KOPELMAN |
| ALEXANDER KOLLIPOULOS | | JOHN HALSTEAD |
| | Production Babies | |
| ARCHER | ASA | ASHER |
| EMERSON | ENDYMION | EVA |
| GLORIA | GWEN | HEIDI |
| HOWARD | INDIGO | JACK |
| JAYLEN | KNOX | LINCOLN |
| MADELINE | MARCELO | MARTY |
| NOELLE | OCEANNE | OSCAR |
| PENELOPE | QUINN | RHEA |
| RUTH | RILEY | SHAMBHAVI |
| SOPHIE | STOKELY | TYCHO |
| TERESA | VAN | WINTER |

Thank you to the individuals, organizations & locations
who inspired & assisted us in our research

| | | |
|-------------------------|-----------------------------------|--------------------|
| | Pixar Senior Creative Team | |
| ENRICO CASAROSA | | DANIEL CHONG |
| KIM COLLINS | | PETE DOCTER |
| MARY ALICE DRUMM | | BRIAN FEE |
| NICOLE PARADIS GRINDLE | | CARRIE HOBSON |
| TREVOR JIMENEZ | | MIKE JONES |
| DAVID LALLY | | KRISTEN LESTER |
| ANGUS MACLANE | | KELSEY MANN |
| ADRIAN MOLINA | | DANA MURRAY |
| MARK NIELSEN | | BOB PETERSON |
| BOBBY PODESTA | | STEVE PURCELL |
| KORI RAE | | CHRIS SASAKI |
| DAN SCANLON | | DOMEE SHI |
| JACLYN SIMON | | PETER SOHN |
| MARC SONDHEIMER | | ANDREW STANTON |
| GALYN SUSMAN | | ANDREA WARREN |
| MICHAEL YATES | | LEE UNKRICH |
| | Pixar Production Department Heads | |
| LEE RASÉ | | WILLIAM REUSCH |
| ANDREW BEALL | | SAMARA AL-JUMAILY |
| SEQUOIA BLANKENSHIP | | COLIN BOHRER |
| ISABEL CONDE MAKI | | ALY FIDIAM-SMITH |
| SALLY GARBARINI | | NANCY HOWARD |
| KYLE MILARDO | | CHERISE MILLER |
| KENYA RANDLE | | JENNI TSOI |
| CHRISTINE WILCOCK | | |
| | Pixar Senior Technology Team | |
| TYLER FAZAKERLEY | | STEVE MAY |
| OLIVER MEISEBERG | | DAVID RYU |
| | Pixar Senior Leadership Team | |
| REEMA BATNAGAR | | LINDSEY COLLINS |
| JONATHAN GARSON | | CHRIS KAISER |
| JIM KENNEDY | | THOMAS PORTER |
| JONAS RIVERA | | KATHERINE SARAFIAN |
| JESSIE THIELE SCHROEDER | | BRITTA WILSON |
| JIM MORRIS, VES | | |

In appreciation of Miss Renee (1971-2023)

SPECIAL THANKS

To our Pixar colleagues & everyone who
shared their family stories with us

1951 COFFEE COMPANY
THE CRUCIBLE (OAKLAND)
RESPECTABILITY
VIETNAMESE AMERICAN COMMUNITY CENTER
OF THE EAST BAY
JACOB BROOKS
DR. KEVIN CHUN
STEVE DAVISON
HEIDI ROSENFELDER
ELEANOR SWIGERT
JAMIE WOOLF



OFFICIAL SELECTION
FESTIVAL DE CANNES

Animated with
PRESTO Animation System

Rendered with
RENDERMAN



Created & Produced at
PIXAR ANIMATION STUDIOS
Emeryville, California



Original Soundtrack available on



Sound created in Dolby Atmos

©2023 DISNEY ENTERPRISES, INC./PIXAR
All Rights Reserved

For the purposes of copyright law in the United Kingdom,
Pixar was the owner of copyright in this motion picture
immediately after it was made

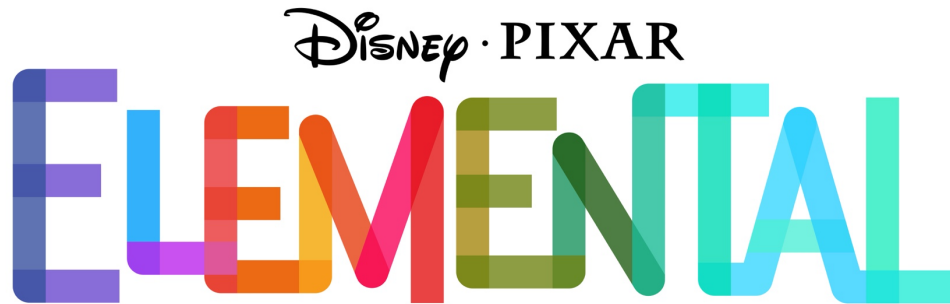
In Loving Memory
RALPH EGGLESTON (1965-2022)
THOMAS GONZALES (1978-2022)
AMBER MARTORELLI (1978-2022)
J. GARETT SHELDREW (1964-2022)

Dedicated to
YUNG TAHK SOHN
(1945-2017)
HEA JA SOHN
(1946-2021)

Thank you mom and dad for all the sacrifices
you made for our family

With deep appreciation to all those who helped us burn brightly

Distributed by
WALT DISNEY STUDIOS MOTION PICTURES



“What if the elements we all know were alive?”

~ Peter Sohn, Director, “Elemental”

ADVANCE

It’s easy to imagine the wind having attitude or fire being angry. A happy bunch of flowers could absolutely brighten the day of a lonely pot of dirt. And water might be calm and collected one day and in a big hurry the next. “What if the elements we all know were alive,” asks director Peter Sohn.

Disney and Pixar’s “Elemental” is an all-new, original feature film set in Element City, where Fire-, Water-, Earth- and Air-residents live together. The story introduces Ember, a tough, quick-witted and fiery young woman, whose friendship with a fun, sappy, go-with-the-flow guy named Wade challenges her beliefs about the world they live in and the person she wants to be.

Sohn says the story, which is very personal to him, started with a drawing of a Fire character and Water character interacting. He imagined an unexpected friendship between them—a relationship sure to trigger awkwardness, banter and funny missteps. “I started layering in my relationship with my wife—I’m Korean and she’s American, half Italian,” Sohn says. “I hid the relationship from my parents at first because they—in an old-school way—wanted me to marry someone Korean. My grandmother’s dying words were literally ‘Marry Korean!’”

Sohn’s old-school parents eventually came around, finding they had a lot in common with their eventual daughter-in-law’s family. They also inspired another important aspect of the story, says the director. “It’s about understanding our parents as people. From that understanding comes an appreciation for the sacrifices that they make for their kids. My parents emigrated from Korea in the early 1970s, so I was born there and raised with Korean traditions, language, culture in the very American New York City. That led to some culture clashes along the way between first and second generation. I took for granted the trials and tribulations they must’ve experienced.”

Like Sohn, Ember is a second-generation immigrant—only her parents emigrated from Fireland to Element City where Ember is born and raised. “She goes on a journey of understanding her own identity and,” says the director, “with that, the meaning of what her parents have given her.”

A highlight of Ember’s journey—and in many ways the impetus for it—is a fun and fateful friendship with a Water guy named Wade. “In the beginning, Ember has disdain for the city, but Wade helps her begin to fall in love with everything it has to offer,” says Sohn. “We found ways to introduce her to the city like some of my favorite comedies do—serving up opportunities for laughs.”

Set in a city that brings elements of different backgrounds together, “Elemental” demonstrates that opposites do indeed attract. “It’s a comedy filled with heart,” says producer Denise Ream. “It’s a story about relationships—between Fire and Water, between parents and their kids and between all of us and our neighbors who might not look like us. It’s part comedy, part family journey and part culture clash.”

According to Ream, more than 100 first- or second-generation immigrants from Pixar came together to speak with filmmakers about their experiences. “It was phenomenal,” says Ream. “Most of us, wherever we are, come from somewhere else. There were so many emotional stories about what people went through to come here—their families’ experiences. I don’t think you can really explain the impact of something like that on a story.”

Directed by Peter Sohn, produced by Denise Ream, p.g.a., and executive produced by Pete Docter, “Elemental” features a screenplay by John Hoberg & Kat Likkell and Brenda Hsueh with story by Sohn, Hoberg & Likkell and Hsueh. The voice cast includes Leah Lewis as the fiery Ember; Mamoudou Athie as the Water-guy Wade; Ronnie del Carmen as Ember’s soon-to-be retired dad, Bernie; Shila Ommi as Ember’s love-seeking mom, Cinder; Wendi McLendon-Covey as Wade’s stormy and Air-Ball-loving boss, Gale; Catherine O’Hara as Wade’s welcoming mom, Brook; Mason Wertheimer as Ember’s admiring neighbor, Clod; and Joe Pera as an overgrown city bureaucrat, Fern. With original score composed and conducted by Thomas Newman, Disney and Pixar’s “Elemental” opens in U.S. theaters on June 16, 2023.

POPULATING ELEMENT CITY

Artists, Storytellers and Technicians Create Fire-, Water-, Air- and Earth-Residents; Voice Cast Helps Bring Them to Life

When director Peter Sohn set out to build a world in which Fire-, Water-, Air- and Earth-residents would live and interact, he knew it would be a bold undertaking. But he had no idea just how bold. “I did not know what I was getting into at all,” the director laughs. “I knew that the characters would be complicated, but I guessed wrong which characters would be the most difficult. I knew that there would be a lot of obstacles, but I totally came into it with a hopeful naiveté and excitement.”

Of course, Pixar Animation Studios was built on that kind of naiveté—the kind that allows storytellers like Sohn to push the boundaries of what is possible. Think “Toy Story” and the impossible idea of having toys come to life in three dimensions using computer technology, and—just a few years later—the crazy conceit of creating fur-covered creatures in “Monsters, Inc.” Technological feats are a hallmark of the studio—feats that have made possible stories of forgetful fish, super-powered parents and emotive skeletons. “Traditionally, when you’re doing a movie like this, you’ve got one world and one culture

with one general type of character that you get to invent,” says production designer Don Shank. “For this show, we had four.”

Prior to “Elemental,” a film with two main characters that are visual effects in and of themselves—one Fire and one Water—was decidedly not possible. Sohn’s edict was steadfast: Ember is Fire—she’s not on fire. And Wade, naturally, is Water—not a vessel holding water. There would be no virtual skeleton-like rig anchoring either character, yet they would need to be able to move, and perhaps more daunting, emote in a way that was believable and appealing, allowing audiences the ability to connect with the characters. “When we saw Peter’s pitch, we knew that it was a big reach,” says visual effects supervisor Sanjay Bakshi. “Every frame of this movie has a fire or water simulation happening—often both. The scale of the effects is unprecedented for a Pixar film.”

According to associate producer Krissy Cababa, the effects efforts almost doubled for “Elemental,” which called for more than 50 effects artists. “We added a whole new department to our pipeline,” she says. “We have two effects teams for this show—one handles those effects we’d normally see like explosions or floods, which are already pretty significant in ‘Elemental.’ The other, character effects, took on all of the Fire-, Water- and Air-characters. That team touched every shot in the movie.”

Says effects supervisor Stephen Marshall, whose team is responsible for the character effects, “As an effects artist, you kind of have a certain wheelhouse, and you know what to do. But characters are a whole different ball game because you have to make sure that the effects aren’t distracting so that audiences can read the animated performances. There’s a high level of scrutiny on the characters, plus the sheer number of shots we’re touching is very different from any other show.”

In order to realize these complex characters—and the similarly complex backdrop—an additional phase of production was introduced to run simulations on the characters in every frame of the film. Additionally, filmmakers adjusted the pipeline to allow more time after animation to tackle the massive effects and complex lighting needs.

All of it, of course, was in service to the story. Artists, storytellers and technicians worked hand-in-hand to make possible Sohn’s vision of a spirited Fire woman and her special journey of self-discovery alongside a chill Water guy. “If you took Peter Sohn and separated him into two characters,” says story supervisor Jason Katz, “you’d get Ember and Wade.”

Character Lineup:

EMBER LUMEN is a clever 20-something Fire woman with a great sense of humor who can be hot-headed at times. What she lacks in patience she more than makes up for in love for her family. As the only child of immigrant parents, Ember is keenly aware of how much they sacrificed to give her a better life. She’s determined to prove herself to them and looks forward to taking over the family business, Fireplace, when her father, Bernie, retires. Says screenwriter Kat Likkell, “Ember is a proud Fire person and is thrilled that her father trusts her to someday take over his shop. But then she’s thrown a curveball and it shakes up everything.”

The curveball, of course, is a Water guy with a go-with-the-flow perspective on life, who inspires her to take a closer look at herself and her hidden creative passions. The idea is

rooted in director Peter Sohn's own life. "Going into the arts was slightly more difficult in my family," says Sohn. "It was assumed I'd get a professional job like a doctor or a lawyer or a business person, and I was not heading down any of those paths. I wanted to get into the arts and my parents didn't understand that world or how one could make a living doing that. But this story is not about Ember's parents saying no—she's telling herself no. It was really interesting to bring that struggle that was very external for me with my parents to an internal place for Ember.

"Having been raised in the city, Ember has a certain level of street smarts," continues Sohn. "But she's not always great at connecting with others and she can get flustered. Her temper isn't necessarily the big problem she thinks it is, however. Wade offers up his own theories."

Leah Lewis was called on to provide the voice of Ember. "We loved her smoky voice," says Sohn. "She has a really feisty, fiery personality. She also has a wonderful tenderness to her and she can toggle back and forth so naturally.

"She was in a movie called 'The Half of It,'" continues Sohn. "I remember her performance: when she got frustrated, it felt real but fun at the same time. It wasn't a scary, explosive anger that you might expect a Fire character would have. Leah had an anger that allowed you to empathize with her frustrations."

Bringing Ember to life technically was one of the film's biggest challenges. According to visual effects supervisor Sanjay Bakshi, their efforts were about much more than creating fire. "The balance of making the characters stylized but representative of the elements was a tricky line to walk," he says. "Ember looks like fire, but she doesn't look like the fire that you photograph. It's a very carefully curated depiction of fire that makes her believable but also invites you to look in her eyes and see her expressions and really get captivated by her performance."

WADE RIPPLE is not afraid to show his emotions—in fact, his emotions are hard to miss. An empathetic, 20-something Water guy, Wade is observant, a good listener and literally bubbling with compassion for others. He is close with his family—a lively and strangely weepy bunch who seek out opportunities to share their feelings. "Wade is a sap," says director Peter Sohn. "He's the type of character that will cry at a diaper commercial—he really feels his way through the world. What I love about him is that he's a transparent character—literally and figuratively—you can always feel what he's feeling. There's nothing to hide with Wade.

"We loved the idea of him playing two roles for Ember," continues the director. "One, he represents a safe place that won't judge. Wade is also a mirror character—we play off his reflectivity. In many ways, Wade was created to help Ember see herself. He doesn't exist to teach her anything or guide her in any way, but as a mirror so that Ember could see a new version of herself."

Wade works as an inspector for Element City. He's not exactly a go-getter when it comes to his career path, though he does take his job very seriously—even if it means issuing tickets to good people. "It may seem like he doesn't have a lot of direction in his life," says

story supervisor Jason Katz. “He goes from job to job—he’s a bit of a flibbertigibbet, but he also is completely comfortable with who he is. It’s rare to meet someone who—right out of the gate—has a desire to connect. Wade is very loving. His emotional EQ is off the charts—he’s a good listener. He’s just a big, cuddly guy—as much as you can cuddle Water.”

Sohn says that technically, Wade was the toughest character to pull off. “He is water,” says the director. “But as we worked for the right look, it was so easy to make him anything but water. If the movement was too slow, he looked like jelly. When we first started to test lighting the Water characters, we could see right through them.”

According to character supervisor Junyi Ling, the design for Wade is the culmination of a series of small choices. “There are color choices, shape choices—the shape of his hair, his lips, body—he’s a unique character,” Ling says, adding that it was important that the stylization of all characters was consistent. “We wanted to make it clear that Wade and Ember are in the same movie, too.”

Adds character supervisor Jeremie Talbot, “One big challenge that Peter [Sohn] laid out for Water, Fire and Air characters was that they shouldn’t look skeletal. Our tools are usually based around building characters that have flesh and bone. Fire and Water don’t have knees and elbows that are in fixed places like humans. When Wade takes footsteps, his foot can come and go—his whole leg can disappear into a blob and then come back. It’s controllable by the animator to reinforce the idea that he is water. It was a real challenge to loosen up our characters to allow them to work in a more dynamic way.”

Artists wanted give Wade identifiable characteristics and have fun with his look and style. Says Maria Yi, character & look development art director, “A lot of attention, love and care went to Wade’s hair. We wanted it to have movement, without being too distracting. It’s like friendly reminder that this character is made out of water.”

According to animation supervisor Michael Venturini, Wade’s eyebrows were also a key aspect to Wade’s overall performance. “Peter didn’t want that graphic feel of eyebrows painted on the water,” says Venturini. “He wanted them to have a transparency or a shimmering highlight. We used the eyebrows a tremendous amount to express Wade’s feelings, so there was a lot of iteration on how to get the look of Wade’s eyebrows to feel holistic with the rest of his design, and emotive at the level that we wanted. His eyes called for similar attention because they are extra glassy to get that watery feel. We wanted his eyes to pop and his brows to read clearly so you could really feel his expressions.”

Mamoudou Athie was called on to voice Wade. “I saw him in this film called ‘Uncorked,’” says Sohn. “He had this tremendous charm and a sort of spark. He also had a really interesting range where he can go deep but then he can go high in this relaxed way. It really hit that watery go-with-the-flow energy. It all just felt smooth and flowy. And then I found this one clip of him from a show called ‘Oh Jerome, No’ when he was crying. His crying was so caricatured and funny, but it still felt real. That’s what sold me.”

BERNIE LUMEN is a Fire element with a big crackling personality that burns with pride. He’s passionate about his homeland, about his daughter, Ember, and about Fireplace, the shop he runs in Element City. He and his wife, Cinder, left Fireland two decades ago to

provide a better life for their only child, bringing with them little more than a blue flame that represents their past and people. Their neighborhood shop has become a destination for Fire elements, and Bernie is patiently awaiting the day Ember will take it over.

“What I love about Bernie is that he’s a character that has nothing but wonderful intentions for Ember,” says screenwriter John Hoberg. “I think an easier route would’ve been creating that overbearing dad who didn’t approve of his daughter. We’ve seen that before, but that’s not Peter’s story—Peter’s dad was lovely. We wanted that quality portrayed in the film. So, what we landed on is that Bernie left his homeland to start a better life, but his father didn’t approve. And that moment has haunted Bernie. Everything he’s been trying to do since then is prove that he is not letting go of who he is—his shop is an homage to Fireland. But because of that, Bernie unintentionally puts pressure on his daughter to one day take his place without realizing the similarities it has to his own dad’s missteps.”

Ronnie del Carmen voices Bernie. “I’ve known Ronnie a long time and he’s always been sort of a father figure to me,” says director Peter Sohn. “He’s an incredible artist. and a very soulful human. He has a way of layering empathy into characters and into situations in the way he breaks things down that I’ve always admired. Ronnie brings a tenderness to Bernie. He can also play that gregarious shopkeeper with bit of fragility that the character needed.”

CINDER LUMEN is Firetown’s resident matchmaker, utilizing her natural gift that allows her to smell true love in a Fire person’s smoke, whether they know it or not. She boasts numerous matches throughout her tenure—she’s proud of her track record—but this brusque, no-nonsense and traditional mom has yet to find a match for her daughter. “Cinder is empathetic and understanding of what Ember is going through,” says producer Denise Ream, who considers the character a favorite. “Cinder believes in love—that’s especially important to Ember’s journey.”

Shila Ommi lends her voice to the loving matriarch. “She is fantastic,” says Ream. “Shila is such a great actress—funny and warm. She was able to capture Cinder’s charm in a genuine, natural way. I really, really love her performance.”

Ream adds that finding someone with an accent was important to reinforce that Cinder and Bernie came from someplace else. “But we didn’t want to indicate a specific place in real life,” says the producer. “Shila is from Iran—so she modified her accent slightly to make it less specific but still unique. She did a really great job.”

GALE is an Air element with a big personality, a lot of bluster and a fluffy pink complexion. As Wade’s boss, she expects a lot from her employees—she’s no pushover. Outside the office, Gale is a serious superfan of the Windbreakers, an Air Ball team who play at Element City’s Cyclone Stadium—they’re finally in the playoffs (toot toot!). “We’ve always imagined that she kind of blows with the wind,” says Hoberg. “She might be happy and then furious—she can turn on a dime. But she’s got a good heart and she’s full of life.”

Character supervisor Jeremie Talbot says establishing the shape of the Air characters was important. For Gale, that meant creating what looks like a hair style. “We needed to provide guides indicating how big the cloud puffs are on top of and around the side of her

head versus in her cheeks and where her mouth is,” he says. “Animators needed to be able to perform with those characters with an idea of what they would look like in 3D before the effects folks turned it into a real cloud.”

According to effects supervisor Stephen Marshall, Air characters like Gale are volumes. “They’re like a mix between a cloud and wind,” he says. “There are instances in the movie when they actually break apart—they’re wispy, airy—and then they form again. Those are super challenging shots because there are so many layers in an Air character including a base cloudy-puffy component and another layer that provides more wispy detail. These have to be mixed together so they don’t feel like separated elements. Clouds tend to soften things in the way that they’re rendered—when you start softening things, you lose detail.”

Wendi McLendon-Covey lends her voice to Gale. Says Ream, “We wanted this big, blustery personality. If you watch her in ‘Bridesmaids,’ she is hilarious! It was such a treat to work with Wendi.”

BROOK RIPPLE is Wade’s loving and supportive mom. She’s wildly driven and successful with an eye for talent and a guiding hand. An architect with boundless empathy for the plights of others, Brook never passes up an opportunity for a good cry. In fact, her whole family is tender-hearted—sharing feelings and expressing emotion is the name of the game in the Ripple household. “Wade’s family is a really progressive one,” says director Peter Sohn. “They’re very well off—they live in a pool penthouse, we call it, complete with a doorman. They’re all in the arts, too, which is especially appealing to Ember.”

Filmmakers reached out to Catherine O’Hara to voice Wade’s endearing mom. “Who doesn’t love Catherine O’Hara,” says supervising animator Michael Venturini. “There was a long line of animators who wanted to animate her scenes and those who ended up animating Brook won the lottery.”

“Early on,” Venturini continues, “we were trying to figure her out—understand how she complements Wade. Turns out, they’re a lot alike. He’s just a chip off the old block. And she’s hilarious.”

CLOD is young Earth kid who lives in Firetown and tends to show up whenever Ember is around. Clod has a sweet crush on his fiery neighbor that he doesn’t even try to hide. He’s street smart with a caring, gentle heart, and is always throwing corny lines Ember’s way—earning little more than a smile and friendly dismissal. And yet, he persists. Screenwriter Kat Likkel likens the character to an iconic Disney character. “Clod is a little bit of a Jiminy Cricket,” says Likkel. “He sees something in Ember that she doesn’t yet see herself. He really helps her in his innocent, crushy way.”

Mason Wertheimer provides the voice of Clod. “He has a great personality,” says Ream. “He’s a little cheeky, which is nice for that role. Clod provides comic relief and really broadens the world Ember lives in.”

According to character supervisor Junyi Ling, creating the Earth characters meant breaking them down to the most basic element. “Because dirt is made up of loose, solid

granules, it doesn't behave like something that you can animate," says Ling. "We spent a lot of time figuring out how to make characters that look like dirt move, stretch and compress in a way that's not jarring. They're fun characters with plants growing on them."

Adds tailoring & simulation supervisor Kristopher Campbell, "Earth characters are dirt and the vegetation is their decoration or their clothing. They might have oak trees, apple trees, conifers, bushes, flowers or a combination. One character has a tree-stump nose: I imagine that this is something that the character can change—like if they're going out they can take off their work nose and put on their evening nose."

FERN is an overworked, exhausted, by-the-book bureaucrat who has really grown into his job—literally. As a vine-covered Earth element who almost never leaves his desk, his office is a tangle of his extensive leafy tentacles. Fern is dry, sarcastic, slow-moving and does not suffer fools.

Says Maria Yi, character & look development art director, "The core of the Earth characters is actually made out of dirt—that's their body and soul. They can grow cactus on top—any kind of plants. Giant trees, pine trees—which is like our hair, nails, clothing or jewelry.

"First," continues Yi, "we had to figure out what kind of dirt—if a character is sandy, it makes sense that he would grow more dry plants compared to a tropical rainforest's wet, dark dirt."

According to Campbell, that stylish vegetation—like the hair or costume on a human character—had to be built, styled and simulated. "For the Earth characters, we essentially tailored all of the vegetation," he says. "The main trunks came out of the characters modeling department, but anything that's smaller than a trunk—branches, twigs, leaves—was all generated in our department.

"One of the reasons we did was so that we could hook each of the details into a motion system," continues Campbell. "The motion on the trees is pretty realistic—we wanted it to feel like the real thing atop these characters."

Joe Pera provides the voice of Fern. "He's a comic," says producer Denise Ream, "which works so well to capture Fern's wooden approach to his bureaucratic job."

ON LOCATION

Filmmakers Create Multi-Cultural World for Elements

When director Peter Sohn was a kid in science class, the future storyteller's imagination was already in full swing. "In middle school when you learn about the periodic table, I never saw it as a periodic table," says Sohn. "I always saw it as apartment buildings. There was something so funny about the skyline of the periodic table—these little squares being someone's home. Argon might live next to hydrogen—they would be neighbors."

Decades later, Sohn would reflect on the idea as he developed the story and look of

“Elemental.” “I boiled it down to classical elements—Fire, Water, Air and Earth—it’s hard to make fun of barium,” he jokes. Throughout the city, there are nods to Sohn’s early inspiration. “Pieces of the city actually feel like a chemistry set with test tubes. One park is shaped like the periodic table.”

The city celebrates all elements. “It’s a very hopeful city in terms of forming interesting elemental relationships,” says Sohn. “Water can help Earth grow materials to fuel Fire. Air gives oxygen to Fire. Of course, sometimes there can be friction between elements, too.

“There’s a hierarchy to Element City,” continues Sohn. “The first community that arrived was Water—that’s the basic infrastructure of the city. The next group would be Earth—the city is built on a delta where earth and water meet. From there, Air would come and then Fire. There are two advantages for this: Element City represents an obstacle to Ember since its water-based infrastructure makes it harder for a Fire element to navigate, but it also reveals an undiscovered beauty and opportunity for her.”

WORLD-BUILDING

Production designer Don Shank was tasked with extracting whatever was in Sohn’s imagination to create the world of “Elemental.” Shank and his team referenced a number of locales to capture the essence of Element City. “It was a more difficult challenge than we thought,” says Shank. “We were looking at big cities all over the world—in particular those based on canal systems like Venice and Amsterdam. And while Peter said it was not based on New York—it’s an immigrant story and New York is his hometown. We all fall back on what we know when discovering our stories.”

Element City, like a lot of large cities, is made up of districts. Firetown, which was the last to be established, is home to Ember, her family and many Fire characters. The rest of the city has dedicated districts for Water, Air and Earth—though since those elements have been there for generations, the areas are more diversified. Since the city itself was founded by Water elements, a canal system serves as the central mode of transportation—though each element has introduced their own methods of moving about the city over the years. “It’s not supposed to be a melting pot, really,” Shank says. “We didn’t want to create this homogenous world. We wanted to celebrate all these different cultures and characters living and working together.”

According to the production designer, artists had several tricks up their sleeves to help quickly identify the different districts. Water is generally blue, fire is red and orange, earth is green or brown. “Air tends to be purple, translucent, lavender or pink,” adds Shank. “But it’s subtle—no place is all one color. We didn’t want to be on the nose.”

Other methods of differentiation involved the style of buildings. Earth areas, says Shank, feature a lot of vegetation and terraces. “The shape of a building might look like a giant pine tree,” he says. “Water areas feature lots of waterfalls—water rushing down the sides of buildings. Structures in these areas might look like glass—translucent and sparkly. For Air areas, we leaned into things like propellers—anything we could do to show air flow. We took a lot of inspiration from kites, clouds and vapor. Cyclone Stadium is shaped like a giant tornado.”

For Firetown, artists incorporated shapes reminiscent of cooking—like pots and ovens. Artists incorporated a lot of metal and stone—materials that Fire characters can interact

with without causing damage. “The Firetown neighborhood was originally established by Earth residents,” says Shank, “but has been adopted by Fire over the years. There are earth buildings that have been retrofitted. I think it makes Firetown more interesting.”



PETER SOHN (Directed by/Story by) joined Pixar Animation Studios in September 2000 and has worked on Academy Award®-winning feature films including “Finding Nemo,” “The Incredibles” and “WALL•E.” Sohn made his directorial debut on the Pixar short “Partly Cloudy,” before going on to direct his first feature “The Good Dinosaur.” He was also an executive producer on “Luca,” which debuted on Disney+ in June 2021.

In his role as a creative VP, Sohn is involved in key creative decision-making at the studio and consults on films in both development and production.

In addition to his contributions as a filmmaker, Sohn has lent his voice talents to Pixar’s feature films. In “Ratatouille” he voiced the character of Emile, and in “Monsters University,” he is the voice of Scott “Squishy” Squibbles. Audiences can also hear Sohn in “Lightyear” as Buzz’s dutiful robot companion cat, Sox.

Prior to Pixar, Sohn worked at Warner Bros. with “Ratatouille” director Brad Bird on “The Iron Giant,” as well as at Disney TV. He grew up in New York and attended California Institute of the Arts (Cal Arts). He lives in the Bay Area.

DENISE REAM, p.g.a. (Produced by) joined Pixar Animation Studios in October 2006 as the associate producer on the Academy Award®-winning feature film “Up.” Ream continued on to produce 2011’s “Cars 2,” working alongside director John Lasseter, and Pixar’s original November 2015 feature film, “The Good Dinosaur,” with director Peter Sohn. Currently, Ream is serving as the producer on Disney and Pixar’s upcoming feature “Elemental,” again alongside Director Peter Sohn. The film is set to release on June 16, 2023.

Prior to Pixar, Ream worked in visual effects production beginning at Boss Film Studios, a company who specialized in 65MM effects. She went on to work at Industrial Light and Magic where she spent 13 years in production. 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’s degree in English literature from the University of California, Berkeley. She lives in the Bay Area.