Directed by ............................................... PETER SOHN
Produced by ................................. DENISE REAM, p.g.a.
Executive Producer ..................... PETE DOCTER
Associate Producers .......................... KRISSY CABABA
........................................ BECKY NEIMAN-COBB
Screenplay by ................................. JOHN HOBERG & KAT LIKKEl
and BRENDA HSUEH
Story by ........................................... PETER SOHN
........................................ JOHN HOBERG & KAT LIKKEl
and BRENDA HSUEH
Original Score Composed
and Conducted by ............................. THOMAS NEWMAN
Story Supervisor .............................. JASON KATZ
Edited by ...................................... STEPHEN SCHAFER, ACE
Visual Effects Supervisor ..................... SANJAY BAKSHI
Production Designer ........................... DON SHANK
Production Manager ........................... JESÚS MARTINEZ
Animation Supervisors ....................... MICHAEL VENTURINI
........................................ KUREHA YOKOO
Directors of Photography .................... DAVID JUAN BIANCHI
........................................ JEAN-CLAUDE KALACHE
Character Supervisors ........................ JUNYI LING
........................................ JEREMIE TALBOT
Sets Supervisor ............................... JUN HAN CHO
Effects Supervisors ............................. STEPHEN MARSHALL
........................................ JON REISCH
Global Technology & Dailies Supervisor .... WILLIAM REEVES
Crowds Technical Supervisor .................. PAUL KANYUK
Crowds Animation Supervisor ................. LINDSAY ANDRUS
Rendering Supervisor .......................... CARI REICHE
Character & Look Development Art Director .......... MARIA YI
Sets Art Director .............................. DANIEL HOLLAND
Color & Shading Art Director ............... CHIA-HAN JENNIFER CHANG
Graphics Art Director ......................... LAURA MEYER
Story & Editorial Managers ..................... CLAIRE FAGGIOLI
........................................ MEREDITH HOM-JACINTO
........................................ MAX SACHAR
Script Supervisor .............................. CARA BRODY
Art Managers .............................. MAUREEN GIBLIN
........................................ DANIELLA MULLER
Character Managers ...................... REBECCA EUPHRAT REGAN
........................................ LESLIE PAO

Sets Manager .............................. ALYSSA MAR
Camera & Staging Manager ................. RUSSELL JESSUP STOUGH
Animation Manager ........................... CATHLEEN CARMEAN PIENAAR
Crowds Manager .............................. WENDY SEKIMURA
Simulation Manager .......................... SAMANTHA JANE GRUVELL
Global, Tech Dailies &
Rendering Manager ............................ DALLAS KANE
Effects Manager .............................. MATT DEMARTINI
Lighting Manager .............................. MARK MILA
Production Finance Manager ............... ALEXANDRA ZALUCKY
Post Production Supervisor .................. DANA MULLIGAN
Sound Designer .............................. REN KLYCE

“STEAL THE SHOW”
Performed by LAUV
Music by ARI LEFF and THOMAS NEWMAN
Lyrics by ARI LEFF and MICHAEL MATOSIC

CAST

Ember ........................................... LEAH LEWIS
Wade ............................................ MAMOUDOU ATHIE
Bernie .......................................... RONNIE DEL CARMEN
Cinder .......................................... SHILA OMNI
Gale ............................................. WENDI MCLENDON-COVEY
Brook ........................................... CATHERINE O’HARA
Clod ............................................. MASON WERTHEIMER
Harold .......................................... RONOBIR LAHIRI
Flarrietta ...................................... WILMA BONET
Fern ............................................... JOE PERA
Alaran/Lutz/Earth Pruner .................. MATT YANG KING
Little Kid Ember .............................. CLARA LIN DING
Big Kid Ember ........................... REAGAN TO
Sparkler Customer ............................. JEFF LAPENSEE
Wood Immigration Official ............... BEN MORRIS
Flarry ............................................. JONATHAN ADAMS
Customer/Delivery Person/Earth Landlord ........ ALEX KAPP
Doorman ........................................... P.L. BROWN

Associate Executive Producer ................. MCKENNA HARRIS

STORY

Lead Story Artist .......................... LE TANG
Story & Editorial Coordinator ............... JESS WALLEY
Story & Script Coordinator ................. JESSICA AMEN
Story Artists

JEEYOON PARK .................................. YUNG-HAN CHANG
ANNA BENEDICT .................................. YU NIRA LIU
HYEIN PARK .................................. CHRISTIAN ROMAN
BILL PRESING .................................. BOLHEM BOUCHIBA
AUSTIN MADISON ............................ CARRIE HOBSON
MICHAEL WU .................................. KOKO CHOU
ALEXANDER PIMWONG
EDITORIAL

Second Film Editors ......................... GREG SNYDER
AMERA RIZK
KEVIN ROSE-WILLIAMS
JENNIFER JEW
First Assistant Editor ......................... BEN MORRIS
Senior Editorial Coordinator .................. KEVIN COURTNEY SPENCER
Editorial Coordinators ....................... LAUREN SILVEY PAN
CAROLINE QUALEY
Assistant Editors .......................... BRETT BLAKE
CARMEN VELAZQUEZ CHAGOLLA
SARAH LIGATICH
SOPHIA OHARA
Additional First Assistant Editor ............. C.J. HSU
Senior Recording Engineer ................... VINCE CARO
Recording Engineer ........................ PHILIP 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 ............................ LAUREN KAWAHARA
NAT MCLAUGHLIN
MEGHAN SASAKI
Previsualization Artist ....................... PHILIP METSCHAN

Additional Artists .......................... HARLEY JESSUP
JASMIN LAI
ELEANOR MICHALKA
DANIELA STRIJLEVA
Additional Art Manager ...................... ERIK LANGLEY

CAMERA & STAGING

Layout Lead ............................. JAHKEELI GARNETT
Post-Animation Camera Lead ............... SANDRA KARPMAN
Layout Coordinator ....................... KEREN MARROQUIN

Layout Artists .......................... MAHYAR ABOUSAEDI
SARAH CROWLEY-KELLY
ADAM HABIB
ROBERT KINKEAD
WEI LI
JAN PFENNINGER
ZANDRIA ROSS
ALEX WILSON WONG

SUNG-UK CHUN
JOHNATHAN MARCELO GIBBS
JAE HAM
MIKE LEONARD
ERIN O'NEAL
AUSTIN RODRIGUEZ
ADAM SCHNITZER

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 Coordinator ...... STEPHANIE KELLY
Animation Fix Coordinator ................ MIA STAPLETON

Character Development & Animation

DOVI ANDERSON
SHAWN CHACKO
THAR LAK
BRENT PARKER
JESSICA TORRES

Animators ............................... CHARLIE AUFOY
EARL BRAWLEY
MICHAEL CHIA WEI CHEN
MARAT DAVLETSHIN
PAUL FRANCISCO DIAZ
TERESA FALCONE
ROB GENNINGS
DANIEL GONZALES III
EVELYN GUNAWAN
TOMOYUKI HARASHIMA
TRAVIS HATHAWAY
MARIKO HOSHİ
RAMI KASIM
KEN AVERY MADS RHEA KIM
CHAEYON LEE
MINSEOK LEE
KIM LEOW
LLUIS LLOBERA
AARON MCGRIFF
JENNIFER MIGITA
JUAN CARLOS NAVARRO CARRIÓN
JORDI ONATE ISAL
BERIL PISGIN
CATHERINE RACETTE
NICKOLAS ROSARIO
SUE HYUNSOOK SHIM
SIKAND SRINIVAS
DAVID TORRES
LUIS URIBE CORDOBA
NATHAN WALL
TOM ZACH

Crowds & Fix Animation

KIMBERLEE ALLYN
DONALD BROOKS
BETH DAVID
NGUYET NGHI DUONG
TONY SOOHWAN KIM
AMBIKA LUTHRA
ALYSSA RAGNI
OLIVIA WHITAKER

MARÍA BJARNADÓTTIR
CHRISTOPHER R. CARTER
NICHOLAS DE LOTTO
ANNAMARIA HAASBROEK
KRISTINA KOVÁCS
ADA PYSZKIWEICZ
KRISTINA SEPULEVEDA
BOB WILSON
Animation Technical Supervisor .................. JOHN LEGRANDE
Animation Tools Leads ............................ ROB JENSEN
TERESA NORD STORHOFF
Animation Shot Support ......................... DANIEL CAMPBELL
JACK CHENG
CAMRYN GRAY
WILLIAM W. LIM
SETH VAN BOOVEN
Animation Production Assistant . . ARIADNE FIGUEROA-THYGESEN

GLOBAL TECHNOLOGY

Global Technology Engineers
ANTONY CARYSFORTH
STEPHANIE CLAUDINO DAFFARA
GRACE GILBERT
SASHA OUELLET
SILVIA PALARA
AKSEL TAYLAN
ANNA WOLFE

CHARACTERS

Character Modeling Lead ......................... DAVE STRICK
Character Articulation Lead .................... JONAS JARVERS
Character Shading & Groom Lead .............. GEORGE NGUYEN
Character Shading Principal Artists ......... JONATHAN HOFFMAN
JACOB KUENZEL
Character Coordinators .......................... JORDAN ANONUEVO
MICHELLE LI
Character Modeling & Articulation Artists
IGNACIO BARRIOS
JASON DAVIES
JARED FONG
LEVI HARRISON
CHRISTIAN HOFFMAN
SOOK YEON LEE
YU-LI LIAO
TAYLOR SCHULZE
BILL SHEFFLER
BRENDA LIN ZHANG
Character Shading & Groom Artists
LAURA HAINKE
MARKUS KRANZLER
LAUTEN NOSBUSH
CHRISTIAN HOFFMAN
KIKI MEI KEE POH
KALEN STEWART-HARRIS
ATHENA XENAKIS

SETS

Sets Modeling Lead ............................... RAYMOND V. WONG
Set Dressing Lead ............................... TOM MILLER
Sets Shading Lead ............................... TRACY LEE CHURCH
Sets Technical Lead .............................. AYLWIN PO VILLANUEVA
Set Extension Lead .............................. MIKE RAVELLA
Sets Coordinators ............................... KIMMY BIRDSELL
AMASHA LYONS-CLARK

Sets Modeling Artists
KRISTA GOLL
JOSHDUB MULLINS
CLARA PRADO VAZQUEZ
JEANETTE VERNE
Set Dressing Artists ............................. KRISTEN BEECH-NEEDHAM
JASMINE CISIONOS
LOUISA FITZGERALD
ANTONIO VILLARREAL
BEN VONZASTROW

Sets Shading Artists
CHRIS BERNARDI
LUKE CUTLER
DREW KLEVEN
JACK HATTORI
MALLORY KOHUT
JARED RAWLE
MARTIN KALLI
RICHARD SLYNDER
JASON CICHOWSKI
RACHEL THOMAS
LAN TANG
ANDREW WHITTOCK
RUI TANG
Sets Technical Artist ............................. BRANDON MONTIEL
Set Extension Artists ......................... RANDY BERRETT
ERIK SHEPHERD
MATTHEW WILSON
TING ZHANG

TAILORING & SIMULATION

Tailoring & Simulation Lead ................. TREVOR BARRUS
Simulation Lead .............................. BRENNAN MITCHELL
Tailoring & Simulation Coordinator ........ BREANNA ADAMS
Tailoring & Simulation Artists
ALAN BROWNING
CIAN-ROU SYLVIA CHEN
BRIAN CLARK
UMA HAVAILIGI
LAURIE NGUYEN KIM
JAIME KLEIN-LEVINSON
GREG MOURINO
RICARDO NADU
CAROLINE REQUIERME
Similation Artists
ARTURO AGUILAR
SCOTT EDELMAN
BRIANNE FRANCISCO
TODD R. KRISH
THOMAS MOSER
MEREDITH O’MALLEY
Additional Tailoring & Simulation Manager ....... RODNEY A. BRILLANTE

EFFECTS

Effects Leads - Characters ..................... MAX GILBERT
GREG GLADSTONE
KRZYSZTOF ROST
PATRICK WITTING
Effects Leads - Shots .......................... CHRIS J. CHAPMAN
TIM SPLETTZ
KYLIE WIJSMULLER
Effects Principal Artist ....................... TOLGA GÖKTEKIN
Senior Effects Coordinator ................... ERICA SIMONS
Effects Coordinators ............................ VICENTE TANAKA CRUZ
GEMMA GAMBERDELL TREZZA
Development & Effects Artists
AMIT GANAPATI BAADKAR
RAVINDRA DWIVEDI
HOPE SCHROERS
Jon Barry
TOAN-VINH LE
ENRIQUE VILA
Effects Artists
ALIREZA BIDAR
BENJAMIN MING HONG CHAN
GARY BRUINS
RYAN COSTER
JOSH CLOS
DYLAN DRUKTSEN
JASMINE DERRY
ILAN GABAI
CHRISTOPHER FOREMAN
ANDREW GUTTORMSSON
FELEGE GEBRU
CODY HARRINGTON
CHRISTOPHER HAMILTON
JOHN HUGHES
DAVID HISANAGA
JOEY KOWALEWICZ
RICHARD SNYDER
LAN TANG
LING ZHANG
THOMAS MOSER
TRAN TAN
RACHEL THOMAS
TINA TAN
RUI TONG
RANDEE WANG
TINA TANG
GLOBAL CREDITS

Director .............................................. GABRIELLE BERNSTEIN
Executive Producer .................................. JUNI CORNELL
Producer .................................................. BART WARD
Associate Producers .......................... ANNE BIRCH-LEVY, ROBERT TACHOIR
Screenplay .................................................. KEVIN BEATY
Based on the podcast "The Ballad of Buster Scruggs" by Elmore Leonard

RENDERING

Senior Rendering Coordinator ............ JILLIAN UNDERWOOD HARWIN
Rendering Technical Directors ............. PHILIP GRAHAM, PAUL KUBALA

STYLIZED FLAME RESEARCH

VINICIUS C. AZEVEDO

PRODUCTION

Pre-Production Manager ....................... REBECCA EUPHRAT REGAN
Finishing Team Manager ....................... LESLIE PAO
Assistant to the Director & Producer ........ DANIELLE O'FARRELL
Additional Executive Assistant to the Director & Producer ........ KIERA MCAULIFFE
Production Office Manager .................... ERINN KATHRYN BURKE
Production Finance Analysts ................. ROB CASSIE, EMILY ENGIE
Feature Relations Manager .................... MAURA TURNER
Feature Relations Coordinator ............. STEPHANIE MARTINEZ-ARNDT
Production Asset Manager .................... LAURA FINELL
Production Office Assistants ............... AKEEM CINQUE, VINCENZ TANAKA CRUZ

POST PRODUCTION

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

STUDIO MASTERING

Studio Mastering Director ....................... CYNTHIA SLAVENS
Senior Scientist .................. DOMINIC GLYNN
Home Entertainment Product Supervisor .... ERIC PEARSON
Home Entertainment Manager .............. SUSAN EGGERT
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 TACHOIR
Mastering Coordinator ......................... CASSANDRA RODRIGUEZ
Administration Manager ....................... BETH SULLIVAN
Digital Operators ................................. GLENN KASPRZYCKI
                               CRISTOPHER KNIGHT
                               DAN GOSLEE
Associate Digital Operator ..................... MATT WILKINSON
Senior Projectionist ......................... JOHN HAZELTON
Projectionist .................................. SAMANTHA BENEDETTI

STEREOSCOPIC 3D
Stereo Supervisor ............................... BOB WHITEHILL
Stereo Manager ................................ DANIEL COMBS
Stereo Technical Lead ......................... JAY-VINCENT JONES
Stereo Artists .................................... NANCY ANAISODIN DINH
                              KATIE HAMBERGER
                              STEWART POMEROY

INTERNATIONAL PRODUCTION
International Production Director ................ CYNTHIA LUSK
Associate International Supervisor ............ MOLLY SPEACHT
International & Stereo Coordinator ............. JESSICA AMEN
International Graphic Designer ................. JOHN TRAUSCHT
Additional Graphics ............................. BRITNEY BEST
International Technical Lead .................... JAY CARINA
International Technical Artist ................... PATRICK JAMES
First Assistant Editor ............................ LUCAS GLASHOFF
Assistant Editor ................................. RAQUEL BORDIN

POST PRODUCTION SOUND
Post Production Sound Services By
SKYWALKER SOUND
A Lucasfilm Ltd. Company
Marin County, California

Supervising Sound Editor ....................... COYA ELLIOTT
Supervising Sound Editor/Re-Recording Mixer .... REN KLYCE
Re-Recording Mixer ............................. STEPHEN URATA
Dialogue/ADR Supervisor ....................... RICH QUINN
Additional Sound Design ........................ JONATHON STEVENS
Sound Effects Editors ............................ BENJAMIN A. BURTT
                               KIMBERLY PATRICK
                               STEVE BISSINGER
Foley Editors ................................. DEE SELBY
                              NICHOLAS DOCTER
First Assistant Sound Editor ..................... LISA CHINO
Apprentice Sound Editor ......................... ALLISON NG
Foley Artists .................................... SHELLY RODEN, M.S.E.
                               HEIKKI KOSSI, M.S.E.
Foley Mixer ...................................... SCOTT CURTIS
Additional Re-Recording Mixer .................. NATHAN NANCE
Assistant Re-Recording Mixer ................. DANIELLE ADAMS
Engineering Services ......................... DONNIE LITTLE
Post Production Sound Accountant ............. CATHY SHIRK
Client Services ................................ TRAYNOR KATZER
Head Of Engineering ............................ STEVE MORRIS
Head Of Production .............................. JON NULL

General Manager ............................... JOSH LOWDEN

ADDITIONAL VOICES
DYLAN BUCCIERTI ASSAF COHEN
JESSICA DICICCO TERRI DOUGLAS
INNOCENT ONANOVIE EKAKITIE KRYSTA GONZALES
AVA KAI HAUSER KAREN HUIE
ARIF S. KINCHEN AUSTIN MADISON
COLE MASSIE SCOTT MENVILLE
ALISHA MULLALLY FRED TATASCIORE
MAYA AOKI TUTTLE KARI WAHLGREN
SECUNDA WOOD
Casting Coordinator ......................... LEXI DIAMOND
ADR Group Voice Casting .................... THE LOOP TROOP
Payroll Services .............................. ENTERTAINMENT PARTNERS

MUSIC
Music Editor ............................... SHINNOSUKE MIYAZAWA
Assistant Music Editor ....................... MOYES GARCIA
Score Recorded by ......................... MOYES GARCIA
                              JEFF GARTENBAUM
Score Mixed by ............................ SHINNOSUKE MIYAZAWA
Orchestra Recorded by .................... TOMMY VICARI
Supervising Orchestrator ................. J.A.C. REDFORD
Orchestrators .............................. CARL JOHNSON
                              GARY K. THOMAS
Assistant Orchestrators ...................... BENEDICT SHEEHAN
                              IAN GOTTLIEB
Digital Audio ............................... LARRY MAH
Music Contractor ............................ LESLIE MORRIS
Score Assistant Engineer .................... NATALIA GOLDSTEIN
Music Preparation by .................... REPRISE MUSIC SERVICES
Music Librarian ............................. SANDRA SCHNIEDERS
Global Music Research ....................... GEORGE BUDD
Score Coordinator ....................... JULIA NEWMAN
Instrumental Soloists ......................... GEORGE DOERING
                              STEVE TAVAGLIONE
                              JOHN BEASLEY
                              RICK COX
Vocal Soloists ............................... FRANCESCA “FRANCI” RICHARD
                              JEFFREY GOLDFORD
                              JONATHAN PAKFAR
                              SHANE ABRAHAMS
Additional Production by ...................... CAMPFIRE
Orchestra Recorded at .................... NEWMAN SCORING STAGE
                              FOX STUDIO LOT

Scoring Crew
GREG DENNEN
TIM LAUBER
JIM WRIGHT

Executive Music Producer ................... MATT WALKER
Vice President, Music Production ........... ANDREW PAGE
Music Business Affairs ...................... DONNA COLE-BRULÉ
Music Production Specialist ................ LAUREN HARROLD
Music Production Coordinator ............. CALEB HSU
Executive Music Assistant ................... JILL HEFFLEY
“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

French Horns
STEVE BECKNELL
LAURA BRENES
ALLEN FOGLE
TEAG REAVES

Trumpets
JON LEWIS
DAN ROSENBOOM
BILL BOOTH
ALAN KAPLAN

Tenor Trombones
STEVE HOLTMAN

Bass Trombone
CRAIG GOSNELL

Tuba
JIM SELF

Percussion
PETE KORPELA

Timpani
DON WILLIAMS

PIXAR STUDIO TEAM

Administration
JAMIE APÓDARO
MORGAN KARADI
MAGGIE MCFARREN
KIMBER SUZUKI

Archives
WENDY DALE TANZILLO

SHARON DOVAS
BRIANNE MOSELEY
JULIET ROTH
MELODY WOODS

Business Affairs & Legal Counsel
SERENA DETTMAN
RICHARD GUO
LARA LESIEUR PENDLETON
RACHEL THARP
OLGA ALVAREZ

GABRIELA FISCHER
JOHN LOMAZZI
ELLIOT SIMONS
JODY WEINBERG
MELINA GHARIBI

DANIELLE ONDARZA
AMY SANCHEZ

CAROL MOEN WING

NICO ABONDOLU
STEVE DRESS
DOMINIC GENOVA
FRANCES LUI
DAVID PARMETER

FLUTES
STEVE KUJALA

DIANE ALANCRAIG

CLARINETS
GARY BOVYER
STUART CLARK

DON FOSTER

OBOES
LARA WICKES

JOE STONE

BASSOONS
ROSE CORRIGAN

WILLIAM MAY

DAMIAN MONTANO

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

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

BASSES
DREW DEMBOWSKI
TIMOTHY ECKERT
CHRIS KOLLAARD
GEOFF OSIKA
MIKE VALERIO

NICO ABONDOLU
STEVE DRESS
DOMINIC GENOVA
FRANCES LUI
DAVID PARMETER
<table>
<thead>
<tr>
<th>Title</th>
<th>First Name</th>
<th>Last Name</th>
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<td>Consumer Products, Interactive &amp; Publishing</td>
<td>NICK BALIAN</td>
<td>SARAH BOGGS</td>
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<td>DEBORAH CICHOCKI</td>
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<td>VIVIAN RODRIGUEZ</td>
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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)
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In Loving Memory
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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

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"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 Likkel and Brenda Hsueh with story by Sohn, Hoberg & Likkel 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 Likkel, “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.”

![Elemental: Pixar](https://via.placeholder.com/150)

**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.