

ISSUE 39:  
**2023 IN FOCUS**

DEC 2023

HOLIDAY  
ADVERTISING  
ENTERTAINMENT

ROGER DEAKINS  
BOOK SIGNING

BIG NEWS FROM THE YEAR  
SELECTED FEATURES

# Harbor

The Harbor Monthly





# A HOLIDAY TOAST

**GABRIELA ELDER:**

*Director of Marketing*

Dear Harbor Community,

It's been a while since I've written to you, and I'm grateful for this moment to do so.

In our distinct industry, our shared world of storytelling, it's easy to get lost in deadlines and logistics. Creativity can become a grind and a hustle. Sometimes, we spiral into a relentless pursuit of perfection, forgetting that creating from a foundation of truth, even if imperfect, often births the best art.

While the pressures of our reality can overwhelm, creativity is a cultivated essence—nurtured through diverse experiences, exploration of timeless classics, and occasional breaks. Valuable moments shared with family, friends, and loved ones offer respite. Observing humanity amidst its raw, chaotic, and occasionally exasperating ways provides a wellspring of inspiration. Within these experiences, we find the essence to craft stories that deeply resonate with both ourselves and our audiences.

This holiday season, I hope you find solace in our collective break, infusing new energy and hope for the creative journey that lies ahead in the coming year—embracing its boundless potential. May the new year bring us projects that challenge us, collaborations that invigorate us, and stories that honor our craft.

Happy Holidays,

A stylized, handwritten signature in black ink, consisting of a large, sweeping 'G' followed by a smaller 'E' and a long, horizontal flourish extending to the right.

GABRIELA ELDER

## **EDITORIAL**

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Director of Marketing: Gabriela Elder

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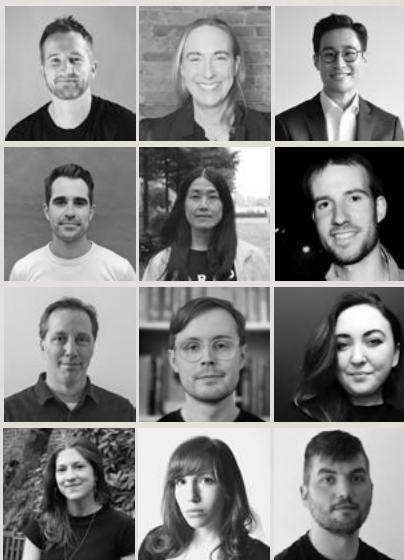
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50 ROGER DEAKINS AT HARBOR

BACK COVER THAT TIME MICHAEL SHANNON  
WORE OUR SWAG AT METRO CHICAGO

# HARBOR IN THE PRESS

# OUR BIGGEST NEWS FROM 2023



## NEW SOUND TALENT ADDED TO LONDON STUDIO

LONDON, -- FEB 2023



Harbor has announced two exciting new talent hires in sound finishing: Nigel Squibbs (Creative Director of Sound and Re-Recording Mixer) and James Gregory (Senior ADR Mixer). Harbor's new Turnmills studio boasts 3 mix stages (1 theatrical ATMOS, 2 Nearfield ATMOS) and 2 ADR stages. The newly launched sound department is nestled in the 3-storey studio in Farringdon, London amongst Harbor's dailies, offline editorial, picture finishing, and mastering & distribution capabilities for a full-suite post-production offering for the London market.



## EXPANDED ADR IN NYC, LONDON, & CHICAGO

GLOBAL, -- MAR 2023

Two newly opened ADR studios on Hudson St, Soho, NYC and on Chicago's W Ontario St, are further enhancing Harbor's overall global audio capabilities. The state-of-the-art facilities grant more access to award-winning creative sound talent such as ADR mixers: Bobby Johanson, Michael Rivera, James Gregory, and Beau Emory.

In addition to the new stages in NYC and Chicago, Harbor also opened its London ADR stage in December of 2022 at Turnmills in London's Farringdon.

## VFX, LEVELED UP

NEW YORK, -- JAN 2023

As a new year starts, an exciting new commercial VFX team joins Harbor's global talent line-up. Creative Director Kyle Cody is joined by his long-time collaborator Anne Trotman, as well as fellow Creative Director Billy Dongyoon Jang. Molly Intersimone joins as Senior Lead Composer, and Luke Midgley and Hailey Akashian take on Composer roles. Harbor has also added VFX producers Adam Reeb and Adean Gopala Foster. These talents join the current commercial VFX team of Paul Rosckes, Andrew Granelli, Yoshiko Hirata, and Elyse Robinson.





## LAUNCHING CONTENT MASTERING & DISTRIBUTION

LONDON, -- AUG 2023

Harbor, a leading set to screen post-production studio, is excited to announce the launch of its new division dedicated to content mastering and distribution services, led by Director of Distribution Dan Clark. This expansion offers content owners and distributors comprehensive solutions for content creation, localization, QC, and delivery to cinemas, broadcasters, and multi-media platforms. With state-of-the-art facilities in London, New York, Chicago, Atlanta, and Los Angeles, Harbor's digital labs provide round-the-clock capabilities.

## ACQUIRING PREMIUM ADVERTISING STUDIO, CHEAT

LONDON, -- SEPT 2023

In a move that further enhances its prominent position in London, Harbor has acquired CHEAT, a premium color & finishing studio, announced Harbor Founder and CEO Zak Tucker. Clients will benefit from having access to the colorist rosters of both Harbor and Cheat for their post-production projects across entertainment and advertising. Harbor has appointed Dan Bennett as Managing Director, Advertising, UK to oversee the division.



## NOW OPEN: FULL-SERVICE CHICAGO STUDIO

CHICAGO, -- OCT 2023

Harbor, global leader in production and post-production in entertainment and advertising, is proud to announce the opening of its state-of-the-art studio in the heart of Chicago. This strategic move comes as part of Harbor's commitment to meeting the demands of its clients while establishing a presence in one of the most influential advertising cities in the nation. The new studio in Chicago will offer top tier talent across all post-production artistries – creative editorial, color/finishing, sound, VO record and casting, VFX, and design.



# HARBOR IN THE PRESS

# SELECTED FEATURE ARTICLES FROM 2023



## COLOR & CONNECTION IN PRISCILLA

NOV 2023

Written and Directed by Sofia Coppola, *Priscilla* is based on Priscilla Presley's memoir *Elvis and Me*, recounting their romance and time together as a couple. The film premiered at the Venice Film Festival on 4 September, London Film Festival on 9 October and arrived in US cinemas on 27 October, while it will preview in the UK on 26 December before hitting cinemas on 1 January 2024.

The movie reunited Coppola with cinematographer and colourist duo, Philippe Le Sourd, ASC and Damien Vandercruyssen at Harbor – the trio have worked together before on *La Traviata* (2017), *The Beguiled* (2017) and *On The Rocks* (2020).



## Q&A WITH COSTUME DESIGNER FRANCINE LECOULTRE

OCT 2023

Francine Lecoultre is an award-winning costume designer and textile artist known for her outstanding work in a variety of productions. She has created costumes and unique, special textiles for movies, television, commercials, musical circus, and opening events around the world. Born in Switzerland, Francine graduated in Art Education at the University of Bern, and received her diploma in Costume Design from the Advanced Program of the Fashion Institute of Design and Merchandising in Los Angeles. Francine has a passion for innovation and Science-Fiction, with cutting-edge technology, combined with research and history.

As Harbor recently finished the sound for Eddie Alcazar's *Divinity*, we took the opportunity to interview Costume Designer Francine Lecoultre to discuss her artistic process for creating iconic sci-fi, horror, fantasy, and other genre costume pieces. Specifically, her research, conception, and fabrication for the film's costumes.





## CREATING TIMELESSNESS IN PLAYLAND

JUNE 2023

Our story starts with a cold email. Jo Jo, back when she was still a student at AFI, found Andrea on a list provided by the school. The two hit it off almost immediately. That first collab was for Jo Jo's thesis film, a short called "The Hideaway." (What did Andrea think of Jo Jo? "Oh, I just thought she was so cool," Andrea remembers.)

When she became a part of *Playland* through another cold email from the director Georden West, Andrea was Jo Jo's obvious choice for a colorist.

The success of the film, which was nominated for the Tiger Award at International Film Festival Rotterdam and had its U.S. debut at Tribeca Festival this June, can be attributed to three things: prep, prep, and more prep. Jo Jo recalls how Georden sent her two separate tomes of inspiration and research before they even met. The film exudes intention and balance and achieves the tall order of creating a world without time, a space that could have been.



## INTIMACY ON SCREEN: SOMEBODY SOMEWHERE

MAR 2023

Although the first season of HBO's *Somebody Somewhere* was the first collaboration between Cinematographer Shana Hagan, ASC and Colorist Nick Hasson, one would think they've known each other forever.

I had the opportunity to speak with them ahead of the show's second season premiere about the role of color in the series, how they infuse some documentary style without overpowering the character studies, and their strategy for matching shots with minimal interference.

These two were a joy to interview. Raving about each other's talent, finishing each other's sentences, communicating without a word, they could have interviewed themselves. And at many times, the conversation just felt like two friends telling stories that the other was surprised they'd never heard.

# HOLIDAY COMMERCIALS

Please enjoy a selection of the holiday spots that Harbor had the honor of contributing to. We are sincerely grateful for the opportunity to have played a role in these productions. Congrats to our clients on their successful holiday campaigns.





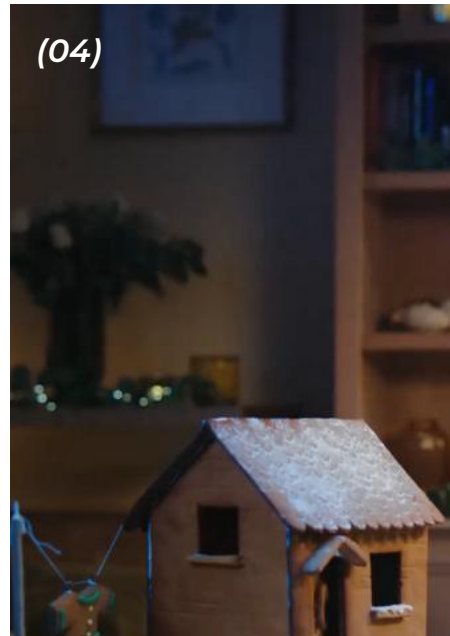
(01)



(03)



(04)



(06)





(02)



(05)



(07)





(08)



**(01) Dunkin' "Unboxing"**

Production: Smuggler  
Director: Henry Alex  
Agency: Leo Burnett Chicago  
Colorist: Oisín O'Driscoll  
Creative Director, 2D: Anne Trotman  
Lead Composer: Molly Intersimone  
Composers: Luke Midgley, Hailey Akashian  
Flame Artist: Jared Pollack

**(02) Duracell "Moody Teenager"**

Production: Prettybird  
Directors: Tim & Eric  
Agency: BBH  
Colorist: Oisín O' Driscoll  
Creative Director: Alex Candlish  
Flame Leads: Vin Roma, Kevan Lee  
Senior Audio Engineer: Glen Landrum

**(03) Toyota "Arrivals"**

Production: PrettyBird  
Director: Max Malkin  
Agency: Conill  
Colorist: Billy Hobson  
Senior Mixer: Diego Arancibia

**(04) Snyder's "Pretzel Cabin"**

Production: Blink Animation Limited  
Directors: Jonny & Will  
Agency: Saatchi & Saatchi  
Creative Director, Commercial Sound: Steve Perski





**(05) Mondelez "Office Party"**  
 Production: Smuggler  
 Director: Guy Shelmerdine  
 Agency: PXP, The Martin Agency  
 Editor: Dick Gordon  
 Flame/VFX Artist: Andrew Granelli  
 Colorist: Andrea Chlebak  
 Sound Mixer/Designer: Glen Landrum

**(06) Marie Curie "A Marie Curie Christmas"**  
 Production: Vince  
 Director: Ben Lankester  
 Creative Director: Andy Powell  
 Colorist: Jateen Patel

**(07) Johnnie Walker "Jingle Bells On the Rocks"**  
 Production: Unreasonable Studios  
 Director: Leanne Amann  
 Agency: Anomaly  
 Colorist: Oisín O'Driscoll

**(08/09) Walmart "John Legend & Emma Chamberlain"**  
 Production: Art Class  
 Director: Vincent Peone  
 Agency: Publicis Groupe  
 Colorist: Adrian Seery (John Legend)  
 Colorist: Anthony Raffaele (Emma Chamberlain)  
 Flame Leads: Vin Roma, Paul Rosckes, Jared Pollack  
 Creative Director, Commercial Sound: Steve Perski



# ADVERTISING: 2023 YEAR IN REVIEW

*Some of Our Favorite Campaigns from the Year*







**HEAD & SHOULDERS,  
“MVP SALON X PATRICK  
MAHOMES”**

Production: division7  
Directors: Kris Belman  
Agency: Saatchi & Saatchi

**HARBOR**

Edit, Flame, VFX, Color & Sound

**SUNTORY WHISKEY,  
“SUNTORY TIME”**

Production: The Directors Bureau  
Director: Sofia Coppola  
Agency: Consulate

**HARBOR**

Color



**WALMART X MEAN GIRLS,  
“KAREN”**

Production: Hungry Man  
Director: Lucia Aniello  
Agency: Publicis

**HARBOR**

Flame, VFX, Design, Color & Sound

**PEPPERIDGE FARM X  
HANNAH WADDINGHAM,  
“EATING WHILST TALKING”**

Production: Somesuch  
Director: Alfred Marroquín  
Agency: PXP

**HARBOR**

Edit, Flame, Color & Sound



# ADVERTISING: 2023 YEAR IN REVIEW

Selected Car Spots from the Year







**TOYOTA “REUNION”**

Production: Biscuit Filmworks  
 Director: Rachel McDonald  
 Agency: Saatchi & Saatchi

**INFINITI “IN THE INFINITI QX60”**

Production: Eleanor  
 Director: Kacper Larski  
 Agency: Publicis

**GMC “IN THE SIERRA”**

Production: Expedition Studios  
 Directors: Renan Ozturk, Eric Crossland  
 Agency: Leo Burnett Detroit

**MASERATI X DAVID BECKHAM**

Production: Racing Cowboys, Studio 99  
 Director: Nicolai Luul

**HARBOR**

VFX, Color

**HARBOR**

Flame, VFX, Color, Sound

**HARBOR**

Edit, Flame, VFX, Design, Color, Sound

**HARBOR**

VFX, Design, Color

**CHEEZ-IT HUMAN TOBAGGAN**

Production: Smith & Jones Films Ltd

Director: Ulf Johansson

Agency: Leo Burnett & Digitas

**HARBOR**

Edit, Flame, VFX, Design,  
Color & Sound







*BUD LIGHT X MILES TELLER "ON HOLD"*

Production: Reset  
Director: Trey Edward Shults  
Agency: Anomaly

**HARBOR**

Color











**YOUTH TO THE PEOPLE X  
OMAR APOLLO**

Agency: Le Truc/Digitas  
Production: Harbor  
Director: Christelle de Castro

**HARBOR**

Live Action, Edit, Flame, VFX, Design,  
Color & Sound

**LEVI'S 50TH ANNIVERSARY**  
**"PRECIOUS CARGO"**

Production: de la revolución  
Director: Melina Matsoukas  
Agency: Droga5 NY

**HARBOR**

Color



**AICP**  
2023 AICP Awards

**JOE GAWLER**  
COLOR GRADING UNDER :60  
AICP 2023 POST AWARDS WINNER





HARBOR

# DAILIES, REIMAGINED

DAILIES + ANCHOR







## SAVE MONEY & TIME; DON'T COMPROMISE CREATIVE

- ✦ *Local billing in over 90 geographies*
- ✦ *Integration with ANCHOR™ allows for immediate access to footage for Editorial, VFX, and Marketing teams*
- ✦ *Eliminate need for on-location dailies team*
- ✦ *Award-winning finishing colorists oversee dailies grade*
- ✦ *Available as standalone service for all productions*

**BOOK NOW**

# HOLIDAY FILMS WATCHLIST

In the spirit of the holiday season, we're delighted to present a selection of beloved holiday films that Harbor had the honor of contributing to. We are sincerely grateful for the opportunity to have played a role in these productions. May these holiday films ignite inspiration and infuse your holiday season with renewed energy and joy!







# GENIE

Production Company: Universal  
Pictures

Director: Sam Boyd

Cinematographer: John  
Guleserian

Editor: Heather Persons

Post Production Supervisor:  
Tania Blunden

Colorist: Andrea Chlebak

ADR Artists: Bobby Johanson,  
Beau Emory, Mike Rivera







*With his life unravelling around him, Bernard dusts off a jewelry box and unintentionally releases a magical genie who might just be able to help him.*

Since *Genie* is in the spirit of a remake (Bernard and the Genie), the grade for the film started with a revisit of the classic holiday films from the 80s and 90s to embrace some nostalgia in palette. DP, John Guleserian shot beautiful aerials for the film with a tilt shift lens - which played a big role in capturing that sense of play and magic, making all

of New York appear like a glistening toy model. The naturally rich palette, playful storyline and New-York-Christmas backdrop allowed us to really play with the color palette throughout the film, which resulted in a subtly modern take on the Christmas classic feel.

- Senior Colorist  
Andrea Chlebak on the grade

# THE HOLDOVERS

Production Company: CAA  
Media Finance

Director: Alexander Payne

Cinematographer: Eigil Bryld

Editor: Kevin Tent

Post Producer: Tim Pedegana

Dailies: Harbor

Colorist: Joe Gawler







*Set in 1970, it follows a curmudgeonly history teacher at a New England boarding school who is forced to chaperone the handful of students with nowhere to go over Christmas break.*

My grader, Joe Gawler, who did the DI, he's done a lot of Criterion transfers, so he's really an expert in how film has aged as well. We built some as if it had been sitting around for fifty years. Then, later in the process, we added halation

and the chemical bleach marks on the film stock, grain, gate weave, neck dirt, positive dirt. We had a lot of fun making it look the period.

- Cinematographer Eigil Bryld, ASC on working with Joe Gawler, Senior Colorist

# NOELLE

Production Company:  
Walt Disney Pictures

Director: Marc Lawrence

Cinematographer:  
Russell Carpenter

Editor: Hughes Winborne

Colorist: Joe Gawler

Sound Artists: Josh Berger,  
Robert Hein, Ian Cymore,  
Roberto Fernandez

ADR Artists: Bobby Johanson,  
Mike Rivera





*Santa's daughter must take over the family business when her father retires and her brother, who is supposed to inherit the Santa role, gets cold feet.*



# SPOILER ALERT

Production Company:  
Semi-Formal Productions

Director: Michael Showalter

Cinematographer:  
Brian Burgoyne

Editor: Peter Teschner

Post Supervisor:  
Andrew K. Ruotolo

Offline Editorial: Harbor

Sound Artists: Glenfield Payne,  
Dave Paterson

ADR Artists: Bobby Johanson,  
Beau Emory, Mike Rivera





*The story of Michael Ausiello and Kit Cowan's relationship, which takes a tragic turn when Cowan is diagnosed with terminal cancer.*





# THE HUMANS

Production Company: A24

Director: Stephen Karam

Cinematographer:  
Lol Crawley

Editor: Nick Houy

Post Supervisor:  
Andrew K. Ruotolo

Dailies: Harbor

Offline Editorial: Harbor

Colorist: Roman Hankewycz





*During one evening, the Blake family gathers to celebrate thanksgiving in a broken-down flat newly rented by the daughter and her new man. As the darkness falls, we find that all have less to be thankful about.*

“Despite the limited environment, there are progressions in the look of the film and various palettes. The film opens in soft daylight, slightly cool but rich, as all the light comes in through the windows. As evening falls, a few new color palettes

emerge: the incandescent warmth of the dining room, the harsh coolness of the kitchen, and the silhouetted upstairs lit only by the fading light of the day.”

- Senior Colorist Roman Hankewycz on the grade





# ARMAGEDDON TIME

Director: James Gray

Cinematographer:  
Darius Khondji

Editor: Scott Morris

Producers: Anthony Katagas

Post Supervisor: Jeff Penman

Dailies: Harbor

Offline Editorial: Harbor

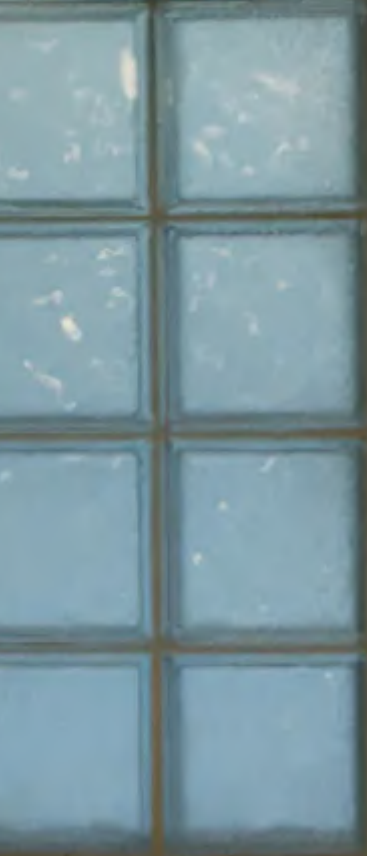
Colorist:  
Damien Vandercruyssen

Sound Artists: Robert Hein,  
Josh Berger, Ian Cymore

ADR Artists: Bobby Johanson,  
Beau Emory, Mike Rivera







*A deeply personal coming-of-age story about the strength of family and the generational pursuit of the American Dream.*

“We bring sounds that affect us in a very particular and emotional way. In some ways this film is a very quiet, intimate and interior film, but it’s also very emotional, so we tried to create sounds that had emotional weight and content to them, regardless of the period. Obviously, we have very specific period sound effects, like the sound of the fridge in the family kitchen,

and there’s period newsreel footage and cars and so on. But on top of all that, the layer of sound design is rooted more in emotion and goes way beyond the typical ‘80s sounds. We would ask ourselves, ‘Are we getting the right emotion? How can we play with that? And how does it impact what the characters are doing?’”

- Re-Recording Mixer Josh Berger on the mix

# RELEASES

## 2023 Year in Review

### **NO HARD FEELINGS**

On the brink of losing her home, Maddie finds an intriguing job listing: helicopter parents looking for someone to bring their introverted 19-year-old son out of his shell before college.

#### **HARBOR:**

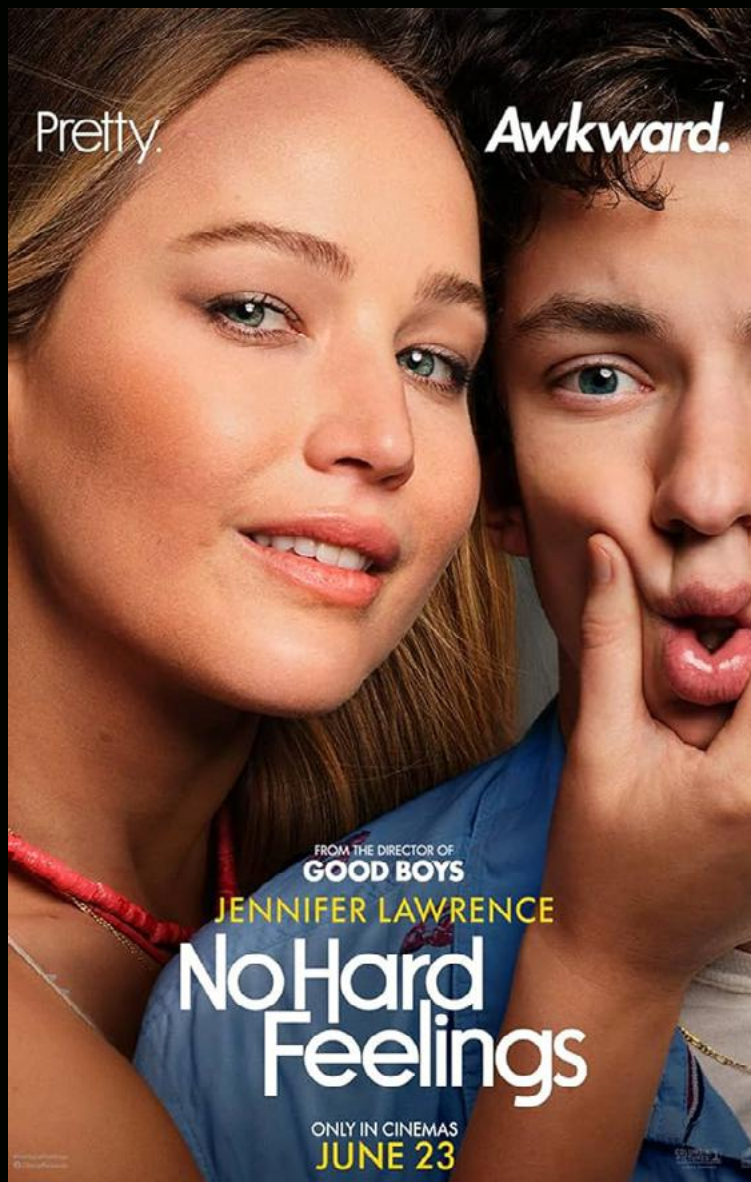
Dailies, Offline Editorial, Picture & Sound Finishing, Anchor & ADR

### **THE EXORCIST: BELIEVER**

When two girls disappear into the woods and return three days later with no memory, the father of one girl seeks out Chris MacNeil, who's been forever altered by what happened to her daughter 50 years ago.

#### **HARBOR:**

Dailies, Offline Editorial, Picture Finishing, Anchor & ADR





## COMMAND Z

A scientist tasks his employees with a "historic" mission to travel back in time to revise history and save the world.

## HARBOR:

Sound Finishing

## REALITY

A former American intelligence specialist was given the longest sentence for the unauthorized release of government information to the media about Russian interference in the 2016 US elections.

## HARBOR:

Sound Finishing & ADR





### SHORTCOMINGS

Follows a trio of young, Bay Area urbanites--Ben Tanaka, Miko Hayashi and Alice Kim--as they navigate a range of interpersonal relationships while traversing the country in search of the ideal connection.

#### HARBOR:

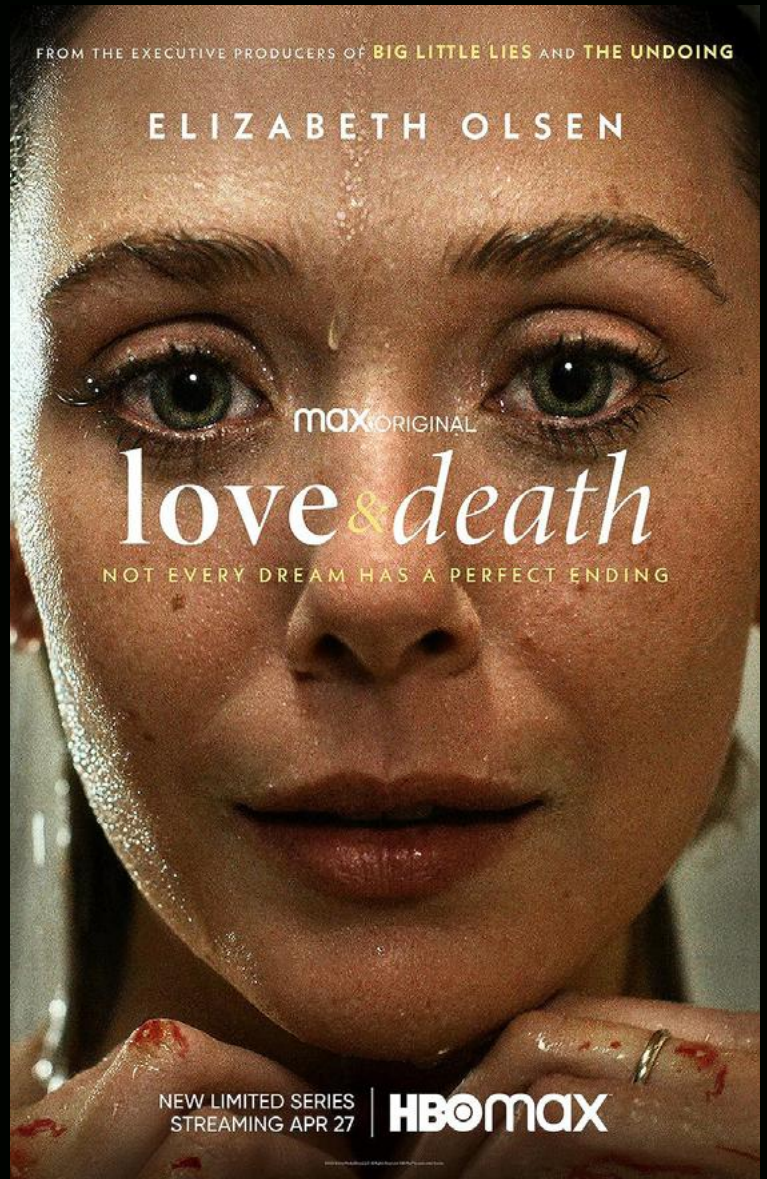
Dailies, Picture Finishing, Sound Finishing, Anchor & ADR

### LOVE & DEATH

Two churchgoing couples enjoy small town family life in Texas - until somebody picks up an axe.

#### HARBOR:

Dailies, Picture Finishing & Anchor





**BOOM! BOOM! THE WORLD VS. BORIS BECKER**

The film explores the life of Becker, who became a tennis sensation and went on to have a glittering career, including 49 major career titles and an Olympic Gold.

**HARBOR:**

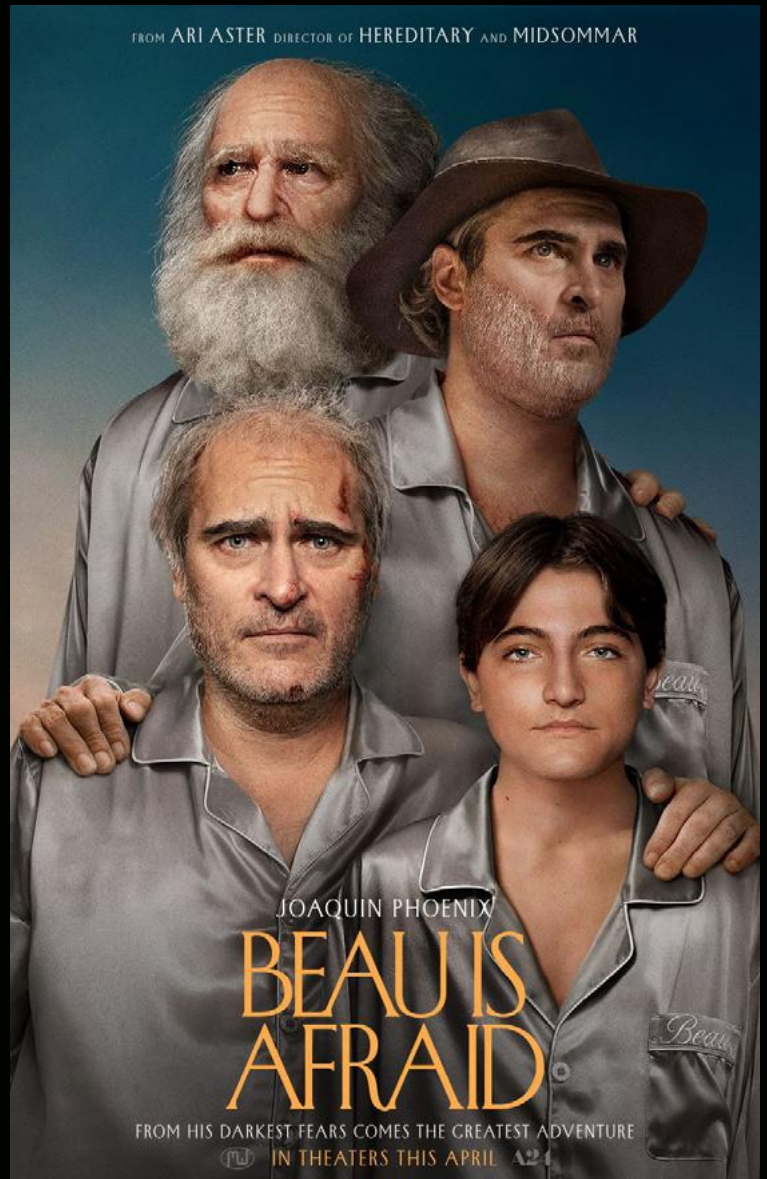
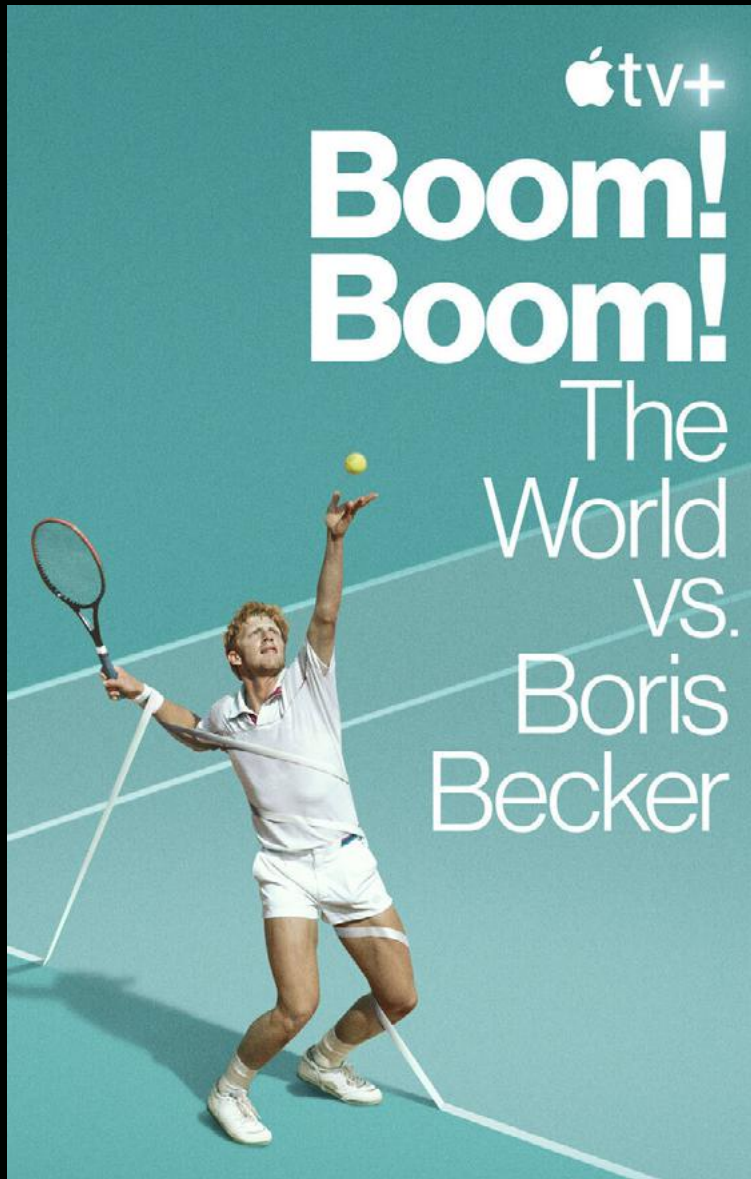
Sound Finishing

**BEAU IS AFRAID**

Following the sudden death of his mother, a mild-mannered but anxiety-ridden man confronts his darkest fears as he embarks on an epic, Kafkaesque odyssey back home.

**HARBOR:**

Dailies, Offline Editorial, Picture Finishing & Anchor



### SHOWING UP

A sculptor preparing to open a new show tries to work amidst the daily dramas of family and friends.

#### HARBOR:

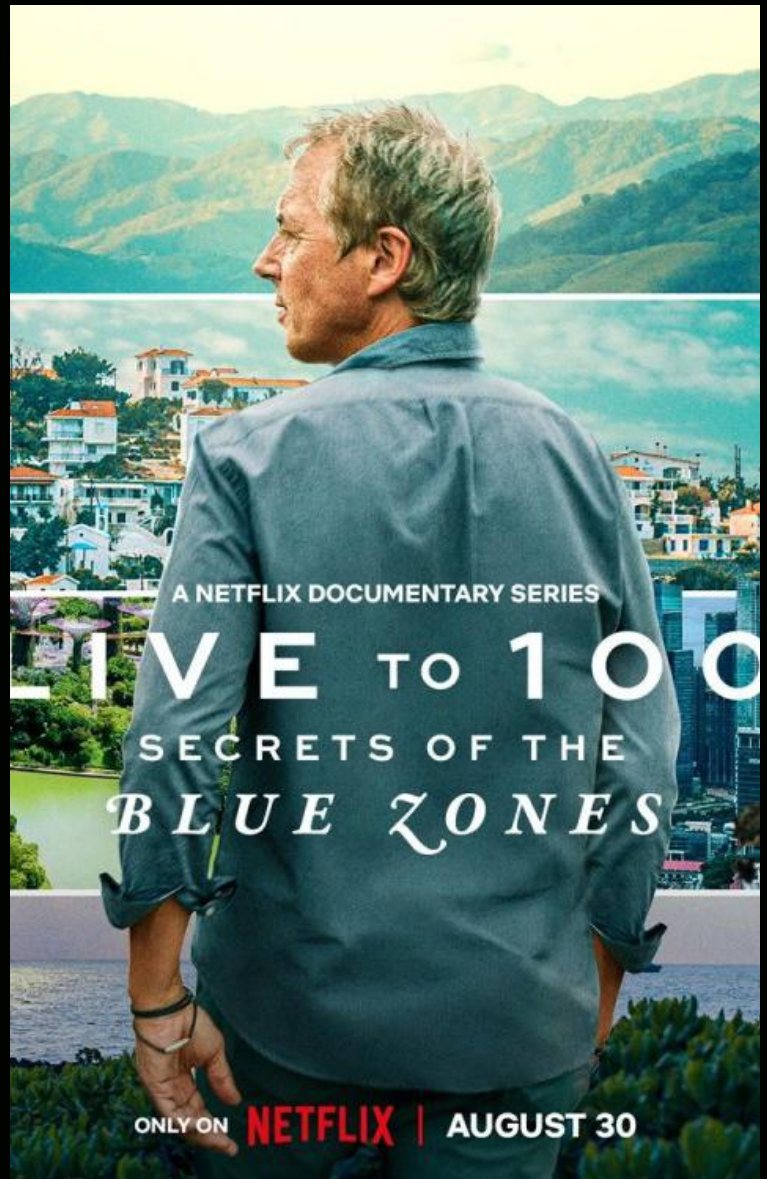
Picture Finishing, VFX, Sound Finishing & ADR

### LIVE TO 100: SECRETS OF THE BLUE ZONES

Travel around the world with author Dan Buettner to discover five unique communities where people live extraordinarily long and vibrant lives.

#### HARBOR:

Picture Finishing & Anchor





**UP HERE**

Following the extraordinary story of one ordinary couple, as they fall in love and discover that the single greatest obstacle to finding happiness together might just be themselves.

**HARBOR:**

Sound Finishing & ADR



**BILLIONS SEASON 7**

Alliances are turned on their heads. Old wounds are weaponized. Loyalties are tested. Betrayal takes on epic proportions. Enemies become wary friends. And Bobby Axelrod returns.

**HARBOR:**

Dailies, Offline Editorial, Picture Finishing, Anchor & ADR





# LOOKING BACK: HARBOR HOSTS SIR ROGER DEAKINS, ASC

**In Conversation with Bradford Young, ASC**

This May, Award-winning cinematographer Sir Roger Deakins as part of the book tour for his first monograph, *Byways*, joined us at one of our Manhattan studios for a fireside chat and book signing event. He was joined by his wife and Team Deakins partner, James Deakins, and the two of them were guided in discussion by moderator Bradford Young.

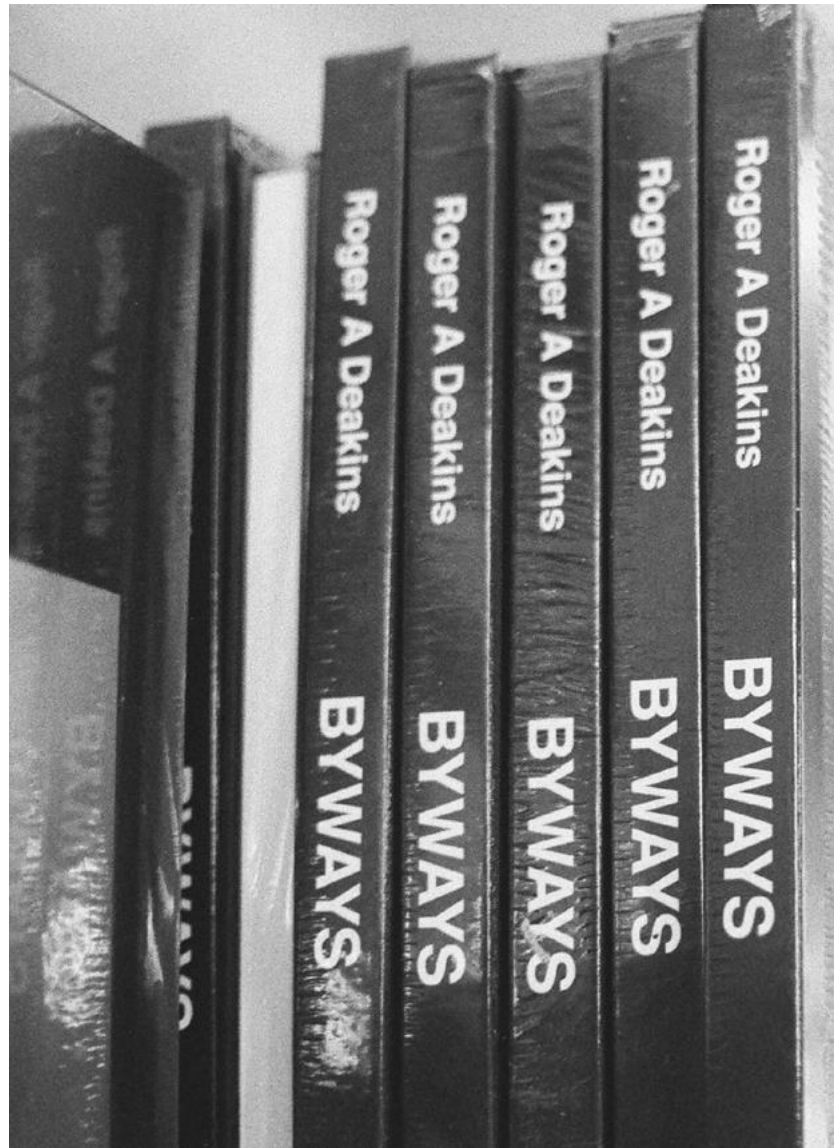
They discussed Sir Roger's illustrious career and *Byways*, which features his captivating black-and-white photographs spanning five decades. *Byways* includes previously unpublished personal black-and-white stills that reflect a life spent looking and telling stories through images, from 1971 to the present. After graduating from college, Roger spent a year photographing life in rural North Devon on a commission for the Beaford Arts Centre; these images attest to a keenly ironic English sensibility, and also serve as a record of a time and place of vanished post-war Britain.

Although photography has remained one of Roger's few hobbies, more often it is an excuse for him to spend hours just walking, his camera over his shoulder, with no particular purpose but to observe. Some of the images in this book, such as those from Rapa Nui, New Zealand and Australia, he took whilst traveling with James (his wife). Others are images that caught his eye as walked on a weekend, or catching the last of the light at the end of a day's filming whilst working on projects in cities such as Berlin or Budapest, on *Sicario* in New Mexico, *Skyfall* in Scotland and in England on 1917.













This special event provided an intimate setting for the filmmaking community in New York to gather and celebrate the legendary artist. In attendance were cinematographers, directors, producers, and other creatives who enjoyed the inspiring conversation, led by Bradford Young, ASC.









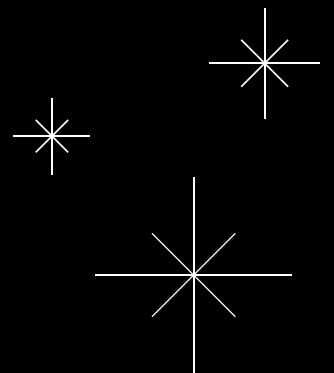




# HAPPY NEW YEAR!

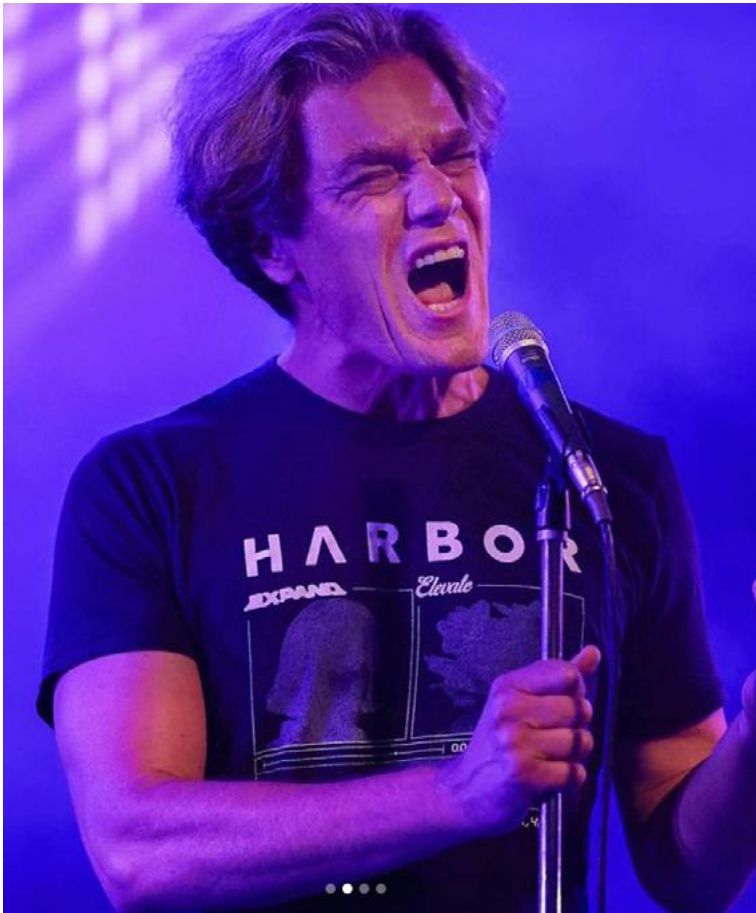
Here's to the colleagues who inspire us, the work that challenges us, the collaborations that propel us forward, and the moving pictures that bring us all together.

We extend our warmest wishes to you all in the New Year.



Instagram

LinkedIn



Michael Shannon live in concert at Metro Chicago 30 July 2023



Credit: Jeremy Lawson