

THE

# HARBOR MONTHLY

FEATURED CREATIVE:

## PHILIPPE LE SOURD

Creating Color & Connection  
on *Priscilla*

#OUTNOW

FILMS, TV, AND  
COMMERCIALS

FILM FEST BEAT:

CAMERIMAGE  
DOCMYC

# WELL WISHES FROM THE EDITOR.



**ELLIE POWERS:**

*Copywriter, Marketing*

You receive no notes on the rough cut  
You watch that movie you've been meaning to see  
You watch that movie that you've seen a million times  
You embrace the 4 pm sunset  
You spend quality time with loved ones  
You enjoy the November issue of The Harbor Monthly.

## **EDITORIAL**

Editors: Ellie Powers & Madeleine Sabo

Publisher: Harbor

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OLIVIA BURKE

# HARBOR IN THE PRESS

## PRODUCING KNOWLEDGE IS TOMORROW'S POWER WITH PRODUCERS: WHY TIA PERKINS

NEW YORK, -- 2023



*Harbor's head of production, advertising on identifying a need and filling it, not being afraid to ask questions and the willingness to learn.*

*LBB:* What advice would you give to any aspiring producers or content creators hoping to make the jump into production?

*Tia:* This industry is about go-getters with a can-do attitude who don't wait but go after everything with full force. Find a mentor, ask to sit in on meetings, ask to help with a bid, ask to be cc'd on emails, read the treatments, read the emails, bug everyone.

*LBB:* What skills or emerging areas would you advise aspiring producers to learn about and educate themselves about?

*Tia:* One thing I did in my career was identify a need and fill that need. Don't be afraid to get your hands dirty – cost the worksheets, create the spreadsheets, organise the files. There is a lot that goes into producing to keep the train moving and the process

organised. Usually, producers do those things alongside their dailies, postings, and meetings. If you are aspiring to become a producer, I encourage you to find someone you connect with and be that extra set of hands for them.

*LBB:* What was the biggest lesson you learned when you were starting out in production - and why has that stayed with you?

*Tia:* Don't be afraid to ask questions. Knowledge is power. I know it seems scary to admit when you don't know something, but I find that honesty and vulnerability gets you further than pretending you know the answers. When you are first starting out it is the PERFECT time to admit, "hey, I'm not sure what this means," or "how do you know the answer to that question?" You only get a few years at the beginning of your career to feel confident in owning what you don't know. Take that and use it! Gather and ask questions to arm yourself to be not just a good producer but a great one.



Still from *Blondie* "Doom or Destiny" Senior Producer: Tia Perkins, at The Mill

*LBB:* When it comes to broadening access to production and improving diversity and inclusion what are your team doing to address this?

*Tia:* I know Harbor specifically has partnered with organisations like ReelWorks to hire talent and interns which I fully support. Personally, I try to bring our internal team together daily and create an environment that is inclusive and feels welcoming. I hope that my team feels that every day with the talent that we are hiring and in our day-to-day communications.

*LBB:* And why is it an important issue for the production community to address?

*Tia:* Production especially advertising is so much more influential than I think we all realise. We often joke that we 'aren't saving lives' but we are shaping them in small ways. People watch our content, and they ingest hours of shows, ads, and social media. They have a right to feel like they can relate or see themselves in the creative.

By making efforts to continue to diversify talent, I hope content naturally becomes an honest reflection of our real-life communities and their lives. We need diverse talent as creatives, directors, producers, etc to ensure that.

*LBB:* There are young people getting into production who maybe don't see the line between professional production and the creator economy, and that may well also be the shape of things to come. What are your thoughts about that? Is there a tension between more formalised production and the 'creator economy' or do the two feed into each other?

*Tia:* This is an interesting question. I'm not sure if there is tension per se, as they still feel completely different. However, it is something that I think our clients are probably faced with more and more. Usually by the time creative hits my desk they have decided to go the more formalised route so it's not often brought up, but I can see an argument for clients to potentially take the creator route for advertising.

*LBB:* When it comes to educating producers how does your agency like to approach this? (I know we're always hearing about how much easier it is to educate or train oneself on tech etc, but what areas do you think producers can benefit from more directed or structured training?)

*Tia:* I love a good Production 101 training: bidding, VFX, edit, colour, sound, scheduling. I think it's important for my producers to hear from the artists how a typical day looks and what skillsets they implement (even if they already know the info). I also love training that pairs up juniors with senior producers. If you shadow someone more senior, you get invaluable insights into how to communicate with clients, especially on bigger budget projects.

*LBB:* On the other side of the equation, what's the key to retaining expertise and helping people who have been working in production for decades to develop new skills?

*Tia:* People in upper management or that have been in the industry for a long time tend to be reluctant to admit when they don't know something, because their experience tells them that they should be the ones with the answers. I would encourage everyone, no matter their level of experience, to be vulnerable as we are collaborating constantly.

*LBB:* Clearly there is so much change, but what are the personality traits and skills that will always be in demand from producers?

*Tia:* What I look for is willingness to learn, organisation, proactivity, and respect.

# THE HOLDOVERS DP EIGIL BRYLD ON RECREATING THE 1970S WITH ALEXANDER PAYNE

*As published by Apple News via The Hollywood Reporter*



*(L-R) Eigil Bryld, Dominic Sessa, and Alexander Payne on the set of The Holdovers (Seacia Pavao/Focus Features)*

The *Holdovers* DP Eigil Bryld on how he pulled off Alexander Payne’s directive that the movie, set at a New England boarding school, needed to be more than set in that era — it had to look, feel and sound as if it were actually made then. When cinematographer Eigil Bryld paired with director Alexander Payne on Focus Features’ Nov. 10 release *The Holdovers*, which is set at a New England boarding school in 1970, one of the first things the *Sideways* helmer emphasized was that he didn’t want it to “just look like a movie set the ’70s.” The DP clarifies, “He really wanted it to look and feel and sound like it was a movie that was actually made in the ’70s.” *The Holdovers* follows a curmudgeonly high school history teacher named Paul Hunham (Paul Giamatti) who reluctantly remains on campus at the fictional boarding school Barton Academy during Christmas break. He forms unlikely bonds with a damaged but brainy student, Angus Tully (Dominic Sessa, in his feature debut), and the

school’s grieving head cook, Mary Lamb (Da’Vine Joy Randolph), who has lost her son in Vietnam. Bryld and Payne turned to films from the period, including Hal Ashby’s *The Last Detail* and Francis Ford Coppola’s *The Conversation*, for inspiration. “We saw a lot of prints. We found a small cinema in Boston with a very eccentric projectionist who could get all these original prints from his friends. That subculture is very specific,” Bryld remembers, adding that he started with — but quickly abandoned — the intent to use ’70s tools and film stock, which wasn’t readily available. “I was thinking, ‘What is it that I really love about that era?’” says Bryld. “There’s a sense of a spirit of the ’70s movies — breaking away from your studios. And all the DPs of the period that I really admired would push the film stock or they would do handheld or whatever. And then I started thinking, ‘That’s really what I should be going for.’” The Danish DP behind such films as 2008’s *In Bruges*, 2022’s *Deep Water* and this year’s romcom *No Hard*



Feelings tested both film and digital approaches and chose to shoot digitally with an ARRI Alexa. He also created a lookup table (a sort of blueprint for the color grading step) with colorist Joe Gawler. “He’s done a lot of Criterion restoration, so he really knows how the negative ages over time. So I thought, ‘Well, I’d rather build that into it.’” They also used Panavision H series lenses, particularly a 55mm lens, to evoke a vintage portrait look. “They had really a sense of immediacy and intimacy,” the DP says of the lens choice. “A lot of the film is done on that because the film is ultimately, in one way, a lot of portraits. “It’s a movie about people who are forced into the frame together, and they don’t necessarily want to be in the same frame,” he adds. “They all have their own portrait. Sometimes they’re in the frame and there’s several people in the frame, but I still thought of it as individual portraits within a group photo.” As the trio become closer emotionally, the DP captures their burgeoning friendships with the camera. “Gradually over time, they come together more and more,” says Bryld. “And that was one arc we were looking for — how we would reflect

that, how we framed it and where we put the camera.” The *Holdovers* was filmed in Boston and western Massachusetts at Deerfield Academy, which also happens to be the high school that Sessa attended (according to the DP, the actor stayed in his former dorm room during production). “He was amazing,” Bryld says. “I mean, they’re all great, but obviously Paul and Dominic carry the movie. Paul is a pleasure to work with. He also makes things seem very easy just because he’s so good. There was sort of a calmness that Alexander has and Paul has, that, I imagine, would’ve been incredibly comforting for Dominic.” Bryld also served as the film’s camera operator. “That’s where you should be as the DP,” he says. “You should be there, be able to look up and see what’s going on around you, but also create that little community around the camera. I think it’s incredibly important in working with the actors, that it’s familiar faces. It becomes a little bit of a dance between the camera and the actors ... that is rarely something that’s put into words, but just something that has to be organic.”



(L-R) Alexander Payne, Giamatti, Randolph on the set of *The Holdovers* (Seacia Pavao/Focus Features)

# ADVERTISING

*RECENT WORK:*

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# WALMART x MEAN GIRLS "CADY"

Harbor // VFX, Design, Color Grading & Sound Mixing



## AGENCY & CLIENT CREDITS

Client: Walmart

Production Company: Hungry Man

Director: Lucia Aniello

DP: Adam Bricker

Head of Production: Marian Harkness

Missy Elliot, Creative Director:  
Derek Blanks

Agency: Publicis Groupe

Creative Team, Fallon: Abby Gross, Nikki Baker, Travis Parr, Sara Cummings

Production Team, PXP: Rachel Tierney, Trevor Hembling, Chris Detoy

Account Team, Publicis/Digitas: Lauren Pulwer, Andrea Hoock, Andrea Delloiacono

## HARBOR CREDITS

Head of Production:  
Tia Perkins

VFX Producer: Kalisha Allen

2D Creative Director:  
Anne Trotman

Senior Flame Artists: Gigi Ng,  
Sam Caine

Compositor: Hailey Akashian

Associate Composer:  
Allie Sargent

Colorist:  
Damien Vandercruyssen

Color Assist: Scarlett Thiele

Color Producers: Brad Martin,  
Katie Andrews,  
Maxwell Hadson

Tech Ops: Will Curtin,  
Alejandra Cedeno

Creative Director, Motion  
Design: David Soto

Head of Operations:  
Alyson Peters

Audio Senior Producer:  
Lauren Boyle

Senior Audio Mixer:  
Glen Landrum

Associate Mixer:  
Catherine Sangiovanni

# MASERATI x DAVID BECKHAM

Harbor // VFX, Design & Color Grading



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## CLIENT CREDITS

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Production Company: Racing Cowboys,  
Studio 99

Director: Nicolai Iuul

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## HARBOR CREDITS

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Creative Director, Editorial:  
Nate Cali

Colorist: Billy Hobson

Creative Director, VFX:  
Alex Candlish

CG Supervisor: Yarin Manes

Creative Director, Motion Design:  
David Soto

VFX Artist: Mahmoud Elragheb

Compositing Artist: Luke Midgley

EP: Adam Reeb

VFX Producer: Lauren Johnson



# GUCCI "IGNITING CREATIVE OPPORTUNITY"

Harbor // Color Grading & Sound Mixing



## CLIENT CREDITS

Production Company: The Light  
Director: Zen Pace  
Agency: Soze  
Creative Director: Gaspar Guerra  
Music Composition: Found  
Objects

Gucci Changemakers  
Scholars: Ajai Kasim,  
Gideon Gomm,  
Yetunde Sapp,  
Mahlon West

## HARBOR CREDITS

Colorist: Oisín O'Driscoll  
Color Assist: Jonathan  
Brandenburg  
Color Producers: Brad Martin,  
Maxwell Hadson  
Senior Mixer: Mark Turrigiano

Associate Mixers: Chris  
Perepezko, Catherine  
Sangiovanni  
Senior Sound Producer:  
Lauren Boyle

# DURACELL "MOODY TEENAGER"

Harbor // Color Grading, VFX, Flame Conform, & Sound Mixing



## CLIENT CREDITS

Production: prettybird  
 Directors: Tim & Eric  
 Director of Photography:  
 Jeff Cronenweth  
 Producer: Alex Waite  
 Head of Production: Rika Osenberg  
 Executive Producer:  
 Candice Dragonas  
 Agency: BBH  
 President: Agnes Fisher  
 Chief Creative Officer: Erica Roberts  
 Executive Creative Director:  
 Estefanio Holtz

Group Creative Director:  
 Sapna Ahluwalia  
 Group Creative Director: Yohan  
 Daver  
 Associate Creative Director:  
 Lee Lawrence  
 Senior Art Director: Sofia Gahn  
 Senior Copywriter: Isabella  
 Ciardelli  
 Head of Production: Deb  
 Archambault  
 Senior Producer: Doug Harrison

## HARBOR CREDITS

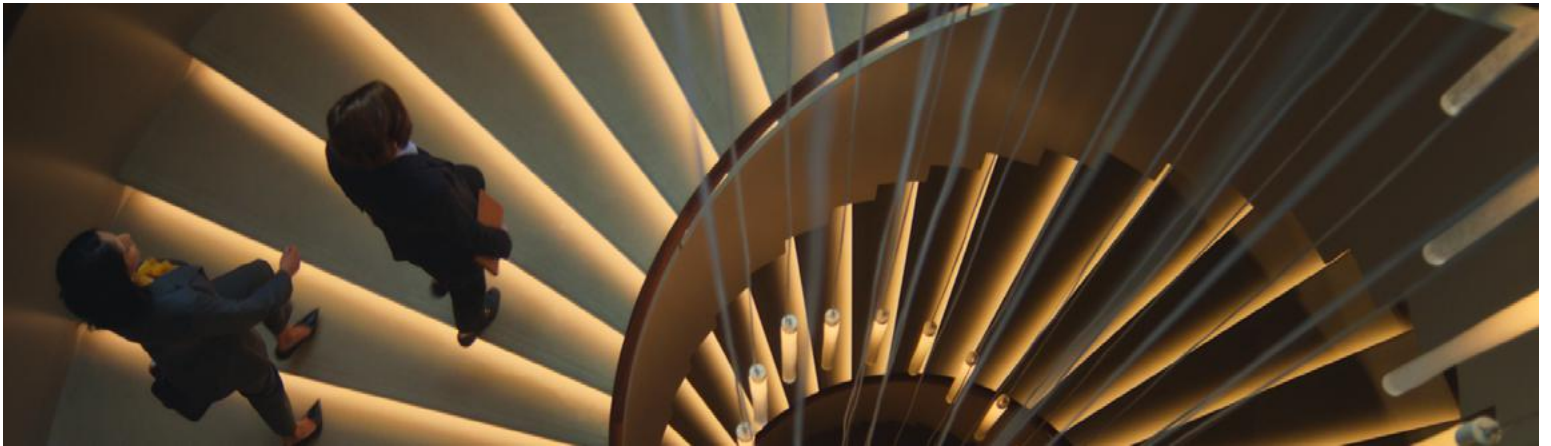
Flame Leads: Vin Roma, Kevan Lee  
 Creative Director: Alex Candlish  
 Producer, VFX & Finishing:  
 Adean Gopala-Foster  
 Colorist: Oisín O' Driscoll  
 Senior Color Assist: Scarlett Thiele  
 Color Assist: Elizabeth Hickey  
 Color Producers: Brad Martin, Max Hadson,  
 Katie Andrews  
 Senior Audio Engineer: Glen Landrum  
 Associate Mixers: Chris Perepezko, Andrew  
 Wodzanowski  
 Senior Producer, Commercial Sound: Lauren Boyle

# UBS "A BANK LIKE SWITZERLAND"

Harbor // Color Grading







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## CLIENT CREDITS

Director: Eduardo Vieitez  
Cinematographer: Sergio Delgado

Executive Producer: Rudi Haller  
Production Company: Soha Film AG

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## HARBOR CREDITS

Colorist: Jateen Patel  
Color Assist: Justin Drew  
Producer: Rebecca Budds

Imaging Scientists: Matthew  
Tomlinson, CJ Julian

# DUNKIN' "UNBOXING"

Harbor // VFX, Color Grading & Flame Conform





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## AGENCY CREDITS

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Production Company: Smuggler  
Director: Henry Alex  
Agency: Leo Burnett Chicago  
Edit: Cabin  
Editor: Nina Sacharow

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## HARBOR CREDITS

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Colorist: Oisín O'Driscoll  
Creative Director, 2D: Anne Trotman  
Lead Composer: Molly Intersimone  
Composers: Luke Midgley, Hailey Akashian  
Flame Artist: Jared Pollack  
Producer: Kalisha Allen



# NET-A-PORTER HOLIDAY CAMPAIGN '23

Harbor // VFX & Color Grading



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## AGENCY CREDITS

Director: Elizabeth Jefferies  
Cinematographer: Théodore Hugonnier  
Creative Direction: George Yandell,  
Kerry Heaphy  
Fashion Director: Kaya Barron

Production: Ellie Robertson, Kitty  
Lawrence, Chloë van der Klaauw,  
Gabriella Sylvia  
Editor: James Cook  
Content Director:  
Alice Casely-Hayford

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## HARBOR CREDITS

Colorist: Karol Cybulski  
VFX: Tim Mellem  
Producers: Sarah Banks, Théa Dagnud

# MARIE CURIE "A MARIE CURIE CHRISTMAS"

Harbor // Color Grading



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## CLIENT CREDITS

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Production Company: Vince  
Creative Director: Andy Powell  
Director: Ben Lankester  
Cinematographer: Rachel Clark

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## HARBOR CREDITS

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Colorist: Jateen Patel  
Color Assists: Justin Drew, Aiden Tobin  
Producers: Abigail Duncan

# SMUCKERS "SORRY CRUST TRAILER"

Harbor // Sound Mixing



## AGENCY CREDITS

Client: J.M. Smucker – Uncrustables

Agency: PSONe

Chief Creative Officer: Erica Roberts

Group Creative Directors: Peter Defries,  
Alan Wilson

Creative Directors: Kelly Mahon,  
Kelly Saucier

Copywriter: Caroline Monday

Art Director: Cassandra Bazelow

SVP, Group Executive Producer:  
Lauren Schneidmuller

Producer: Doug Stivers, Jane Conlin  
(Animation)

Director of Business Affairs:  
Robin Oksenhendler

Senior Business Affairs Manager:  
Deanna Gattie

President, Global Client Lead: Yuri Lee

Group Account Director: Tina Bandzuch

Group Account Director: Erika Maddrey

Account Director: Lauren Andreassi

Group Director, Program Manager:  
Alex Orson

Director, Project Manager:  
Nikolay Ilchenko

Senior Project Manager: Meg Pilsner

Production Company: House Special/  
Gifted Youth

Director: Aaron Sorenson (Animation),  
Nick Jasenovec (Live Action)

Creative Director: Kirk Kelly

Executive Producer: Karly Richter

## HARBOR CREDITS

Creative Director and Senior Mixer:

Steve Perski

Sound Designer: Ian Cymore

Audio Mixer: Brian Battersby

Associate Mixer: Andrew Wodzanowki

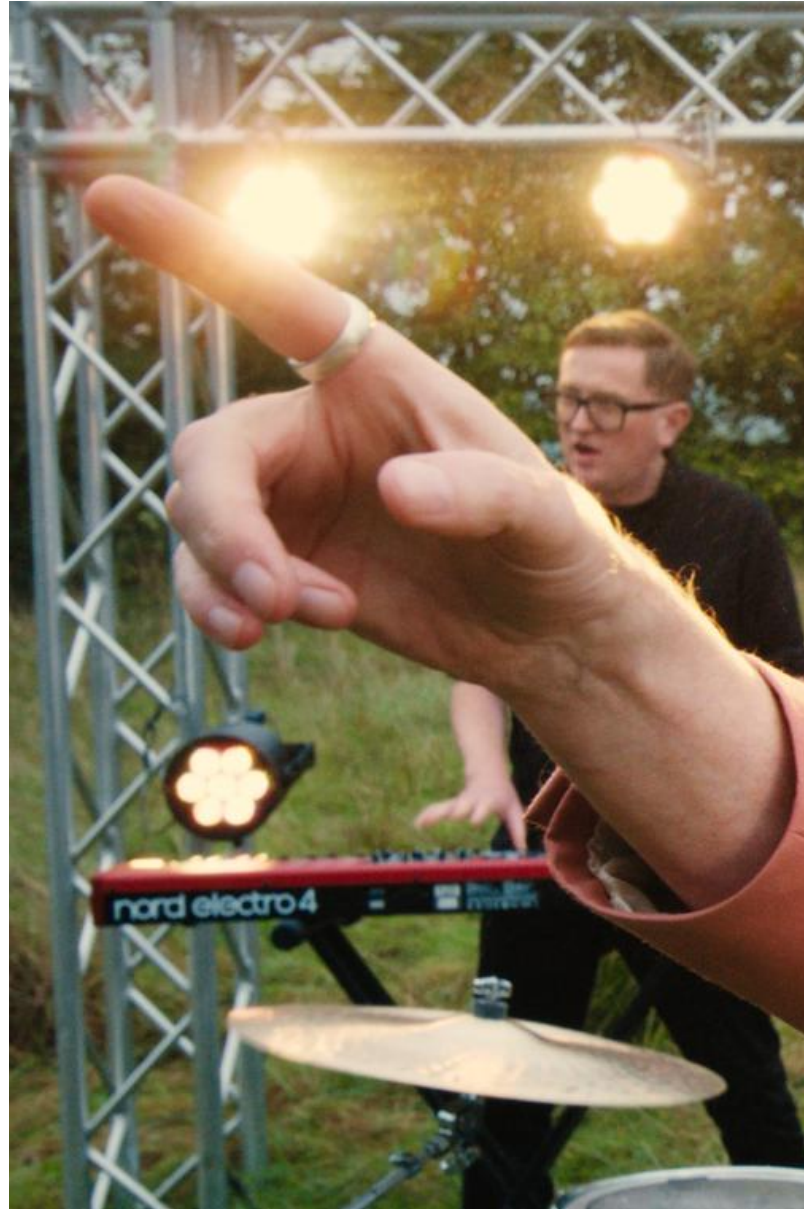
Senior Producers: Lauren Boyle,

Cammie McGarry



# RICK ASTLEY, BMG "FOREVER & MORE"

Harbor // VFX & Color Grading







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## CLIENT CREDITS

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Director: Simon Pegg  
Cinematographer: Martin Smith  
Production: Black Dog Films

Head of Black Dog Films: Martin Roker  
Producer: Nancy Ryan  
Executive Producers:  
Kai Hsiung, Lene Bausager

BMG: Louise Hart, Gracie Juett  
Production Manager: Elspeth Vince  
Editor: Amanda James

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## HARBOR CREDITS

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Colorist: Jonny Tully

VFX: Tim Mellem

Producer: Callina Pearson

HARBOR

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# ENTERTAINMENT

*FEATURE ARTICLE:*

## **PHILIPPE LE SOURD TALKS PRISCILLA**

Crafting color & connection  
in Sofia Coppola's *Priscilla*

*RECENT WORK:*

## **#OUTNOW**

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*FILM FESTIVAL BEAT:*

## **FILM FESTIVALS**

Camerimage 2023  
DOCFEST 2023

# COLOR & CONNECTION IN PRISCILLA



W

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 and Damien Vandercruyssen at Harbor – the trio have worked together before on *La Traviata* (2017), *The Beguiled* (2017) and *On The Rocks* (2020).

## Trust and collaboration

"I've known Sofia for the last ten years and have made many movies with her," comments Le Sourd. "She approached me about *Priscilla* in July 2022, and the pre-production was in September. Through each project – from *The Beguiled*, to *On the Rocks*, and finally *Priscilla* – Sofia has become more and more engaged with the DI process," adds Le Sourd. "I think she feels very connected to this project, so she wanted to be sure that what we translated with Damien was accurate."

Van der Cruyssen added, "Sofia has full trust and confidence in Philippe Philippe stayed the whole two weeks of DI and Sofia came in regularly to review with fresh eyes and give us notes."

"Sofia is all about collaboration," Le Sourd adds. "Though she has a very specific idea of what she wants and how to show it, she's completely open to what you can bring as a cinematographer to the set. She'll often know if she wants to zoom or track inside the corridor, if she wants music at this moment or emotion, or if she wants one shot or two shots. She can be very specific, so we spent a lot of time together to talk about the script."



## Cameras, testing and LUTs

Le Sourd and Coppola have always shot their movies together on film, but for *Priscilla* they made the decision to shoot digital.

“We tried a lot of different cameras, lenses, and formats,” says Le Sourd. “I knew the film wouldn’t be shot in Cinemascope, because if you are to create something intimate, Cinemascope would probably be bigger than life. The film was shot 1.85:1 on the new ALEXA 35. I shot with the ultra-speed lens from Panavision, with an old lens. We didn’t want the end of the film to be too shiny or ‘crispy’, but not nostalgic either. It was not like *The Beguiled* – we were looking for something different.”

“I think it’s about emotion with Priscilla. It’s not about an historical moment.”

During pre-production, Le Sourd called on Vandercruyssen to start building a custom look up table (LUT) for the movie.

“Philippe sent me his look bible and test footage,” recalls Vandercruyssen. “The prep window was short, and we only did one round of tests, so – after some back and forth – I built three LUTs based on the test footage.

After a few days of production, Philippe settled on the more refined option, and this became the show LUT.”

## Shooting with emotion

Le Sourd described how, for him, shooting the movie was less about creating a certain ‘look’ or a specific color, and more about an emotional connection to the script.

“I think it’s about emotion with Priscilla,” comments Le Sourd. “It’s not about an historical moment. I tried to connect with the emotion from the script, the director, the actors. That relationship you build together on set, I tried to translate that with light and framing.”

“Cailee (Priscilla) is in every shot, so we had to be careful how we convey this and that we didn’t shoot the same way when she was fourteen as when she was at Graceland. We knew the moment of the kiss was very important and that we could translate it in such a wrong way for today, compared to at the time.

We had to be careful emotionally with the camera and light. We needed to be almost as shy as the character.”

One of the biggest challenges for Le Sourd was the timings, as he had just six weeks to capture everything. The scene he’s most proud of is the last scene he shot, which takes place in Elvis’s bedroom.

“It was the end of their love,” recalls Le Sourd. “I was very concerned about it and how to utilize the lighting and framing to illustrate how love was dying. The idea was to bring in pulsing light from outside, like the blood leaving him, but I didn’t know immediately how to do this.

“The scene is very important and very emotional, with these two characters (and actors) leaving us. I remember Cailee didn’t want to leave the set. She wanted to do the last scene, the last track down the corridor, over and over. She didn’t want to leave Graceland. That was very emotional for her and for all of us. You could see the sacrifice and the work she did for six weeks.”

“We had to be careful emotionally with the camera and light. We needed to be almost as shy as the character.”

Le Sourd is aware that although he has now shot four movies with Coppola, each one is very different, and he likens this to “how we re-build our relationship each time.”

“You need to reconnect,” explains Le Sourd. “It takes time, day by day and shot by shot.”

## Changing palettes

Vandercruyssen explained how “the movie has two main looks – the German look and the US/Graceland look.”

These looks evolve as time advances, becoming more saturated toward the end of the 60s and 70s (set in LA and Las Vegas) before returning to a more subdued palette at the end of the relationship and the end of the movie.

For the Graceland and US scenes, the team worked with real visual references of Elvis and Priscilla, using stills to help inspire the style of the movie – in fact, the wedding and the photoshoot were actual photographs.



“Of course, production design and hair and make-up all helped to give it the 60s look,” commented Vandercruyssen. For the German section of the movie, Le Sourd and Coppola wanted a softer greyish palette that would reflect the boredom of Priscilla as a teenager in this world.

### Grading

The dailies provided a good base for the grade, but Le Sourd had limited time on-set so it was down to Vandercruyssen to polish the final grade.

“Damien has to put everything back together and we have found a common language.”

“I’m operating the movie myself, so I don’t have much time to spend with the DI team – just a rough idea when I start a scene,” comments Le Sourd.

“Damien has to put everything back together and between him, me and Sofia, we have found a common language to make sure the story translates at the end.

The fact I know Damien very well and he knows my photography very well means we’re both very respectful of each other.”

Vandercruyssen had two weeks for the theatrical grade and main DI with Le Sourd and Coppola, and then an additional few days for VFX updates and the HDR/SDR pass.

“It was a relatively short amount of time to get it done, but thanks to beautiful photography we managed to grade the movie in our two-week DI window,” comments Vandercruyssen. “Baselight’s Color Cross Talk tool was very helpful to build the look and the restricted colour palette.”

“There are so many gorgeous scenes in this movie; it was a colorist’s dream,” adds Vandercruyssen. “I love the variety of looks we accomplished between the German side and the colorful American side, including fun scenes of bumper cars, casinos, LA, and of course the Las Vegas bedroom scene.”

“It was a real pleasure working with Philippe and Sofia again and I can’t wait to have them joining me in the dark room on the next one,” concludes Vandercruyssen.



Images credit  
Sabrina Lantos // A24



# CAMER IMAGE

Harbor is proud to have supported the filmmakers whose work was selected for this year's CamerImage. Other films screened at the festival include *May December*, *Priscilla* & *The Holdovers*

# BLACK FLIES



CATEGORY: MAIN COMPETITION

## FILMMAKER CREDITS

Production Company:  
Sculptor Media

Director: Jean-Stéphane Sauvaire  
Cinematographer: David Ungaro

Editor: Katie Mcquerrey  
Post Supervisor: Alexis Wiscomb

## HARBOR CREDITS

Colorist: Damien Vandercruyssen  
DI Producer: Dylan Puchala  
Color Assists: Sam Fischer, Rachel Owart  
Conform Artists: Kevin Szczepanski, Ben Grube  
VFX Artist: Chris Mackenzie  
Associate DI Producer:  
Nick Gammon  
DI Post Coordinators: Christopher Guzman, Zifeng Zhuo, Renee Cousins

Mastering Technicians: Andrew Minogue, Anil Balram, Gino Volpe, Matt Mamie  
Data Manager: Ramos Smith  
Data Operator: Bianca Sanchez  
Senior Dailies Producer:  
Nicole Guillermo  
Associate Dailies Producer:  
Lauren La Melle  
Senior Dailies Colorist: Kevin Krout  
Dailies Colorist: Elizabeth Hickey

Support Engineers: Jerome Raim, Curt Kuhl, Stefan Hueneke, Derek Young  
Imaging Scientists: Matthew Tomlinson, CJ Julian  
Supervising DI Producer:  
Peter Boychuk  
Executive Producer: Elizabeth Niles  
Account Executive: Rochelle Brown

# EL CONDE



CATEGORY: MAIN COMPETITION

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## FILMMAKER CREDITS

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Production Company: Fabula

Director: Pablo Larraín

Producer: Juan de Dios Larraín

Cinematographer:  
Ed Lachman

Editor: Sofía Subercaseaux

Post Supervisor: Alvaro Asela

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## HARBOR CREDITS

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Colorist: Joe Gawler

Senior DI Producer: James Reyes

Color Assist: David Franzo

Conform Artist: Kevin Szczepanski

Associate DI Producer:

Nick Gammon

DI Post Coordinators: Christopher  
Guzman, Zifeng Zhuo

Lead Mastering Technician:

Andrew Minogue

Mastering Technicians: Anil Balram,  
Gino Volpe, Jorge Piniella, Matt  
Mamie

Data Manager: Ramos Smith

Data Operator: Bianca Sanchez

Support Engineers: Curt Kuhl,  
Jerome Raim, Stefan Hueneke,  
Derek Young

Imaging Scientists: CJ Julian,  
Matthew Tomlinson

Executive Producer: Elizabeth Niles

Head of Production: Kevin Vale

Account Executive: Rochelle Brown

# EL CONDE

## SILVER FROG AWARD

Congratulations to Cinematographer Ed Lachman, ASC, Director Pablo Larraín, and the entire *El Conde* team on taking home this year's CamerImage Silver Frog. Harbor is honored to have supported the film's grade with Senior Colorist Joe Gawler.



# DOC NYC

Harbor is proud to have supported the filmmakers whose work was selected for this year's DOCNYC film festival.

# BEYOND UTOPIA



CATEGORY: WINNER'S CIRCLE

## FILMMAKER CREDITS

Production: 19340 Productions

Director: Madeleine Gavin

Cinematographer:

Hyun Seok Kim

Editor: Madeleine Gavin

Post Supervisor: Manuel Sander

## HARBOR CREDITS

Colorist: Anthony Raffaele

Senior DI Producer: Rachael Rosenfeld

Associate DI Producer: Nick Gammon

Assistant Colorists: David Franzo,

Rachel Owart

Conform Artists: Michelle Perkowski,

Kevin Szczepanski, Jon Pehlke

VFX Artist: Chris Mackenzie

Post Coordinators: Zifeng Zhuo, Bianca

Sanchez and Christopher Guzman

Mastering Technicians: Anil Balram,

Andrew Minogue, Jorge Piniella,

Gino Volpe

Account Executive: Rochelle Brown

Executive Producer: Elizabeth Niles

Head of Production: Kevin Vale

Supervising Sound Editors: Tony

Volante, Daniel Timmons

Re-Recording Mixer: Tony Volante

Sound Effects Editors: Robert Hein,

Jeremy Bloom

Mix Technician: Josh Bisso

Chief Sound Engineer: Avi Laniado

Sound Engineer: Joel Scheuneman

Technical Audio Engineer: Jimmy Cruz

Senior Producer, Sound Post:

Lisa McClung

Associate Producer, Sound Post:

Madeline Little

ADR Mixer: Bobby Johanson

ADR Engineers: Beau Emory,

Michael Rivera

ADR Supervising Producer:

Tricia Schultz

ADR Coordinator: Lila Walsh

# THE PIGEON TUNNEL



CATEGORY: WINNER'S CIRCLE

## FILMMAKER CREDITS

Production: 19340 Productions

Director: Madeleine Gavin

Cinematographer:

Hyun Seok Kim

Editor: Madeleine Gavin

Post Supervisor: Manuel Sander

## HARBOR CREDITS

Colorist: Anthony Raffaele

Senior DI Producer: Rachael Rosenfeld

Associate DI Producer: Nick Gammon

Assistant Colorists: David Franzo,  
Rachel Owart

Conform Artists: Michelle Perkowski,  
Kevin Szczepanski, Jon Pehlke

VFX Artist: Chris Mackenzie

Post Coordinators: Zifeng Zhuo, Bianca  
Sanchez and Christopher Guzman

Mastering Technicians: Anil Balram,  
Andrew Minogue, Jorge Piniella,  
Gino Volpe

Account Executive: Rochelle Brown

Executive Producer: Elizabeth Niles

Head of Production: Kevin Vale

Supervising Sound Editors: Tony Volante,  
Daniel Timmons

Re-Recording Mixer: Tony Volante

Sound Effects Editors: Robert Hein,  
Jeremy Bloom

Dialogue Editors: William Sweeney,  
Eliza Paley

Mix Technician: Josh Bisso

Chief Sound Engineer: Avi Laniado

Sound Engineer: Joel Scheuneman

Technical Audio Engineer: Jimmy Cruz

Senior Producer, Sound Post:  
Lisa McClung

Associate Producer, Sound Post:  
Madeline Little

ADR Mixer: Bobby Johanson

ADR Engineers: Beau Emory,  
Michael Rivera

ADR Supervising Producer: Tricia Schultz

ADR Coordinator: Lila Walsh



# CATERPILLAR



CATEGORY: WINNER'S CIRCLE

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## FILMMAKER CREDITS

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Production Company: Olive Hill Media

Director: Liza Mandelup

Cinematographer: Benjamin Whatley

Editor: Alex O'Flinn

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## HARBOR CREDITS

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Supervising Sound Editor & Re-

Recording Mixer: Ryan Billia

Chief Sound Engineer: Avi Laniado

Sound Engineer: Joel Scheuneman

Technical Audio Engineer: Jimmy Cruz

Producer, Sound Post: Lisa McClung

Coordinator, Sound Post: Madeline Little

# #OUT NOW

## FILMS & TV

*Genie*  
*May December*  
*The Holdovers*  
*The Marsh King's Daughter*  
*Priscilla*  
*Locked Out*  
*The Curse*

# GENIE

The film is a fairy-tale comedy about a workaholic man who enlists the help of a magical genie to help win his family back before Christmas.

Harbor // Dailies & Picture Finishing

Where to watch: Peacock, US & Sky Cinema, UK



## FILMMAKER CREDITS

Production Company: Universal Pictures

Director: Sam Boyd

Cinematographer: John Guleserian

Editor: Heather Persons

## HARBOR CREDITS

Colorist: Andrea Chlebak

Color Assist: Maikel Popic

Flame Artist: Daniel Tomlinson

DI Producer: Kyle Casey

DI Coordinator: Abigail Duncan

DI Editor: Justin Drew

Head of Workflow: Dexter Kong

Technical Manager: Paul Sisley

Systems Engineers: Adam Powell,  
Carl Glennon, Jack Horsfield

Mastering Producer: Rob Dowson

Digital Lab Technicians:

Jashesh Jhaveri,  
Mark Shrapnell-Smith

Data I/O Operators: Chris Munns,  
Jack Kelly

Commercial Director: James Corless

Operations Director:  
Thom Berryman

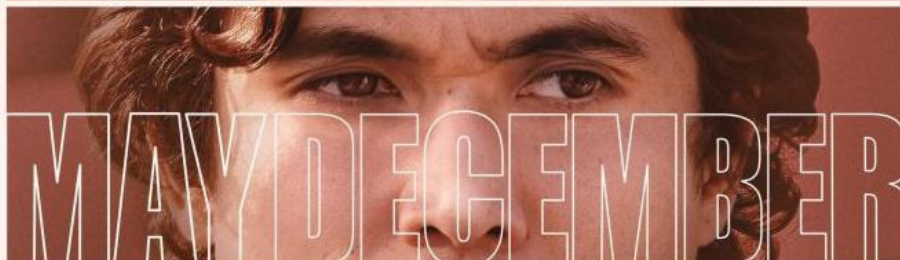
# MAY DECEMBER

Twenty years after their notorious tabloid romance, a married couple buckle under the pressure when a Hollywood actress meets them to do research for a film about their past.

Harbor // Picture Finishing & ADR

Where to Watch: Netflix & In Cinemas Worldwide

NATALIE PORTMAN  
JULIANNE MOORE  
CHARLES MELTON



SOME ROLES ARE TRANSFORMATIVE.

STORY BY SAMY BURCH & ALEX MECHANIK SCREENPLAY BY SAMY BURCH DIRECTED BY TODD HAYNES



## FILMMAKER CREDITS

Production Company:  
Gloria Sanchez Productions

Director: Todd Haynes

Cinematographer:  
Christopher Blauvelt

Editor: Affonso Gonçalves

Post Supervisor: Isabel Henderson

## HARBOR CREDITS

Colorist: Adrian Seery

Senior DI Producer:  
Rachael Rosenfeld

Color Assists: David Franzo,  
Whitney Trower

Conform Artist/Editor: Jon Pehlke

VFX Artist: Chris Mackenzie

Associate DI Producer: Nick Gammon

DI Post Coordinators:  
Christopher Guzman, Zifeng Zhuo

Mastering Technicians: Anil Balram,  
Andrew Minogue, Jorge Piniella,  
Gino Volpe

Data Manager: Ramos Smith

Supervising DI Producer:  
Peter Boychuk

Executive Producer:  
Elizabeth Niles

ADR Mixer: Bobby Johanson

ADR Engineers: Beau Emory,  
Michael Rivera

ADR Supervising Producer:  
Tricia Schultz

ADR Coordinator: Lila Walsh

# THE HOLDOVERS

A cranky history teacher at a remote prep school is forced to remain on campus over the holidays with a troubled student who has no place to go.

Harbor // Dailies, Picture Finishing & Anchor

Where to watch: In US Cinemas Now & UK Cinemas Jan 19

PAUL GIAMATTI

DA'VINE JOY RANDOLPH

DOMINIC SESSA

WRITTEN BY DAVID HEMINGSON DIRECTED BY ALEXANDER PAYNE

## The Holdovers

FROM THE DIRECTOR OF  
SIDWAYS AND THE DESCENDANTS

Discomfort And Joy

FOCUS FEATURES presents a MIRAMAX and GRAN VIA production an ALEXANDER PAYNE movie "THE HOLDOVERS"  
PAUL GIAMATTI DA'VINE JOY RANDOLPH DOMINIC SESSA casting by SUSAN SHOPMAKER, CSA music MARK ORTON  
costume designer WENDY CHUCK editor KEVIN TENT, ACE production designer RYAN WARREN SMITH director of photography EIGIL BRYLD  
executive producers ANDREW GOLDV THOM ZADRA CHRIS STINSON TOM WILLIAMS produced by MARK JOHNSON, p.g.a. BILL BLOCK DAVID HEMINGSON  
written by DAVID HEMINGSON directed by ALEXANDER PAYNE



ONLY IN THEATERS  
OCTOBER 27



### FILMMAKER CREDITS

Production Company: CAA Media Finance  
Director: Alexander Payne  
Cinematographer: Eigil Bryld  
Editor: Kevin Tent  
Post Producer: Tim Pedegana  
Producers: Bill Block, David Hemingson, Mark Johnson

### HARBOR CREDITS

Colorist: Joe Gawler  
DI Producer: Kyle Flannery  
Color Assists: Michelle Perkowski, David Franzo  
Conform Artist/Editor: Alec Perez  
VFX Artist: Chris Mackenzie  
DI Post Coordinators: Nick Gammon, Bianca Sanchez, Zifeng Zhuo  
Mastering Technicians: Andrew Minogue, Gino Volpe, Jorge Piniella  
Senior Dailies Producer: Nicole Guillermo  
Dailies Coordinator: Lauren La Melle  
Senior Dailies Colorist: Kevin Krout  
Dailies Colorist: Jordan Altria  
Dailies Operator: Ciaran Ahern  
Support Engineers: Curt Kuhl, Jerome Raim, Matt  
Executive Producer: Liz Niles  
Head of Production: Kevin Vale  
Account Executive: Rochelle Brown

# THE MARSH KING'S DAUGHTER

A woman seeks revenge against the man who kidnapped her mother.

Harbor // Dailies, Offline Editorial, Picture Finishing, Sound Finishing & ADR

Where to Watch: In US Cinemas Now



## FILMMAKER CREDITS

Production Company: Black Bear Pictures  
 Director: Neil Burger  
 Cinematographer: Alwin H. Kuchler  
 Editor: Naomi Geraghty

## HARBOR CREDITS

Colorist: Joe Gawler  
 Senior DI Producer: Kyle Casey  
 Color Assists: David Franzo, Michelle Perkowski, Sam Fischer  
 Conform Artist: Jon Pehlke  
 Post Coordinator: Nick Gammon  
 Mastering Technicians: Andrew Minogue, Gino Volpe, Jorge Piniella  
 Dailies Producer: Nicole Guillermo  
 Director of Dailies Operations: Thom Berryman  
 Dailies Software and Workflow Engineer: Luke Moorcock  
 Support Engineers: Curt Kuhl, Jerome Raim, Stefan Hueneke  
 Imaging Scientists: Matthew Tomlinson, CJ Julian  
 Supervising DI Producer: Peter Boychuk  
 Senior Director, Picture Post: Kevin Vale  
 Operations Director: Thom Berryman  
 Account Executives: Rochelle Brown  
 Director, Offline Editorial: Michelle Kaczor  
 Tech Ops Manager, Editorial: Kyle Witkowski  
 Senior Avid Engineer: Ben Cripps  
 Re-Recording Mixers: Roberto Fernandez, Robert Hein  
 Mix Technician: Josh Bisso  
 ADR Mixer: Bobby Johanson  
 ADR Recordists: Michael Rivera, Beau Emory  
 ADR Supervising Producer: Tricia Schultz

Chief Sound Engineer: Avi Laniado  
 Sound Engineer: Joel Scheuneman  
 Technical Audio Engineer: Jimmy Cruz  
 Coordinator, Sound Post: Madeline Little

# PRISCILLA

When teenage Priscilla Beaulieu meets Elvis Presley, the man who is already a meteoric rock-and-roll superstar becomes someone entirely unexpected in private moments: a thrilling crush, an ally in loneliness, a vulnerable best friend..

Harbor // Picture Finishing, Anchor & ADR

Where to Watch: In US Cinemas Now & UK Cinemas January 1



## FILMMAKER CREDITS

Production Company: American Zoetrope

Director: Sofia Coppola

Cinematographer: Philippe Le Sourd

Editor: Sarah Flack

Post Supervisor: Alex Ordanis

Colorist: Damien Vandercruyssen

## HARBOR CREDITS

Senior DI Producer: James Reyes

Color Assist: David Franco

Conform Artist: Kevin Szczepanski

Associate DI Producer: Nick Gammon

DI Post Coordinators: Christopher Guzman,  
Zifeng Zhuo

Lead Mastering Technician: Andrew Minogue

Mastering Technicians: Anil Balram, Gino  
Volpe, Jorge Piniella, Matt Mamie

Data Manager: Ramos Smith

Data Operator: Bianca Sanchez

Support Engineers: Curt Kuhl, Jerome Raim,  
Stefan Hueneke, Derek Young

Imaging Scientists: CJ Julian, Matthew  
Tomlinson

Executive Producer: Elizabeth Niles

Head of Production: Kevin Vale

Account Executive: Rochelle Brown

# LOCKED IN

*A kindly nurse tries to unlock the secrets of a coma patient's injury - and discovers the bitter rivalry, infidelity, betrayal and murder behind them.*

Harbor // Picture Finishing & Anchor

Where to Watch: Netflix



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## FILMMAKER CREDITS

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Director: Nour Wazzi

Cinematographer: Remi Adefarasin

Editor: Fiona DeSouza

VFX Editor: James Devlin

Producer: Nicky Bentham

Post Production Supervisor: Tania Blunden

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## HARBOR CREDITS

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Colourist: Jateen Patel

Colour Assist: Maikel Popic

DI Editor: Justin Drew

DI Producers: Karolina Dziwinska,  
Rebecca Budds

Color Science: C.J. Julian, Matthew Tomlinson

Commercial Director: James Corless



# THE CURSE

A newlywed couple struggle to make their vision for eco-living a reality in a small New Mexico town.

Harbor // Dailies, Picture Finishing & Anchor

Where to Watch: Paramount+, Showtime



## FILMMAKER CREDITS

Production Company: A24

Creators: Nathan Fielder, Benny Safdie

Cinematographer: Maceo Bishop

Producers: Nathan Fielder, Ali Herting, Dave McCary, Ravi Nandan, Alli Reich, Benny Safdie, Josh Safdie, Emma Stone

Post Producer: Marissa Cattell

Colorist: Damien Vandercruyssen

## HARBOR CREDITS

DI Producer: Lorena Lomeli Moreno

Color Assist: David Franco

Conform Artist/Editor: Jon Pehlke

Associate DI Producer: Nick Gammon

DI Post Coordinator: Bianca Sanchez, Christopher Guzman, Zifeng Zhuo

Mastering Technicians: Andrew Minogue, Anil Balram, Gino Volpe, Jorge Piniella, Matt Mamie

Supervising Dailies Producer: Nicole Guillermo

Dailies Producer: Jonathan Mecnas

Sr Dailies Colorist: Scott Fox

Director of Operations: Thom Berryman

Data Operator: Ramos Smith

Support Engineer: Jerome Raim

Executive Producer: Elizabeth Niles

Account Executive: Carissa Clark

# PAGE FIVE: LONDON HOLIDAY

First Annual Holiday  
Drinks hosted at Harbor's  
Turnmills studio.







# GUEST CONTRIBUTOR OLIVIA BURKE

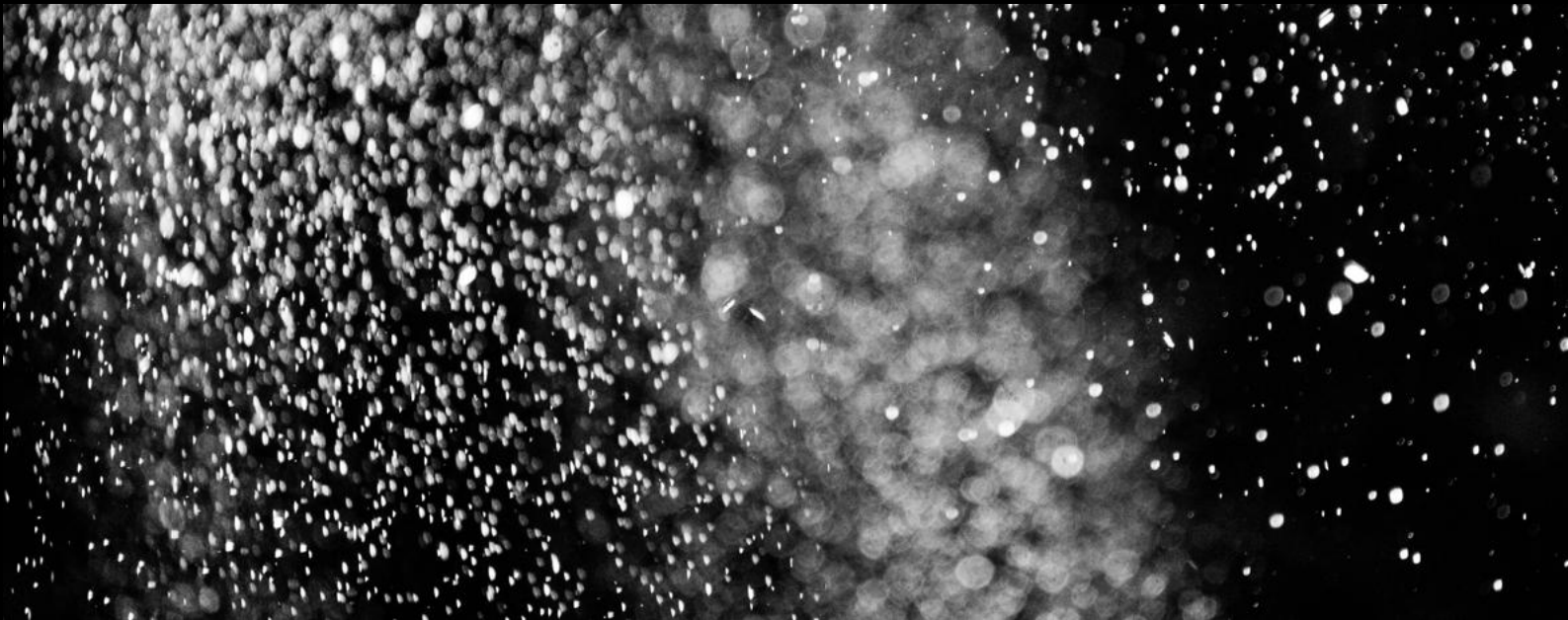
Talent Acquisition & Operations Director

[SEE OLIVIA'S PORTFOLIO](#)



# UTOR:

Talent Director, Olivia Burke, is passionate about storytelling and photography. Her High Line series captures the iconic New York park, highlighting the connection between nature and the urban landscape. Step behind the lens to follow @olivecaptures and explore Olivia's work on her website.















## ABOUT OLIVIA

Olivia is the Talent Operations Director at Harbor where she scouts, recruits, mentors, and manages talent at all levels, and oversees hiring and onboarding in partnership with key internal stakeholders.

Olivia cultivated her personal passion for filmmaking and design at USC, where she received a degree in architecture and in Italy, where she spent time studying. These artistic pursuits led her to creative recruitment at The Mill in Los Angeles. She returned to the East Coast in 2014 to take up a photography residency at The School of Visual Arts. Most recently, Olivia was US Talent Acquisitions Lead for Technicolor's recruitment team, The Focus, where she represented The Mill and Moving Picture Company.

From Olivia: "My name is Olivia and my journey with photography began with building pinhole cameras and discovering the magic of darkroom prints. It's always been about the stories. For me, the world slows down behind the lens, encapsulating memories that last a lifetime, and celebrating the beauty found in stillness and chance encounters. Whether it's artists, musicians, lovebirds on their big day, or beautiful families, my joy lies in helping each one find their unique moment. During a residency at the School of Visual Arts, I created a series called "Urban Oasis" on The Highline. Through these images, I explored the delicate dance between nature and architecture, the old and the new."

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# WORK HERE]

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