

The HARBOR Monthly



**ARTISTRY UNFILTERED
EDITION FEATURING –**

*Torian Miller, Actor /
Casting Director*

Andrew Ahn, Director

Charlie Barnett, Actor

*Christine Ng,
Cinematographer*

*Oisín O’Driscoll,
Senior Colorist*

*Lauren Ashley-Smith,
Comedian / Writer /
Producer*

Kyle Sauer, Director

Sis Thee Doll, Artist / Activist

*Tim LeGallo, EVP, Head of
Production*

EDITORIAL

Editors: Ellie Powers & Madeleine Sabo

Content Curator: Hannah Englander

Publisher: Harbor

Director of Marketing: Gabriela Elder

ART & DESIGN

Graphic Designer: Jessica Liebers

Original Photography: Jackie Contreras,
Ellie Powers

A NOTE FROM THE EDITOR:

ELLIE POWERS:

Copywriter, Marketing

Harbor set out to create an environment where the co-mingling of craft leads to new discoveries. Our friend and collaborator, Tim LeGallo, EVP, Head of Production, Team Verizon at McCann, said it best – “You need the room to evolve each time.”

And in order to do so, you have to take risks, you have to accept other people’s risks, and perhaps most importantly you have to be vulnerable and listen. I’m honored that every month I get to showcase conversations with our artists, clients, and collaborators discussing just that, in a space that was built for risk-taking.

You can trace this theme through this magazine. Starting with our feature on Artistry Unfiltered, our annual Pride panel, in partnership with Soho House. This event aims to open channels of conversation around the creative process and how we can make it a more inclusive environment.

The theme continues through our guest contributor Zifeng Zhuo’s short film “Code Red,” about a notoriously vulnerable occurrence: getting your period.

And finally, you’ll find it in my interview with senior colorist Andrea Chlebak and cinematographer Jo Jo Lam on their collaboration for Playland.

Jo Jo and Andrea discuss what it took to conjure (what would have been, had it not closed) the oldest gay bar in Boston. This required an enormous amount of prep and experimentation to explore what director Gordon West described at the North American premiere of the film at Tribeca as “a new syntax for Queer filmmaking.”

Oh, and don’t forget, risks reap rewards. Or awards (AICP and Cannes Lions) and film festival laurels (Tribeca).





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ARTI TERED



ARTISTRY UNFILTERED



Artistry Unfiltered is our annual event in partnership with Soho House which celebrates Queerness in the creative process.

ARTISTRY UNFILTERED



We were honored to expand Artistry Unfiltered, now in its second year, with panels in both Los Angeles and New York City. The event, held at Soho House in LA and NY, centers around the theme of “Embracing Queerness in the Creative Process,” fostering meaningful discussions and insights within the artistic community.

In the LA panel, actor Torian Miller led the conversation and was joined by esteemed guests actor Charlie Barnett (*Russian Doll*), artist Sis Thee Doll, director Kyle Sauer, and Emmy-nominated writer Lauren Ashley Smith (*A Black Lady Sketch Show*). Meanwhile, the NY panel

was helmed by Tim LeGallo, (EVP Head of Production at Team Verizon, McCann). Accompanying Tim were special guests director Andrew Ahn, (*Fire Island*), cinematographer Christine Ng (*Poker Face*), and senior colorist Oisín O’Driscoll. Together, they explored the power of queer narratives in film and advertising and discussed the importance of fostering an inclusive creative environment.

What follows is a piece of the larger conversations from the roundtable discussion with the New York panelists before the event.

Harbor: I would love to talk a bit about mentoring and mentors you've had and ways that you are mentors. If you could speak about what that meant to you – I'm just going to load a lot in here – good things that mentors have said that have stuck with you, how you've taken that through your career line, and what you do now to emulate that.

Oisín: When I started off, I worked as an assist with like seven different colorists, and I got exposed to each of their art styles and then more guest colorists came in. And it was just constantly having this creative flow around me that I got to experience, that I got to learn from, that I got to improve myself through. And I found some key mentors through that kind of process. But I think one of the big ones that I found was a director that I ended up working with that became my best friend and still is to this day, just from a project that we happened to do with each other and then went out to a gay bar straight afterwards and drank till five in the morning. And it was from chatting with

him that I had someone that was coming up in the industry at the same time that I felt like I connected with creatively that I was coming up with and could ask these questions of, like, is this normal? Is this right? Is this shouldn't be happening right now? And actually get validation from it and have someone that was on a kind of similar playing field that I could empathize with, we could understand each other, and it was just such a great way to grow. And I'm blessed that he's still my friend this day.

Tim: I'll link it back to queer mentors specifically, since that's the topic of the evening. When I first started with what I do, I saw no one who was like me in any positions that I could look up to. And I remember very specifically thinking if and when I ever get into a position where I can make decisions as to who gets jobs and who works, I am going to change all of this completely. And now that I am there, I have done that and I have hired so many young queer people and brought them into this industry. And it is the thing that I am the

most proud of because I saw that something needed to change. And I was able and given the kind of like I said earlier, the wonderful responsibility of being put into a position where I could change it. And it's just endlessly inspiring seeing how they are all coming into their own.

Christine: I grew up never feeling like I was represented anywhere in the world, especially not at NYU where I went for my undergraduate degree in Film and TV production. When I was 25, I met Bradford Young, and, I was pulling focus for him on a feature in Sri Lanka. And he said, "Hey, you're really good at focus pulling. What do you want to do?" And I said "I want to DP." And he's like, "well, you should DP." And I'm like, "Brad.. you know you can't just go out and do that out of nowhere". We had a second camera body on the truck for this feature and he said "Go get the back up camera body. You're now a camera operator." And in that moment, for me, I was thinking; Wow, okay. I guess you can just do it. And with every single shot, he



From left to right: Oisín O'Driscoll, Christine Ng, and Andrew Ahn



Panelists from Artistry Unfiltered LA at Holloway House

was validating my ability to do just that. He would encourage me to find interesting shots, he never made me feel like any idea I had was a bad one. When we wrapped the feature and we came back, Brad said, "I have a lot of stuff going on in New York. You should join the union. I'd love to keep working together." And since then; that was over ten years ago; time and time again, he's just telling people to call me. When someone you admire so much sees you and knows that you can do it before you yourself know you can do it, it is such an insane and empowering feeling. Brad truly helped me become who I am and helped me find my voice and find my people. He obviously had a huge impact on my life, informally as my mentor, and not just a mentor in the sense of being a DP, but also as a person and how you treat others. Every set I've been on with him is just so harmonious. And now that I'm older a lot of professors at NYU have invited me back to speak to their students. It is

such a privilege and an honor to be invited back to speak to young people. Now I often think, if I had seen someone like myself represented in this industry when I was still in school, I would have become a DP so much earlier. I would have become myself so much sooner.

Tim: And you can see the pathway there.

Christine: Yeah. And it's funny, that Reel Works is part of this event tonight too [we were sitting in the theatre that was to show LGBTQIA+ student films] because a couple of weeks ago, Reel Works asked me to teach cinematography to their students. I was in LA for work, and I came back to do it, and then I flew back to LA the next morning for another job. I was just here for, like, 20 hours or something crazy. And at first, I was like, oh, maybe I can't fit this in. But then I realized - I had to come back because you don't know what's happening

in these student's lives, and if you don't show up, you're just another reason why people think they can't do it. And if you show up and you give them what you can, then they're like, oh, I do belong here and this person's here for me so why can't I be here for myself? It's so important to help the students believe they belong here too.

Harbor: Yeah, I think just a little bit of validation when you're starting out is huge.

Tim: It means everything.

Harbor: That one person who says, there's at least a glimmer hope in there.

Christine: Exactly, they have to push themselves not to give up, and believe they can do it. Especially if someone in the industry who is successful acknowledges how hard it is then it validates that this feeling is universal and it's not just happening to them.

Oisín: I have had similar experiences. I go back to Ireland and I go to the universities there and do talks and I wish I had that experience. Like I was a dog with bone. Want to do post production, But colorists, I didn't find out about that until I was in university. I could have been a bit more streamlined in my journey if I knew it existed, so I want to always pay that back, go back, talk to the students and be like, I'm someone from Cork who has done this. Like rural Ireland, I've moved across the world. Here's a pathway to it. Here's the software that you can use, here's the free licenses, here's the post production companies that are in Ireland and over in London. Here's a way that you can find a path for yourself and offer it up to them, because you don't never know who's going to take that up and love that journey, because I've loved the journey I've gone on.

Andrew: I've had a lot of really wonderful mentors, you know, in my life. Ira Sachs, Eliza Hittman, So Yong Kim, filmmakers who really understand how difficult it is to get things made. I remember Ira told me when I was trying to make *Spa Night*,

and I told him I was so afraid of of messing up. And he said, whatever you get wrong on this one, you'll fix on the next one. And that was the first time anyone in that process had told me that I would make a next film. It wasn't just about one movie that it's actually about a career. It's about a body of work. And that was really freeing for me, because it let me be bold with my first film instead of trying to play it safe. And I think another thing that Ira told me that I've really taken to heart is if people ask to meet with you, I'll meet with everybody at least once. If they took the time and the energy and had the courage to reach out, it's worth the conversation. I try and pay that back. When people ask to chat or meet, I really want to honor that. I've been an advisor for the Sundance native filmmaker Lab. I was an advisor for Project Involve at Film Independent. For me, I think a part of mentoring is cultivating a spirit of generosity in this industry that can be very competitive and weird and frustrating. And so I really love to hopefully shift the way that our industry thinks about growing our careers. That it's not a competition, but it's actually

about sharing resources and information and experiences so that we have a healthier way of creation.

Harbor: I love what you said about you'll fix it in the next one. Because I do think that a really big barrier that a lot of people face is the first movie I make has to be perfect, because if it's not, no one's ever going to hire me.

Andrew: So unfair.

Harbor: So unfair. No one's good on their first try at anything. Yeah. I think being able to see that someone has vision and that somebody there is something.

Tim: And you need the room to evolve each time.

Oisín: You need fail to grow.

Tim: Otherwise you're just going to keep doing the same thing.

Oisín: You learn the most from your failures and you progress past them. You may do them once or twice again. You try not to but...



Charlie Barnett



Sis Thee Doll



Lauren Ashley-Smith



Kyle Sauer



Torian Miller

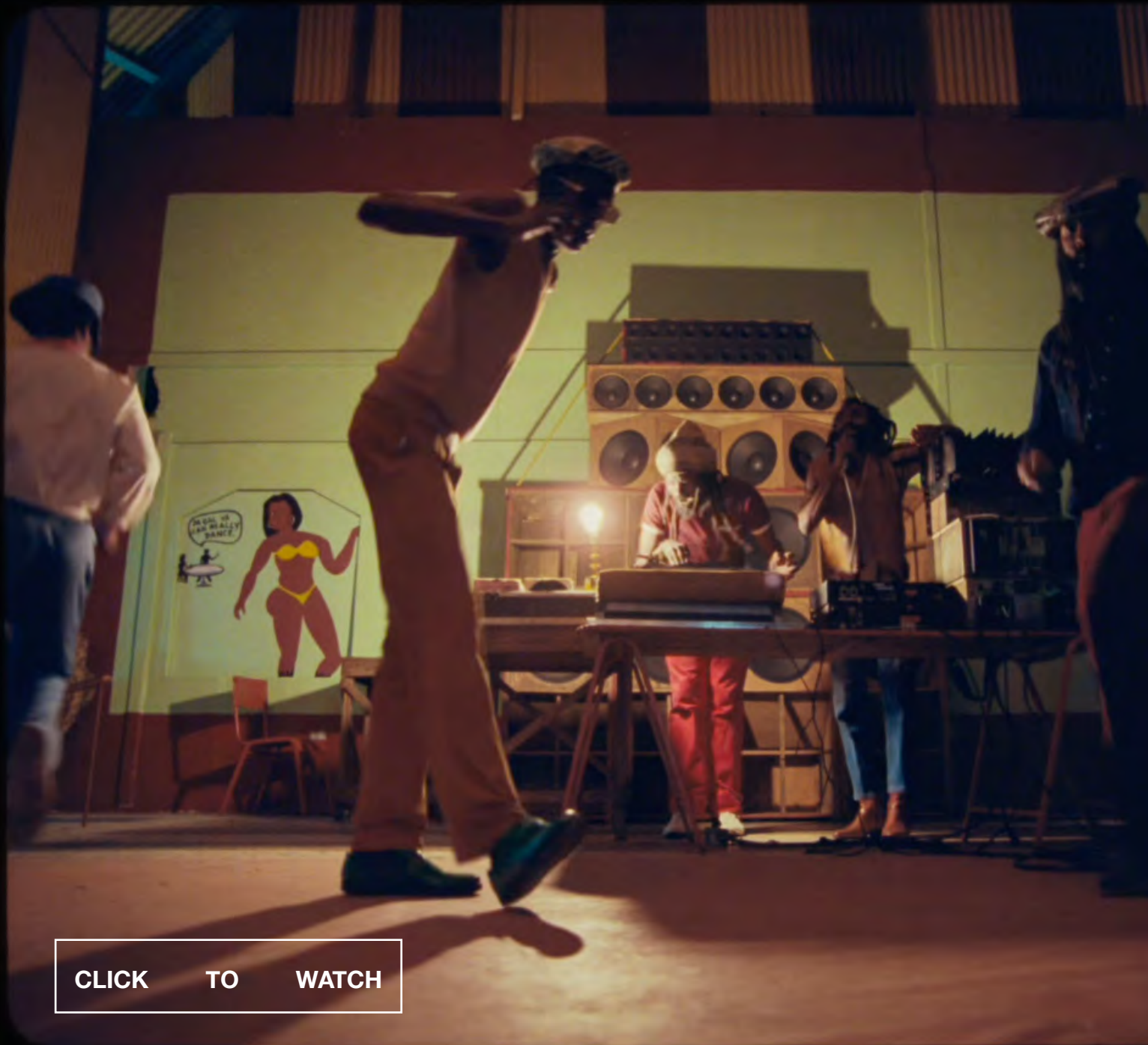
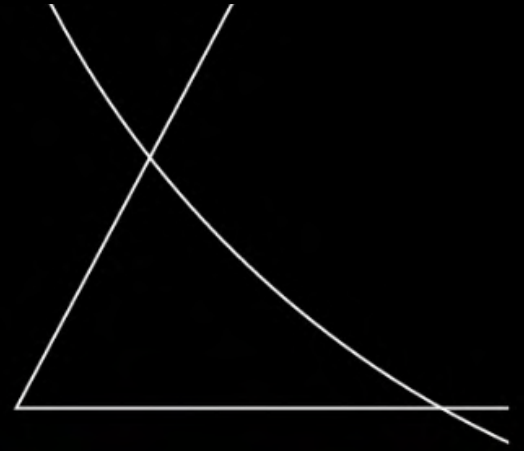




FEATURED *Awards*

AICP

2023 AICP Awards



CLICK TO WATCH

Congratulations

Joe Gawler

**LEVI'S
"PRECIOUS CARGO"
GREATEST STORY EVER WARN**

**BEST COLOR
GRADING
UNDER :60**



**PRODUCTION
DIRECTOR
AGENCY
CLIENT
COLOR**

de la revolución
Melina Matsoukas
Droga5 NY
Levi Strauss & Co
Joe Gawler




NFL x TIDE





GOLDFISH x BOBAN





PUBLICIS x MSK

CANNES LIONS

20

CLICK TO WATCH

23

We are honored to have supported the following work which received awards at this year's Cannes Lions.

NFL x TIDE

“Lucky Jersey”

EDIT, DESIGN, VFX, COLOR, SOUND
PRODUCTION
DIRECTOR
AGENCY
EDIT
COLOR
SOUND
VFX

Harbor
division7
Kris Belman
Saatchi & Saatchi New York / Woven
Steve Evans
Oisín O’Driscoll
Walter Bianco
Kyle Cody

GOLDFISH x BOBAN

“Hand Dish”

EDIT, DESIGN, VFX, COLOR, SOUND
PRODUCTION
DIRECTOR
AGENCY
EDIT
COLOR
SOUND
DESIGN
VFX

Harbor
Stink Films
Traktor
Saatchi & Saatchi New York
Tim Warmanen
Oisín O’Driscoll
Steve Perski
David Soto, Candy Sui
Vincent Roma

PUBLICIS x MSK

“Working With Cancer”

VFX, COLOR
PRODUCTION
DIRECTOR
AGENCY
COLOR
VFX

Harbor
Object & Animal
Haya Waseem
Le Truc, Publicis Groupe
Damien Vandercruyssen
Pete DeAndrea, Gigi Ng

TRIBECA
FESTIVAL

JUNE 7-18

#TRIBECA2023

ACCECA
TRIBE
FESTIVAL
LAVIT

JUNE 7-18
#TRIBEACCA2023

ERIC LARUE

SPOTLIGHT NARRATIVE

In the aftermath of a shocking crime at the hands of their son, two parents seek solace in rival religious congregations in Michael Shannon's emotional directorial debut.

HARBOR SERVICES:

Sound Finishing

Director:	Michael Shannon
Cinematographer:	Andrew Wheeler
Editor:	Mike Selemon
Post Supervisor:	Sherrell Hodges
Re-Recording Mixers:	Josh Berger, Dennis Dembeck
Mix Technician:	Marlin Parker
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



**AUDIENCE AWARD
NARRATIVE,
FIRST PLACE**

The Perfect Find



THE PERFECT FIND

SPOTLIGHT NARRATIVE

Looking for a fresh start and career comeback, Jenna (Gabrielle Union) returns to the workforce, where she must navigate a challenging workplace, a demanding boss, and a lusty secret romance.

HARBOR SERVICES:

Dailies & Picture Finishing

Production Company

Director

Cinematographer

Editor

Post Supervisor

Colorist

Color Assist

DI Editor

Senior DI Producer

Data Operator

Engineering

Dailies Producer

Dailies Colorist

Supervising Dailies Colorist

Director of Dailies Operations

Dailies Software and Workflow Engineer

Dailies Operator

Imaging Scientist

Head of Production

Executive Producer

Confluent Films

Numa Perrier

Eric Lin

Paul Millspaugh

Nancy Kirhoffer

Roman Hankewycz

David Franco

Andrew Brueck

Rob Phillips

John Hamlet, Jordan Linekar

Randy Main, Brian McMullen,

Jerome Raim

Nicole Guillermo, Munah Yahkup

Davis Clenney

Kevin Krout

Thom Berryman

Luke Moorcock

Brian Wilkowski

Matthew Tomlinson, CJ Julien

Michael Dillon

Liz Niles

RULE OF TWO WALLS

DOCUMENTARY COMPETITION

Rule of Two Walls explores the war in Ukraine through the lens of artists living and creating in the midst of unprecedented conflict. Visceral, poetic, and urgent, it illuminates the vital role of cultural and spiritual defiance in times of crisis.

HARBOR SERVICES:

Picture Finishing

Production Company

2Brave Productions

Director

David Gutnik

Cinematographers

Volodymyr Ivanov, David Gutnik

Editor

David Gutnik

Producers

Liev Schreiber, Jason Weinberg, Brett Etre, Lance Acord, Natalia Libet, Michelle Booso, Gil Elbaz

Colorist

Damien Vandercruyssen

DI Producer

Dylan Puchala

Color Assists

David Franzo

Conform Artist

Michelle Perkowski

Associate DI Producer

Nick Gammon

DI Post Coordinators

Chris Guzman, Bianca Sanchez, Zifeng Zhuo

Mastering Technicians

Andrew Minogue, Anil Balram, Jorge Piniella, Gino Volpe

Data Manager

Ramos Smith

Support Engineers

Jerome Raim, Curt Kuhl, Stefan Hueneke

Imaging Scientists

Matthew Tomlinson, CJ Julian

Supervising DI Producer

Peter Boychuk

Executive Producer

Elizabeth Niles

Account Executive

Rochelle Brown





THE SEEDING

MIDNIGHT

When a hiker gets lost in the desert, a gang of feral children propelled by haunting legacies traps him in a sadistic battle for survival with a frightening endgame.

HARBOR SERVICES:

Picture Finishing

Production Company	Unbranded Pictures
Director	Barnaby Clay
Cinematographer	Robert Leitzell
Post Supervisor	Brian Etting
Colorist	Damien Vandercruyssen
DI Producer	Dylan Puchala
Color Assists	Sam Fischer, Michelle Perkowski
Conform Artist	Alec Perez
VFX Artist	Chris Mackenzie
Associate DI Producer	Nick Gammon
DI Post Coordinators	Chris Guzman, Bianca Sanchez, Zifeng Zhuo
Mastering Technicians	Andrew Minogue, Anil Balram, Jorge Piniella, Gino Volpe
Data Manager	Ramos Smith
Support Engineers	Jerome Raim, Curt Kuhl, Matt O'Shaughnessy, Stefan Hueneke
Imaging Scientists	Matthew Tomlinson, CJ Julian
Supervising DI Producer	Peter Boychuk
Executive Producer	Elizabeth Niles

PLAYLAND

VIEWPOINTS

Haunting, whimsical, and exquisitely realized, Playland pays tribute to a long-lost Boston gay bar and the beautiful queer souls who gave it life.

HARBOR SERVICES:

Picture Finishing

Production Company

Director

Cinematographer

Editors

Producers

Artless Media

Georden West

Jo Jo Lam

Georden West, Russell Sheaffer

Russell Sheaffer, Hannah McSwiggen,
Danielle Cooper

Supervising Colorist

Colorist

DI Producer

Color Assist

Data Manager

Data Operator

Mastering Technician

Operations Manager

Support Engineer

Imaging Scientist

Head of Production

Account Executive

Account Associate

Andrea Chlebak

Robert Crosby

Kayla Uribe

Rudy Pesci

Rob Marcacci

John Hamlet, Lucca Pastore

Julissa Lai

Jen Litchfield

Brian McMullen

Matthew Tomlinson, CJ Julian

Michael Dillon

Carissa Clark

Megan Tamura







SHORTCOMINGS

SPOTLIGHT NARRATIVE

A biting satire following the romantic journeys of its trio of protagonists, led by an appealingly misanthropic Justin H. Min, *Shortcomings* is a charming, witty and hilarious directorial debut from Randall Park.

HARBOR SERVICES:

Dailies, VFX, Picture Finishing, Sound Finishing & ADR

Production Company

Director

Cinematographer

Editor

Post Supervisor

Colorist

Color Assists

Conform Artist

VFX Artist

DI Producer

Associate DI Producer

DI Post Coordinators

Senior Dailies Producer

Associate Dailies Producer

Dailies Colorist

Dailies Operator Support Engineers

Mastering Technicians

Imaging Scientists

Mastering Technician

Data Manager

Executive Producer

Account Executive

Supervising Sound Editor

Re-Recording Mixer

Sound Effects Editor

Dialogue Editor

Mix Technician

ADR Mixer

ADR Engineers

ADR Supervising Producer

ADR Coordinator

Chief Sound Engineer

Sound Engineer

Technical Audio Engineer

Senior Producer, Sound Post

Associate Producer, Sound Post

Topic Studios

Randall Park

Santiago Gonzalez

Robert Nassau

Isabel Henderson

Billy Hobson

David Franco, Whitney Trower

Kevin Szczepanski

Chris Mackenzie

Dylan Puchala

Nick Gammon

Bianca Sanchez, Zifeng Zhuo,

Christopher Guzman

Nicole Guillermo

Lauren La Melle

Elizabeth Hickey

Jerome Raim, Curt Kuhl,

Matt O'Shaughnessy, Stefan Hueneke

Andrew Minogue, Anil Balram, Gino Volpe

Matthew Tomlinson, CJ Julian

Matt Mamie

Ramos Smith

Elizabeth Niles

Rochelle Brown

Daniel Timmons

Ian Cymore, Daniel Timmons

Kevin Peters

Ian Cymore

Chaim Goodman, Alex Stuart

Bobby Johanson

Beau Emory, Michael Rivera

Tricia Schultz

Lila Walsh

Avi Laniado

Joel Scheuneman

Jimmy Cruz

Lisa McClung

Madeline Little

'MY EYES ARE UP HERE'

SHORTS

A disabled woman sets off on a mission to get the morning after pill. The only thing in her way is...everything.

HARBOR SERVICES:

Picture Finishing & Sound Finishing

Director

Director of Photography

Editor

Producers

Producer

Colorist

Sound Mixer

Nathan Morris

Martyna Knitter

Louise MacGregor

Katie Dolan, Naomi Wallwork, Vanessa Muir

Peter Boychuk

David Franzo

Andrew Wodzanowski





'LETTER TO ROSIE'

SHORTS

Letter to Rosie captures an intimate portrait about survival, self worth, self love, and overcoming all of life's obstacles. Matt's tormented past finds its way into our film.

HARBOR SERVICES:

Picture Finishing

Director

Ariel Danziger

Cinematographer

Waleed Sokkar

Editor

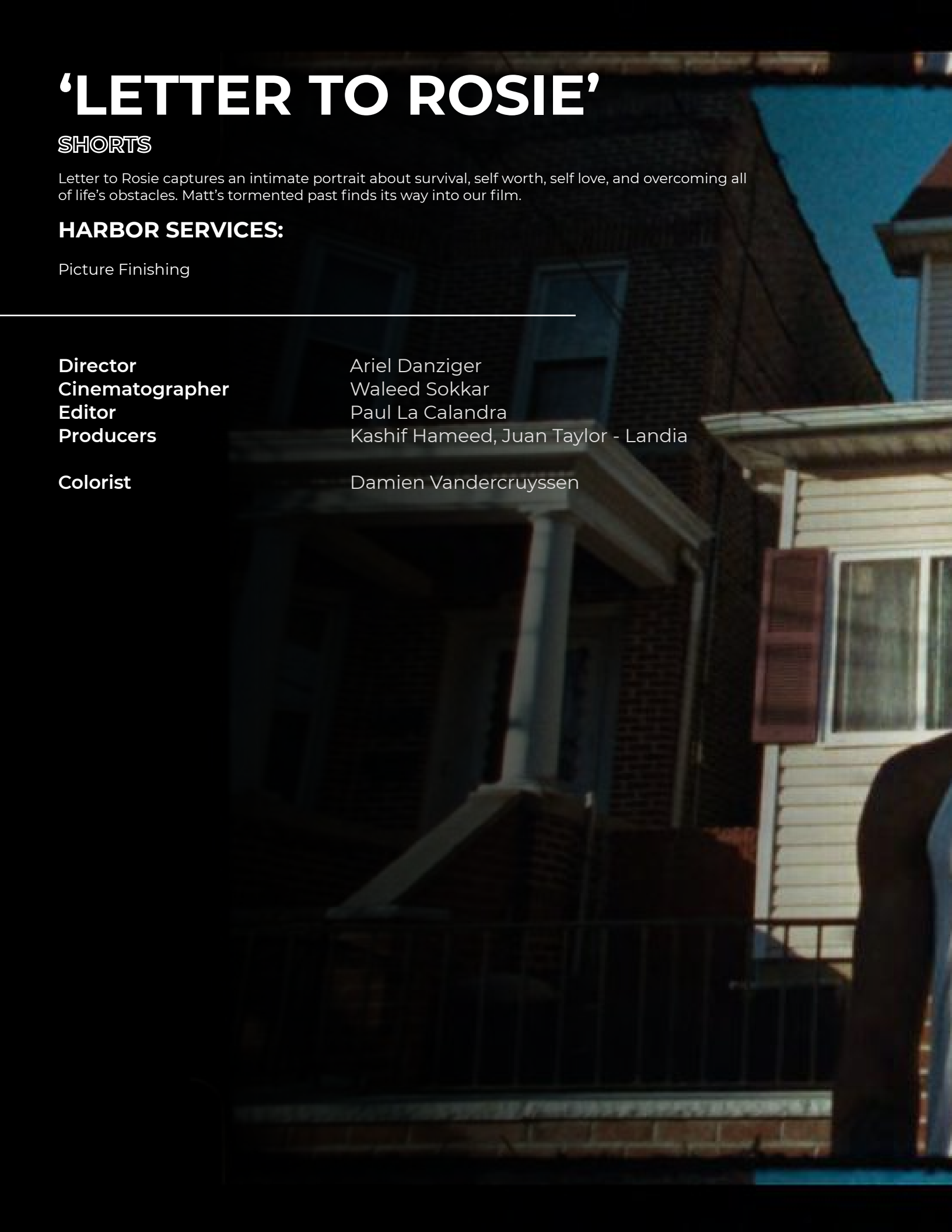
Paul La Calandra

Producers

Kashif Hameed, Juan Taylor - Landia

Colorist

Damien Vandercruyssen









#OUT Now

ENTERTAINMENT



The Perfect Find

NETFLIX

Harbor Services: Dailies & Picture Finishing

Where to Watch: Netflix

FILMMAKERS

Production Company: Confluent Films
Director: Numa Perrier
Cinematographer: Eric Lin

Editor: Paul Millspaugh
Post Supervisor: Nancy Kirhoffer

HARBOR CREDITS

Colorist: Roman Hankewycz
Color Assist: David Franzo
DI Editor: Andrew Brueck
Senior DI Producer:
Rob Phillips
Data Operator: John Hamlet,
Jordan Linekar

Engineering: Randy Main,
Brian McMullen, Jerome Raim
Dailies Producer: Nicole
Guillermo, Munah Yahkup
Dailies Colorist: Davis Clenney
Supervising Dailies Colorist:
Kevin Krout

Director of Dailies Operations:
Thom Berryman
Dailies Software and Workflow
Engineer: Luke Moorcock
Dailies Operator:
Brian Wilkowski
Imaging Scientists:
Matthew Tomlinson, CJ Julien

Head of Production:
Michael Dillon
Executive Producer: Liz Niles



No Hard Feelings

**SONY
PICTURES**

Harbor Services: Dailies, Offline Editorial, Picture Finishing, Sound Finishing & ADR

Where to Watch: In Theaters

FILMMAKERS

Production Company: Excellent Cadaver
Director: Gene Stupnitsky
Cinematographer: Eigil Bryld

Post Supervisor: Kelley Cribben

HARBOR CREDITS

Colorist: Joe Gawler

Senior DI Producer:
Rachael Rosenfeld

Color Assists: Sam Fischer,
Whitney Trower

Conform Artist/Editor:
Michelle Perkowski

Associate DI Producer:
Nick Gammon

DI Post Coordinators:
Renee Cousins, Christopher
Guzman, Zifeng Zhuo

Senior Dailies Producer:
Nicole Guillermo

Associate Dailies Producer:
Lauren La Melle

Senior Dailies Colorist: Kevin Krout

Dailies Colorist: Bryan Wicki

Dailies Operator: Austin Ruh

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

Data Managers: Ramos Smith,
Bianca Sanchez

Support Engineers:
Stefan Hueneke, Curt Kuhl,
Randy Main, Jerome Raim

Imaging Scientists: CJ Julian,
Matthew Tomlinson

Supervising DI Producer:
Peter Boychuk

Executive Producer:
Elizabeth Niles

Head of Production: Kevin Vale

Account Executive:
Rochelle Brown

Supervising Sound Editor:
Robert Hein

Re-Recording Mixer: Josh Berger,
Robert Hein

Supervising Sound Effects Editor:
Ryan Billia

Sound Effects Editor:
Jeremy Bloom, Dennis Dembeck

Supervising Dialogue Editor:
Ian Cymore

Dialogue Editor: Sylvia Menno,
Alex Stuart

ADR Editor: Ian Cymore

Assistant Sound Editor:
Alex Stuart

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

Coordinator, Sound Post:
Natasha Nobre

Foley Services Provided by
PostRed



Mending The Line



Harbor Services: Picture Finishing

Where to Watch: In Theaters

FILMMAKERS

Production Company: ArtImage Entertainment
Director: Joshua Caldwell
Cinematographer: Eve Cohen

Editor: Will Torbett
Post Supervisor: Jijo Reed

HARBOR CREDITS

Colorist: Andrea Chlebak
DI Producer:
Johnny VanBuskirk
Color Assists: Weiyi Ang,
Emily Cramer

Conform Artist/Editor:
Andrew Brueck
Post Coordinators:
Jen Litchfield, Josh Mathews
Data Manager: John Hamlet

Support Engineers:
Brian McMullen,
Javier Palenzuela
Imaging Scientists:
Matthew Tomlinson, CJ Julian
Director, Picture Post:
Zara Park

Head of Production:
Michael Dillon
Account Executive:
Carissa Clark



Warrior S3

max

Harbor Services: Offline Editorial, Picture Finishing, Sound Finishing & ADR

Where to Watch: Max

FILMMAKERS

Production Company: Bruce Lee Entertainment
 Creator: Jonathan Tropper
 Editor: Andy Keir

Producer: Chris Arruda
 Post Supervisor: Travis Gerdes

HARBOR CREDITS

Colorists: Joe Gawler,
 Anthony Raffaele

Color Assists: David Franco,
 Rachel Owart

VFX Artist: Chris Mackenzie

Conform Artist:
 Kevin Szczepanski

Head of Production:
 Kevin Vale

Executive Producer:
 Elizabeth Niles

DI Producer:
 Rachael Rosenfeld

Post Coordinators:
 Christopher Guzman,
 Zifeng Zhuo

Re-Recording Mixer:
 Dave Paterson

Supervising Sound Editor:
 Dave Paterson, MPSE

Co-Supervising Sound Editor /
 Dialog Editor:
 Alexa Zimmerman

Sound Effects Editor:
 Mariusz Glabinski, MPSE

Foley Supervisor / Artist:
 Rachel Chancey, MPSE

ADR Mixer: Bobby Johanson
 ADR Recordist: Mike Rivera,
 Beau Emory

ADR Manager: Tricia Schultz

ADR Coordinator: Lila Walsh

Mix Technician: Alex Stuart

Chief Sound Engineer:
 Avi Laniado

Sound Engineer:
 Joel Scheuneman

Technical Audio Engineer:
 Jimmy Cruz

Senior Producer, Sound Post:
 Lisa McClung

Associate Sound Producer:
 Madeline Little



The Crowded Room



Harbor Services: Dailies

Where to Watch: AppleTV+

FILMMAKERS

Production Company: AppleTV+
Creators: Akiva Goldsman, Todd Graff
Cinematographers: William Rexer, Ksenia Sereda

Post Supervisor: Amy Pedegana

HARBOR CREDITS

Senior Dailies Producer:
Nicole Guillermo

Senior Dailies Colorist:
Kevin Krout

Associate Dailies Producer:
Lauren La Melle

Dailies Colorist: Bryan Wicki
Dailies Operator: Austin Ruh

ADVERTISING



Cars.com “Where to Next?”

Harbor Services: Design, VFX, Color

AGENCY CREDITS

Client: Cars.com
Chief Marketing Officer: Jennifer Vianello
VP, Executive Creative Director: Mark McCarthy
Agency: Leo Burnett
EVP, ECD: Brian Shembeda

ACD, Art Director: Maddie Reusch
ACD, Copywriter: Kurt Monette
VP, Executive Producer: Cheherazade Patel
Senior Producer: Tara Wert
EVP, Account Director: Susan Lulich

Account Director: Jennifer Johnson
Production Company: MJZ
Directors: The Perlorian Brothers
President/Co-Founder: David Zander
Senior Executive Producer: Eriks Krumins
Head of Production: Janet Nowosad

HARBOR CREDITS

Creative Directors: Kyle Cody, Alex Candlish
Executive Producer: Casey Swircz, Adam Reeb
Producer: Bindy St. Leger
Senior Colorist: Oisín O’Driscoll

Color Producer: Brad Martin
Composers: Kyle Cody, Luke Midgley, Hailey Akashian, James Rowell
Matte Painter: Henrik Holmberg

Creative Director, Motion Design: David Soto
Motion Design Producer: Tanner Agle
Motion Design Artists: Candy Sui, Jack Joshi-Powell



Klarna x Zach LaVine “Style”

Harbor Services: Color Grading

AGENCY CREDITS

Client: Klarna
Director / DP: Chris Ramirez
Editor: Andrew Wittler
Assistant Editor: Cait Hicks

Producer: Cheryl Wayte
Stylists: Wesmore Perriott, Bryan Joel
Still Photographer: Alina Tsvor

HARBOR CREDITS

Colorist: Oisín O’Driscoll
Producer, Color: Brad Martin
Associate Producer, Color:
Brian Corey



Nissan “Being Young”

Harbor Services: Sound Mixing

AGENCY CREDITS

Agency: TBWA\Chiat\Day

Executive Director: Rob Whalen

Associate Director: Tim Henning

Head of Creative: David Banta

Associate Creative Directors:
Anthony Pasqualone, Monica Sagowitz

Executive Producer: Sarah Farrand

Producer: Armando Melendez

Production Company: m s s n g p e c e s

Managing Partners: Ari Kuschnir,
Brian Latt, Kate Oppenheim

Executive Producers: Kelly Martin,
Edward Grann

Directors: Matt Ogens,
Maeyen Bassey

Director of Production: Rebecca Davis

Line Producer: Nathaniel Greene

Producer: Joanne Duray

Head of Post Production: Josh Sussman

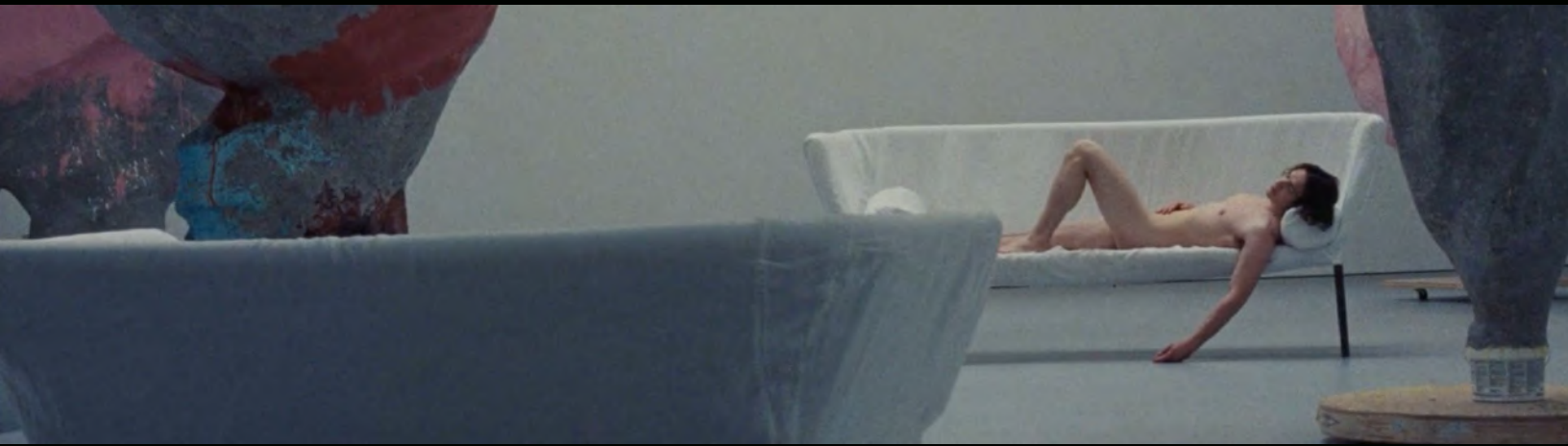
Executive Producer: Lily Hartmann

Editor: Richard Cooperman,
Alex Tedesco

HARBOR CREDITS

Sound Mixer: Brian Battersby

Audio Producer: Lauren Boyle





LOEWE “I Dreamt of LOEWE”

Harbor Services: Color Grading

AGENCY CREDITS

Directors:
Luca Quadagnino,
Jonathan Anderson

Styling: Benjamin Bruno
Production: Lumen Lab

Executive Producer,
Lumen Lab:
Emanuela Matranga

Junior Producer, Lumen
Lab: Margherita Rusconi

Production Service:
Hemlock Productions

Cinematography:
Edu Grau

Editing: Marco Costa

Soundtrack by: Tzusing
Thanks to David Zwirner

HARBOR CREDITS

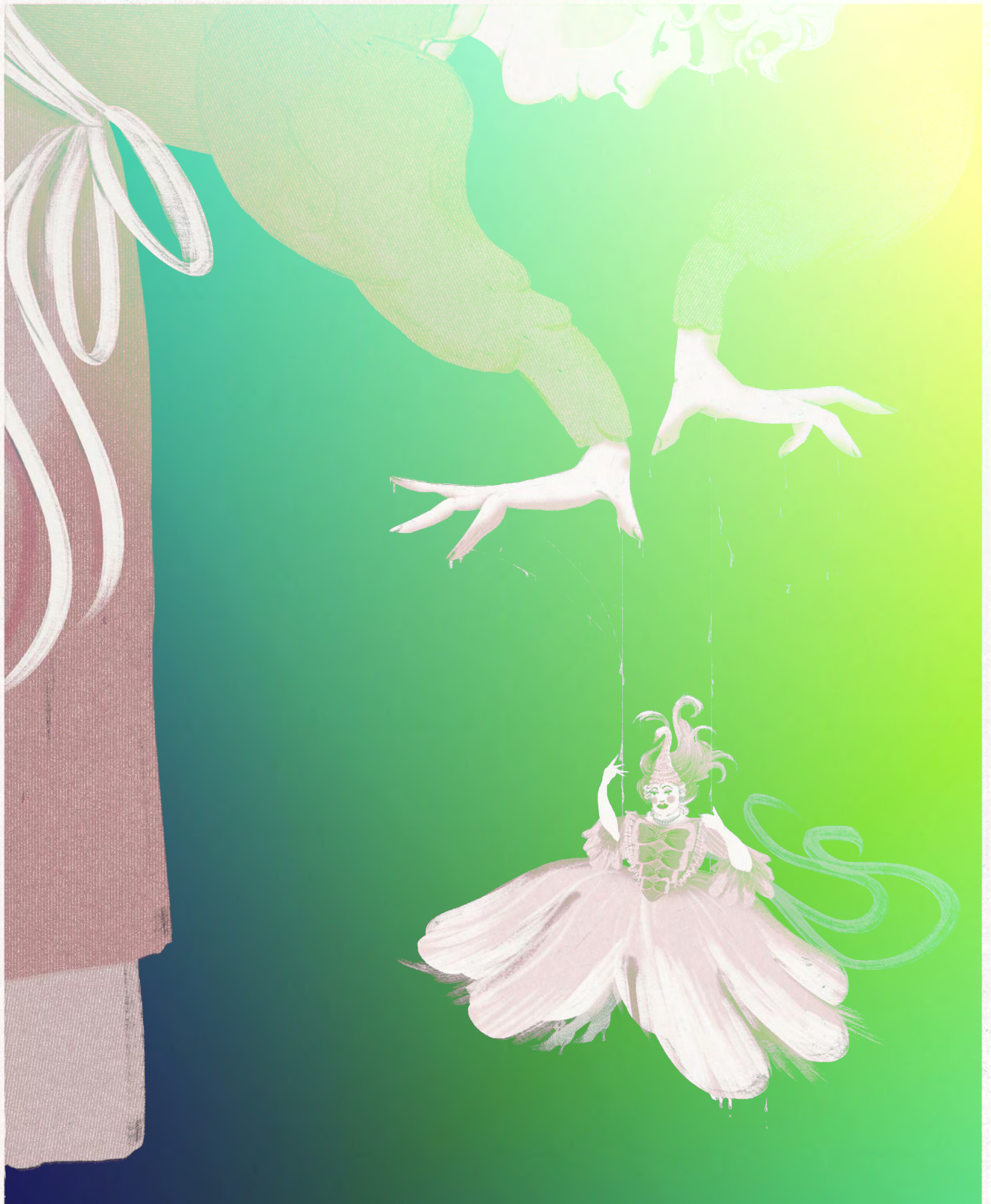
Colorist:
Damien Vandercruyssen

Color Assists:
Scarlette Thiele,
Sushil Gangaraju

Producers, Color:
Brad Martin, Max Hadson

Associate Producer, Color:
Brian Corey





PLAYLAND



PLAYLAND

CREATING *Time*

By Ellie Powers

The chef's counter in a bustling bistro is not the best place for an interview, unless you're interviewing Senior Colorist Andrea Chlebak and Cinematographer Jo Jo Lam. Over scallops and shishito peppers, mezcal and orange wine, Andrea and Jo Jo gracefully passed my phone back and forth (and finished each other's sentences) so I could get salvageable audio for this feature.

Despite the obvious limitations of this setting, it fit. Something about two filmmakers pulling back the curtain on their process while watching chefs in a postage stamp of a kitchen perfect their own.

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*, the director Georden West, Andrea was the colorist.

The success of the film, which won the International Film Festival Rotterdam this June, can be attributed to more prep. Jo Jo recalls how Georden West was full of inspiration and research before the start of production. "It was a balance of intention and balance and achievement without time, a space that could

Playland is a boundary-pushing, around the raucous activity of a and most notorious gay bar, the

Timelessness IN PLAYLAND

Playland through another cold email from
area was Jo Jo's obvious choice for a

was nominated for the Tiger Award at
rdam and had its U.S. debut at Tribeca
uted to three things: prep, prep, and
eorden sent her two separate tomes
re they even met. The film exudes
ves the tall order of creating a world
I have been.

, transdisciplinary, hybrid film centered
time-bending night in Boston's oldest
Playland Café.

SPOTLIGHT

Harbor: How did you get involved in *Playland*?

Jo Jo: It was during the pandemic, in early Fall. I was in Paris at the time and had received a cold email from the director Georden West. They emailed me and said there's this film I want to make that's pretty crazy, experimental. It's about what would have been the oldest gay bar in Boston (had it not shuttered). And they had attached two huge inspiration decks: one was archival and research and the other was inspiration alongside the script. That was 20 or 30 pages, so very quickly I got a sense of the world. I was really intrigued, and then we set up a call and it was a no brainer.

Harbor: What was your creative approach to the project after you got that inspiration book from the director?

Jo Jo: I have to give a lot of credit to the director. Georden was very cognizant of bringing me, the production designer, and the costume designer into weekly meetings quite early on. In a weird, rare way, I had a lot of control over what type of colors to use that would work well in the environment, what type of lighting, even how high or wide the space should be, since the whole set is built on a soundstage, as the bar no longer exists. I was also heavily feeding off references from the costume designer, Edwin Mohny. For example, for one of the characters in the film, Edwin designed this massive, pink, puffy dress. It was super helpful to know something like that early on, so I knew how to light it. A sleek black dress would've been completely different.

Jo Jo (con't): Production design was the same. For this nighttime bar setting, I focused on how



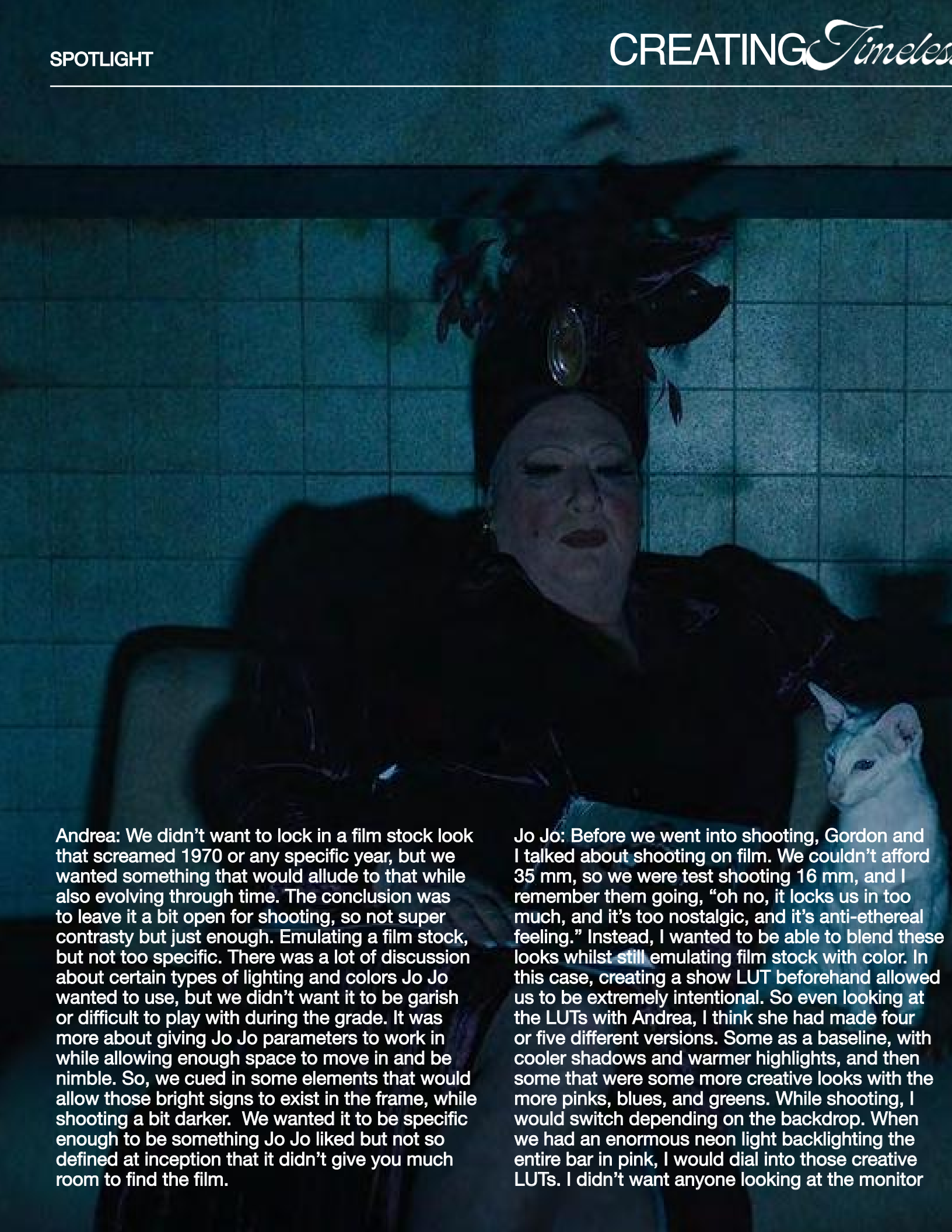
to channel the many different decades the bar has lived through from the late 1930s-90s in atmosphere and ambience through lighting. The film is timeless. So, you had a lot of creative liberties, but everything was very planned. For example, it was very planned in terms of us rigging all the film lights (big tungsten units, LEDs, HMIs) and practicals all on DMX and dimmers so we can quickly switch looks with a very limited shooting schedule.

Harbor: I'm guessing it was conscious to make it feel timeless as in it's not in any time period. Timeless not anytime, but no time...of an alternate world where that bar still exists?

Jo Jo: For sure and it's a commentary on how these spaces are so important, all around the world.

Without these spaces, how do these communities congregate? Without wanting to make a very political statement that is specific to a time, it was just: how can communities exist without physical spaces. Our approach to that was creating almost a ghostly, conjuring, séance of this space. We see the characters meet, have fun, and just be mundane. One big part of how queer culture is portrayed in mainstream media is partying, drag queens, drag brunches. And that's all great, but in a way that takes away from the fact that these are also every day human beings who have mundane jobs in order to keep these spaces alive and how crucial they are for the community.

Harbor: In terms of developing the look, how did you create a look for that world that doesn't exist?



Andrea: We didn't want to lock in a film stock look that screamed 1970 or any specific year, but we wanted something that would allude to that while also evolving through time. The conclusion was to leave it a bit open for shooting, so not super contrasty but just enough. Emulating a film stock, but not too specific. There was a lot of discussion about certain types of lighting and colors Jo Jo wanted to use, but we didn't want it to be garish or difficult to play with during the grade. It was more about giving Jo Jo parameters to work in while allowing enough space to move in and be nimble. So, we cued in some elements that would allow those bright signs to exist in the frame, while shooting a bit darker. We wanted it to be specific enough to be something Jo Jo liked but not so defined at inception that it didn't give you much room to find the film.

Jo Jo: Before we went into shooting, Gordon and I talked about shooting on film. We couldn't afford 35 mm, so we were test shooting 16 mm, and I remember them going, "oh no, it locks us in too much, and it's too nostalgic, and it's anti-ethereal feeling." Instead, I wanted to be able to blend these looks whilst still emulating film stock with color. In this case, creating a show LUT beforehand allowed us to be extremely intentional. So even looking at the LUTs with Andrea, I think she had made four or five different versions. Some as a baseline, with cooler shadows and warmer highlights, and then some that were some more creative looks with the more pinks, blues, and greens. While shooting, I would switch depending on the backdrop. When we had an enormous neon light backlighting the entire bar in pink, I would dial into those creative LUTs. I didn't want anyone looking at the monitor



thinking, “is this is going to be burned? Will there be any information left? I’m not happy with this kind of pink.” So, in the end, I think it made sense that we essentially had two sets of LUTs. I wanted to still preserve that information so we could respect everything in the frame but give ourselves room to play in the grade.

Harbor: When you did go into the grade, how was that process?

Andrea: I remember Jo Jo saying that she was pretty happy with how it was shot, but there were some key transitions that showed up differently in the editing process. And then, as usual, different parts of the film that needed more attention than others. With limited budget and time, we looked at the film and selected the areas we wanted to focus

on. It was helpful to have everyone in the room as we got into it. I wanted to reach a first version as quick as possible so everyone in the crew could give notes. (Robert Crosby, an associate colorist in LA, helped tag team the film with me. Robert and I have a great collaborative relationship where I can set looks and he can go in and help me get some of those detailed shapes.) There was a solid balance of group effort, but I never felt there were too many cooks in the kitchen. We had a few group review rounds, but I felt the team leaned on Jo Jo and myself to make decisions, which I really enjoyed because we started this together and they trusted us. All in all, it was a trusting, collaborative process. We started somewhere and we ended somewhere different, but we were in control.

Harbor: Do you feel the same way, Jo Jo?

Jo Jo: Yes, I think the team understood there were time limitations. They respected the intention of the prep we did. There was a lot of trust in the very technical part that Andrea and I had worked on together and where we could push the limits. Ultimately, we ended up in a place that we are really happy with. Correct me if I'm wrong, but I think the look in the end was surprising to us all, I don't know why because we'd established a strong baseline, but I was already so happy with it. I was decently surprised at the first pass that Andrea presented after incorporating notes, and I think it allowed for more creative discussion.

The more of that you have hammered out in terms of intention, context, and story, the more time you have after to experiment. We've taken this as far as we can go while still maintaining the integrity of the story. This is only possible when you've prepped with a colorist.

Andrea: After I watched the first cut of the film with sound, I understood the film in a new way. It necessitated a subtlety in the look to match the tone. My initial reaction was that nothing could be extreme. It has to be atmospheric; it has to have subtle hints of colors that don't overpower the image.

What I would say is now the iconic frame of Playland, in the kitchen, these two guys stare down the lens. It was so enjoyable to add just a little more saturation of certain colors and liven up the frame just a bit. We said let's crank up the green, add more cyan, and pull the pink back. The result is a synchronistic image. It wasn't a lot of effort, but those little adjustments made a world of difference.

Harbor: The film has a look of vibrant but dull at the same time, and I don't know if I've ever seen that before. It's striking yet subdued. Was that intentional?

Jo Jo: I think a lot of that was in the costumes and the set. For example, in the frame Andrea mentioned, the blues and faded cyan were in the kitchen uniforms they're wearing. But then they were elevated by the way I lit them, how that contrasted with these brownish cigarette burns (on the uniforms) and the way Andrea pulled them out. We wanted it to be ethereal. It was this bunch of characters, spirits, these people have lived in this space and maybe have never gotten out. So, for them, it's ever so present. For us looking in, it's this living painting.

We wanted people to feel like they're in the bar and experiencing their joy and their dread of closing up a bar, but still embracing the artifice of it all. It should always

keep you on your toes guessing where the hell we're going. I think that's how many of us end up in the bars. These nights that never end, you really want to go home, but you're having a great time and you can't. Memory and nostalgia were intrinsic to the look and seeping out of the frame. For us, it was a feeling a little texture in the frame but not hitting you over the head.

From left to right: Russell Sheaffer (producer), Heather Sheaffer (Artless Media), Cooper (Lady), Jo Jo Lam (cinematographer), Georden West (director), Aidan Dwyer (producer), Sunday), and Aaron Michael Smith (producer) at the premiere of Playland (2019).

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CREATING *Timelessness* IN PLAYLAND



er (produc-
ia), Danielle
atographer),
Dick (Young
h (compos-
IFFR, 2023)



CODE

A SHORT FILM BY ZIFENG ZHUO

GOOD VIBES



ERED

GUEST CONTRIBUTOR

CODE RED

A SHORT FILM BY ZIFENG ZHUO

POST COORDINATOR, NY

A whimsical, coming-of-age short film that confronts the lack of easy access to period products that girls face in school.

When sixth grader, Karman, gets her period for the first time at school she skips class with her best friend, Tiffany, to go on a quest in search of a menstrual pad. Throughout the film, Karman's experience is intercut with metaphorical imagery that illustrates the feelings girls experience during that "time of the month." It's a fun and bold way to show the bittersweetness of growing up and bring awareness to the issue of period poverty.

WATCH THE SHORT



MAIN CREDITS

Writer/Director
Producer
Producer/1st AD
Executive Producer
Director of Photography
Production Designer
Editor
Music Composer
Sound Designer
Colorist

Jada Poon
Katerina Mullen
Zifeng Zhuo
Vivian Owen
Natasha Thornton
Michael Boomer
Evan Draper
Kin Wai Wong
Troy Logan
Seungin "Mike" Lee

ADDITIONAL

2nd AD
1st AC
2nd AC
DIT
BTS
Art Director/HMU
Prop Master
Gaffer
Key Grip
Best Grip
Grip
Sound Mixer
Storyboard Artist
Motion Designer
Lead Graphic Designer

Keeghan Thompson
Danne Lacancellera
Darci Howell & Evan Draper
Francis Han
Caitlin Allen
Cassandra Foss
Milena Montero
Cody Roy Erickson
Anthony Marincas
Celi Mitidieri
Blake Drivas
Jacob Mitchell
Emily Claus
Beatriz Lima
Kelly Campbell

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