

IN THE PRESS

SUSTAINABLE COMPANIES

# THE HARBOR MONTHLY



OUTNOW

POKERFACE

FEATURE ARTICLE

## **EDITORIAL**

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# A NOTE FROM THE EDITOR:

**ELLIE POWERS:**

*Copywriter, Marketing*

As you will probably notice from this month's edition, we've been busy. We are excited to showcase a bit of the exceptional work we've been helping our clients achieve on both advertising and entertainment projects.

One such project, and the focus of the main feature for April, is HBO's *Somebody Somewhere*. I had the pleasure of speaking with Cinematographer Shana Hagan, ASC and Harbor Senior Colorist Nick Haddon on their collaboration ahead of the show's second season premiere (new episodes Sunday at 10:30pm on HBO and HBOMax). Hopefully you enjoy the article as much as I enjoyed meeting the two of them. Read on to learn about their approach to prioritize the intimacy between the characters and the audience.

On the advertising side, we bring you an interview with Steve Perski, Creative Director of Advertising Sound from ProTools. Steve discusses how he uses the program to elevate projects at Harbor and more specifically, how he crafted the rugged sounds of the GMC Sierra AT4X.

In the spirit of Earth Day and Sustainability month, our wonderful Studio Manager Lauren Stephenson brings us recommendations on sustainable brands for everything from fashion to greener production guidelines.

Before I leave you, I must (shamelessly) ask you to contribute. As the weather warms up, maybe your creativity has begun to blossom as well. If you'd like a place to channel that pent-up energy, contribute to the Harbor Monthly. We'd love to have you.

Happy Spring!

P.S. May is all about Music. You won't want to miss it.



**ELLIE POWERS**



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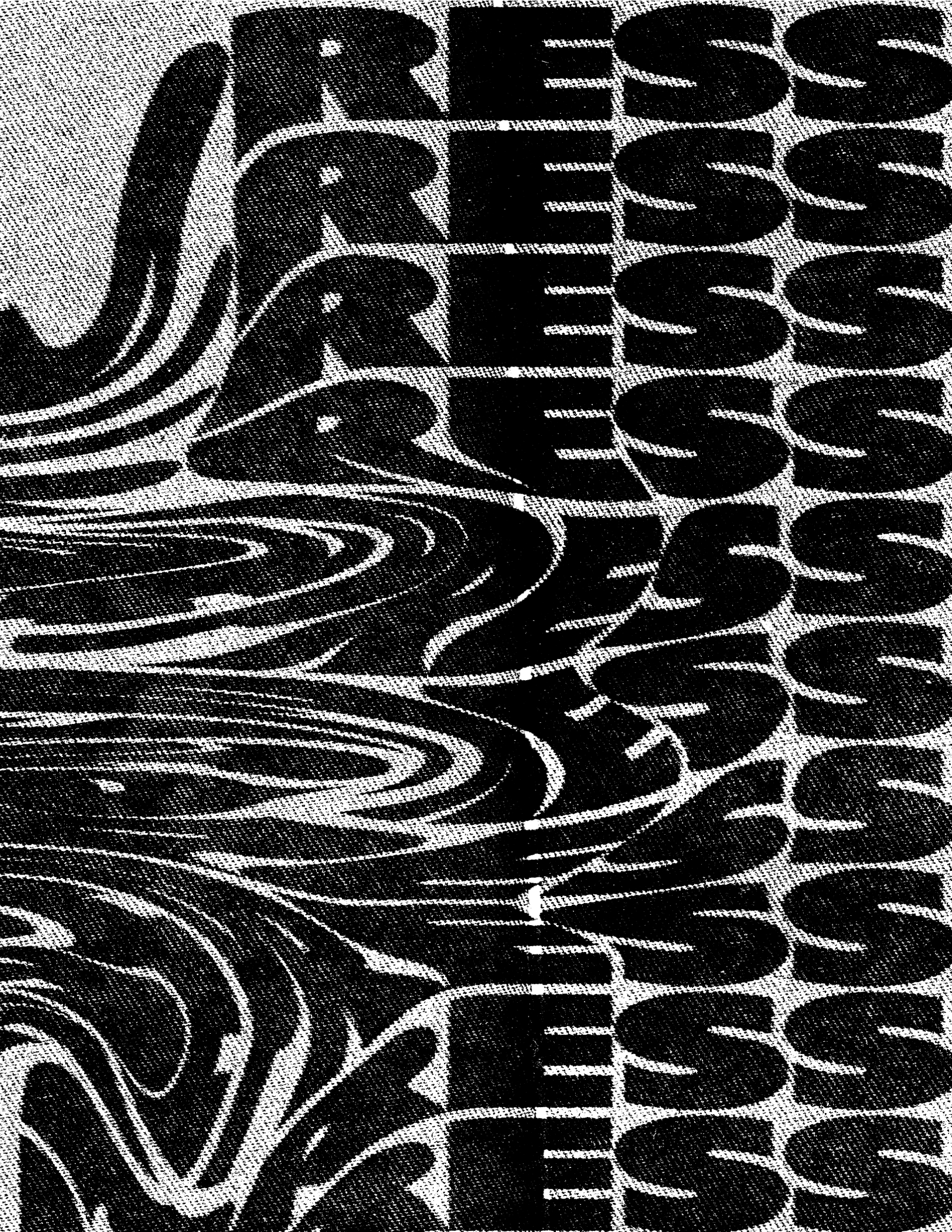
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# HARBOR IN THE PRESS

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**HARBOR'S STEVE PERSKI DETAILS HIS APPROACH TO ADVERTISING SOUND DESIGN, HIS WORK ON A RECENT GMC SPOT, AND HOW PSE IMPACTS THE EDITORIAL PROCESS.**

*NEW YORK -- APRIL 2023*

In the world of advertising, where the stakes are high and attention spans are short, sound design is an invaluable tool for engaging the viewer, communicating information, and eliciting emotion. But when voiceover, music, and visuals are often equally important, it takes skill and creativity to weave these elements together into an effective call to action.

episodic and feature productions since 2012, counting brands like Tide, Citi, and Goldfish among its advertising clients. According to Creative Director of Commercial Sound Steve Perski, key to Harbor's success are a proactive mindset, a flexible workflow, and an interdisciplinary team.





“I think clients are drawn to Harbor because of the holistic approach that we bring,” said Perski. “We try to get involved in the process as early as possible. I always try to see the storyboards and talk to the editor, just to start the ideation process. We do our own production as well, so sometimes we’re getting audio while they’re shooting and I can be part of the conversation.”

When we’re doing creative editorial, we’re constantly talking and trading things back and forth from the start, so they might put together a quick edit and I might do some design that might inform something else they do later on in the edit. Especially with things that are VFX-heavy, you have to work in tandem with the VFX department. Being on the same page with multiple departments under one roof gives us a huge leg up.”

Perski – who oversees all sound design for the company’s advertising clients and leads Harbor’s team of skilled mixers – recently completed designing, editing, and mixing a 30-second spot for the new GMC Sierra AT4X. Perski walked us through his approach to advertising sound design, the process of designing the GMC spot, and how Pro Sound Effects helps Harbor keep delivering quality content.

## **ON SOUND DESIGN FOR ADVERTISING**

Because commercials exist in a wide range of genres from cinematic compositions packed with sound effects, voiceover, and music to wordless tone pieces meant to evoke a feeling, there’s no one-size-fits-all approach when it comes to sound design. As Perski explains, every client requires a bespoke approach dictated by their particular industry, brand voice, and target demographics.

“Just like every film is different, every brand and every spot is different,” Perski explained. “Some brands come at things from the comedic standpoint, and sound design can play a huge role in that, too. It just depends on the brand and what they’re going for. I’ve worked with many different brands, and everybody wants theirs to feel unique and have its own sonic identity, so I treat every project like a separate film and go into each with a blank slate.”

When aesthetics and messaging goals can vary so much from brand to brand and campaign to campaign, being adaptable is key. With Pro Sound Effects libraries and many in-house recordings at his disposal, Perski takes a maximalist approach with sound design and covers every element to ensure maximum flexibility in the mixing phase. “I design every little thing as if it were going to be there, and then let the edit dictate which moments we can highlight and where we need to pull back,” said Perski.

“It depends on where dialogue falls too. There are times when we get to the mix and someone might say, ‘let’s not have the voiceover start things off right away.’ If we have all of these sounds laid out and built already, it’s much easier to pull them up, turn them down, mute them, unmute them, or whatever we need to do.”

In addition to the traditional 30- and 60-second formats, Harbor creates six-second short form ads destined for streaming platforms such as YouTube. Perski explained his approach to communicating emotion and information in such a compressed format.

“Especially for automotive, we’re trying to give you a sense of the whole campaign in six seconds,” said Perski. “We want to give you the sound of the car, make you feel the power of it, and add the music track. I try not to get too intricate on the six-second spots because it doesn’t give you enough time to really play out a whole scene, but I’m adding ambience, vehicle sounds, and a couple of design elements like whooshes or hits depending on the edit. We’re not usually putting voiceover on those, so we get a little bit more leeway to push things harder, mix-wise.”

## **ON SOUND DESIGN FOR THE GMC SIERRA X**

The recent 30-second spot for the new GMC Sierra AT4X shows the next-generation pickup speeding through a rugged, mountainous environment backed by voiceover from Will Arnett and music by The Roots. As the vehicle deftly climbs a dirt switchback road, we hear the whir and growl of the capable engine, gravel crunching under the wheels, and dynamic whooshes as the truck speeds past. Arriving at a majestic waterfall, the camera then flies through the curtain of water and into a cave, where the AT4X comes to a stop while the drivers take in the spectacle. To craft effective sound design for the spot, Perski began by tapping into GMC’s brand aesthetic and customer base.

**[CLICK HERE TO READ THE FULL ARTICLE](#)**



**#OUTNOW**

# ENTERTAINMENT



## Great Expectations

*Harbor Services: Picture Finishing*

*BBC UK or Hulu*

The series follows the coming-of-age story of Pip, an orphan who yearns for a greater lot in life, until a twist of fate and the evil machinations of the mysterious and eccentric Miss Havisham shows him a dark world of possibilities.

### FILMMAKERS

Production Company: BBC Studios  
Directors: Brady Good, Samira Radsai  
Cinematographers: Dan Atherton, Kate Reid

Editors: Jason Savage, Dániel Hajnal, Paul Knight  
Post Supervisor: Kitty McWilliams

### HARBOR CREDITS

Colorist: Toby Tomkins  
Online Editor: Richard Ellis  
Conform Editor: Steve Knight

Post Producer:  
Karolina Dziwińska  
Mastering Producer:  
Rob Downson



# 'The Boy in the Bottle'

*Harbor Services: Picture Finishing*

*CounterPublic Exhibition*

A short film by Damon Davis' short commissioned by CounterPublic, premiering at CounterPublic's Grand Opening Celebration.

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## FILMMAKERS

Director: Damon Davis  
Director of Photography: Bradford Young  
Producer: Nanette Nelms

Editor: Damon Davis  
Production: Allegory Pictures, The Ummah Chroma

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## HARBOR CREDITS

Colorist: Joe Gawler  
DI Producer:  
Lorena Lomeli Moreno  
Color Assist: David Franzo

Conform Artist/Editor:  
Michelle Perkowski  
Post Coordinators:  
Christopher Guzman,  
Zifeng Zhou

Mastering Technician:  
Jorge Piniella  
Data Operator: Ramos Smith  
Executive Producer:  
Elizabeth Niles



# Beau Is Afraid

Harbor Services: Dailies, Offline Editorial, Picture Finishing

In Theaters

A paranoid man embarks on an epic odyssey to get home to his mother in this bold and ingeniously depraved new film from writer/director Ari Aster.

## FILMMAKERS

Production Company: A24  
Director: Ari Aster  
Cinematographer: Pawel Pogorzelski

Editor: Lucian Johnston  
Post Supervisor: Luca Borghese

## HARBOR CREDITS

Colorist: Roman Hankewycz  
DI Producer: Rachael Rosenfeld

Color Assists: David Franzo, Michelle Perkowski, Sam Fischer

Conform Artists: Alec Perez, Nico Johnson

VFX Artist: Chris Mackenzie

DI Post Coordinators: Nick Gammon, Bianca Sanchez, Zifeng Zhuo

Dailies Producer: Nicole Guillermo

Dailies Colorist: Scott Fox

Director of Dailies Operations: Thom Berryman

Dailies Software and Workflow Engineer: Luke Moorcock

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

Account Executives: Rochelle Brown, Carissa Clark

Executive Producer: Elizabeth Niles

Head of Production: Kevin Vale

Director of Offline: Michelle Kaczor



# Showing Up

*Harbor Services: Picture Finishing, VFX, Sound Finishing & ADR*

*In Theaters*

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

## FILMMAKERS

Production Company: A24

Director: Kelly Reichardt

Cinematographer: Christopher Blauvelt

Editor: Kelly Reichardt

Post Supervisor: Mark Sean Haynes

## HARBOR CREDITS

Colorist: Adrian Seery

DI Producer: Kyle Casey

Color Assist: Sam Fischer,  
Michelle Perkowski

Conform Artist: Alec Perez,  
Benjamin Grube

VFX Artist: Chris Mackenzie

Associate Producer:  
Lorena Lomeli Moreno

Post Coordinator:  
Nick Gammon

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

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

Account Executive:  
Rochelle Brown

Supervising Sound Editor:  
Daniel Timmons

Re-Recording Mixer:  
Tony Volante

Dialogue Editor:  
Rachel Wardell

Mix Technician:  
Mark Amicucci

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

Senior Producer, Sound Post:  
Kelsea Wigmore

Producer, Sound Post:  
Lisa McClung

Coordinator, Sound Post:  
Madeline Little



# The Last Kingdom: Seven Kings Must Die

Harbor Services: Picture Finishing

Netflix

Following the death of King Edward, invaders and rival heirs do battle for the crown. Uthred and his comrades strive to form a united England.

## FILMMAKERS

Production Company: Carnival Film & Television  
Director: Edward Bazalgette  
Cinematographer: Luke Bryant

Editor: Adam Green  
Post Production Executive: Nion Hazell

## HARBOR CREDITS

Colorist: Jateen Patel  
Conform Editor & Color Assist: Katie Linard  
Online Editor: Richard Ellis  
DI Producer: Rachael Yates  
Head of Episodic Sales: Helen Phelps





# GOOD

*Harbor Services: Content Mastering & Distribution*

*In Theaters*

As the world faces its Second World War, John Halder, a good, intelligent German professor, finds himself pulled into a movement with unthinkable consequences.

## FILMMAKERS

Production Company: National Theater Live  
Director: Dominic Cooke  
Written by: C.P. Taylor

## HARBOR CREDITS

Content Mastering &  
Distribution: Harbor

Director of Distribution:  
Dan Clark

Senior Mastering Producer:  
Rob Dowson



# Love & Death

Harbor Services: Dailies & Picture Finishing

HBO Max

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

## FILMMAKERS

Production Company: Blossom Films  
Director: Lesli Linka Glatter  
Cinematographers: Tim Ives, John Conroy

Editors: Amy E. Duddleston, Ben Lester,  
Dorian Harris  
Post Supervisor: Kristen Kuchenbecker

## HARBOR CREDITS

Colorist: Roman Hankewycz  
Color Assists: Michelle Perkowski, Sam Fischer, David Franzo, Rachael Owart  
Online Editor: Jon Pehlke  
Color Scientists: Matthew Tomlinson, CJ Julian  
DI Producer: Johnny VanBuskirk  
Associate Producer: Kayla Uribe

Senior Dailies Producer: Nicole Guillermo  
Associate Dailies Producer: Lauren La Melle  
Senior Dailies Colorist: Kevin Krout  
Dailies Operator: Brian Wilkowski  
Head of Operations: Thom Berryman

Senior Data Operator: Ramos Smith  
Technical Engineers: Jerome Raim, Curt Kuhl, Stefan Hueneke  
Digital Lab Technicians: Andrew Minogue, Jorge Piniella, Gino Volpe, Anil Balram, Matt Mamie, Julissa Lai  
Resource Operations Manager: Jen Litchfield

Supervising Producer, Operations & Workflow: Peter Boychuk  
Executive Producer: Liz Niles  
Account Executive: Rochelle Brown  
Head of Picture Post: Zara Park  
Head of Production: Michael Dillon



# Personality Crisis

*Harbor Services: Picture Finishing, VFX & Sound Finishing*

*Showtime*

Martin Scorsese and co-director David Tedeschi's documentary looks at the music and life of the New York Dolls frontman, David Johansen, and his alter ego: Buster Poindexter.

## FILMMAKERS

Production Company: Imagine Documentaries  
Directors: Martin Scorsese, David Tedeschi  
Cinematographer: Ellen Kuras

Editor: David Tedeschi  
Post Supervisor: Francis Power

## HARBOR CREDITS

Colorist: Joe Gawler  
Color Assists: David Franco,  
Michelle Perkowski  
Conform Artist:  
Kevin Szczepanski  
VFX Artist: Chris Mackenzie  
DI Producer:  
Rachael Rosenfeld

DI Post Coordinators: Nick  
Gammon, Bianca Sanchez,  
Zifeng Zhuo  
Mastering Technicians: Anil  
Balram, Andrew Minogue,  
Jorge Piniella, Gino Volpe  
Executive Producer:  
Elizabeth Niles  
Head of Production:  
Kevin Vale

Re-Recording Mixer:  
Josh Berger  
Mix Technicians:  
Chaim Goodman  
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



## Somebody Somewhere S2

*Harbor Services: Picture Finishing*

HBO Max

Sam, a true Kansan on the surface, struggles to fit her hometown's mold.

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### FILMMAKERS

Creators: Hannah Bos,  
Paul Thureen  
Directors: Robert Cohen,  
Lennon Parham  
Cinematographer: Shana Hagan, ASC  
Post Supervisor: Davin Michaels

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### HARBOR CREDITS

Colorist: Nick Hasson	Conform Artist/Editor: Andrew Brueck
Color Assists: Rudy Pesci, Weiyi Ang, Emily Cramer	Mastering Technician: Andrew Minogue
DI Producer: Jose Williams	

# ADVERTISING



## Frontdoor “We Built This Toilet”, “Oven”

Harbor Services: VFX, Design, Sound Mixing

### AGENCY + CLIENT CREDITS

Client: Frontdoor  
Chairman/CEO: Bill Cobb  
Senior VP/CMO: Kathy Collins  
Director Brand/Creative: Sarah Duggan  
Senior Brand Manager: Shelby Daily  
Brand Manager: Jennifer Turner Stokes

Agency: Fallon  
Creative Director: Melissa Hoke, Emily Swenson  
Art Director: Veronica Kraus  
Executive Producer: Rob Lee  
Account Supervisor: Melanie Castell

Production: Prettybird  
Director: Rami Hachache  
Vice President/EP: Suzanne Hargrove  
Head of Production: Rika Osenberg  
Producer: Leslie Vaughn

### HARBOR CREDITS

VFX Supervisor / Flame Lead: Molly Intersimone  
Flame Artist: Kyle Cody, Gigi Ng  
Addl. Flame Artist: Pete D’Andrea  
Nuke Compositor: Luke Midgley, Hailey Akashian

VFX Producer: Rob Appelblatt  
Executive Producer: Casey Swircz  
Design Director: David Soto  
Graphics Producer: Tanner Agle

Animator: James Crothers  
Audio Engineer: Glen Landrum  
Audio Producer: Cammie Mcgarry



# GMC Canyon AT4X “Finding Nowhere”

*Harbor Services: Color Grading, Sound Mixing*

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## AGENCY + CLIENT CREDITS

Client: General Motors  
Agency: Leo Burnett Detroit  
Production Company:  
Hammer Productions,  
Expedition Studios

Director: Eric Crosland,  
Renan Ozturk  
Cinematographer:  
Eric Crosland, Renan Ozturk  
Executive Producer:  
Jeff Snyder, Taylor Rees

Global VP / Marketing, Buick &  
GMC: Duncan Aldred  
Vice President of Marketing:  
Molly Peck  
Marketing Director: Rich Latek

Senior Manager, GMC  
Advertising & Media:  
Jamie Barbour  
EVP Director, Account  
Services: Jim Bickers

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## HARBOR CREDITS

Colorist: Adrian Seery  
Executive Producer,  
Advertising Post:  
Jesse Schwartz  
Color Assist: Scarlett Thiele,  
Sushil Gangaraju

Producer: Brad Martin,  
Maxwell Hadson  
Associate Producer: Brian  
Corey  
Coordinator: Shyla Jade

Supervising Sound Editor:  
Ian Cymore  
Creative Director, Commercial  
Sound: Steve Perski

Associate Audio Engineer,  
Commercial Sound:  
Catherine Sangiovanni  
Senior Producer, Commercial  
Production: Lauren Boyle



# Sephora “Just Pop In”

Harbor Services: Creative Editorial, Color Grading, VFX, Design, Sound Mixing

## AGENCY + CLIENT CREDITS

Client: Sephora  
Agency: Digitas  
Production Company: Bunker  
Director: XOXO

Executive Producer:  
Jennifer Goodridge, Jay Wert  
Producer: Micki Poklar  
Director of Photography:  
Frank Mobilio

VP Director, Executive  
Producer: Danielle Menna  
SVP, Creative: Jenny Awasano  
VP Director, Creative:  
Sebastian Andreassen

SVP, Group Account Director:  
Megan Baker  
Account Director: McKenzie  
Bryan

## HARBOR CREDITS

Colorist: Oisín O’Driscoll  
Executive Producer,  
Advertising Post:  
Jesse Schwartz  
Producer, Advertising Post:  
Tayler Gilchrist  
Editor: Chrissy Rabe  
Assistant Editor:  
Ignacio Casaretto

Color Assist: Scarlett Thiele,  
Sushi Gangaraju  
Producer, Color: Brad Martin,  
Maxwell Hadson  
Associate Producer, Color:  
Brian Corey  
Production Coordinator, Color:  
Shyla Jade  
Creative Director, 2D:  
Anne Trotman

Flame Artist: Kevan Lee  
Nuke Artist: Hailey Akashian  
Head of Tech-Ops: Will Curtin  
Flame Assist: Jacob Robinson  
Creative Director, Motion  
Design: David Soto  
Associate Producer, Motion  
Design: Tanner Agle

Producer, Commercial Sound:  
Cammie McGarry  
Associate Producer,  
Commercial Sound:  
Brian Wilkowski  
Sound Mixer: Brian Battersby  
Assistant Mixer:  
Chris Perepezko,  
Catherine Sangiovanni



# Citi “Way to Go”

Harbor Services: Color Grading, VFX, Design, Sound Mixing

## AGENCY + CLIENT CREDITS

Client: Sephora

Agency: Digitas

Production Company: Bunker

Director: XOXO

Executive Producer:  
Jennifer Goodridge, Jay Wert

Producer: Micki Poklar

Director of Photography:  
Frank Mobilio VP Director,  
Executive Producer:  
Danielle Menna

SVP, Creative: Jenny Awasano

VP Director, Creative:  
Sebastian Andreassen

SVP, Group Account Director:  
Megan Baker

Account Director:  
McKenzie Bryan

## HARBOR CREDITS

Colorist: Vincent Taylor

Executive Producer,  
Commercial Post:  
Jesse Schwartz

Color Producers: Brad Martin,  
Max Hadson

Color Assists: Scarlett Thiele,  
Sushil Gangaraju

Senior Motion Design Artist,  
2D & 3D: Candy Sui

Lead Flame Artist:  
Dan Bowhers

Creative Director, VFX Artist/  
Supervisor: Andrew Granelli

Senior Flame Artist:  
Yoshiko Hirata

Flame Artist: Pete DeAndrea

Flame Assist: Jacob Robinson  
Supervising Producer, VFX  
and Finishing: Jody Peters

Producer, VFX and Finishing:  
Kalisha Allen

Senior Mixer/Sound Designer:  
Steve Perski

Senior Mixer/Sound Designer:  
Glen Landrum

Associate Audio Engineer:  
Catherine Sangiovanni

Associate Audio Engineer:  
Christopher Perepezko

Senior Audio Producer:  
Lauren Boyle

Senior Audio Producer:  
Cammie McGarry





# Eggo "Spirit Week"

Harbor Services: Color Grading, Design, Sound Mixing

## AGENCY + CLIENT CREDITS

Client: Kellogg's  
Agency: Digitas  
EVP, Executive Creative Director: Mariana O'Kelly  
VP Creative Director: Caitlin Fitzgibbons

Senior Copywriter: Juliette Fennell  
Art Director: Alexandra Braasch  
VP, Executive Producer: Greg Lederer

Account Director: Jonathan Linton  
Account Supervisor: Justin Duchene  
Account Executive: Alana Moore

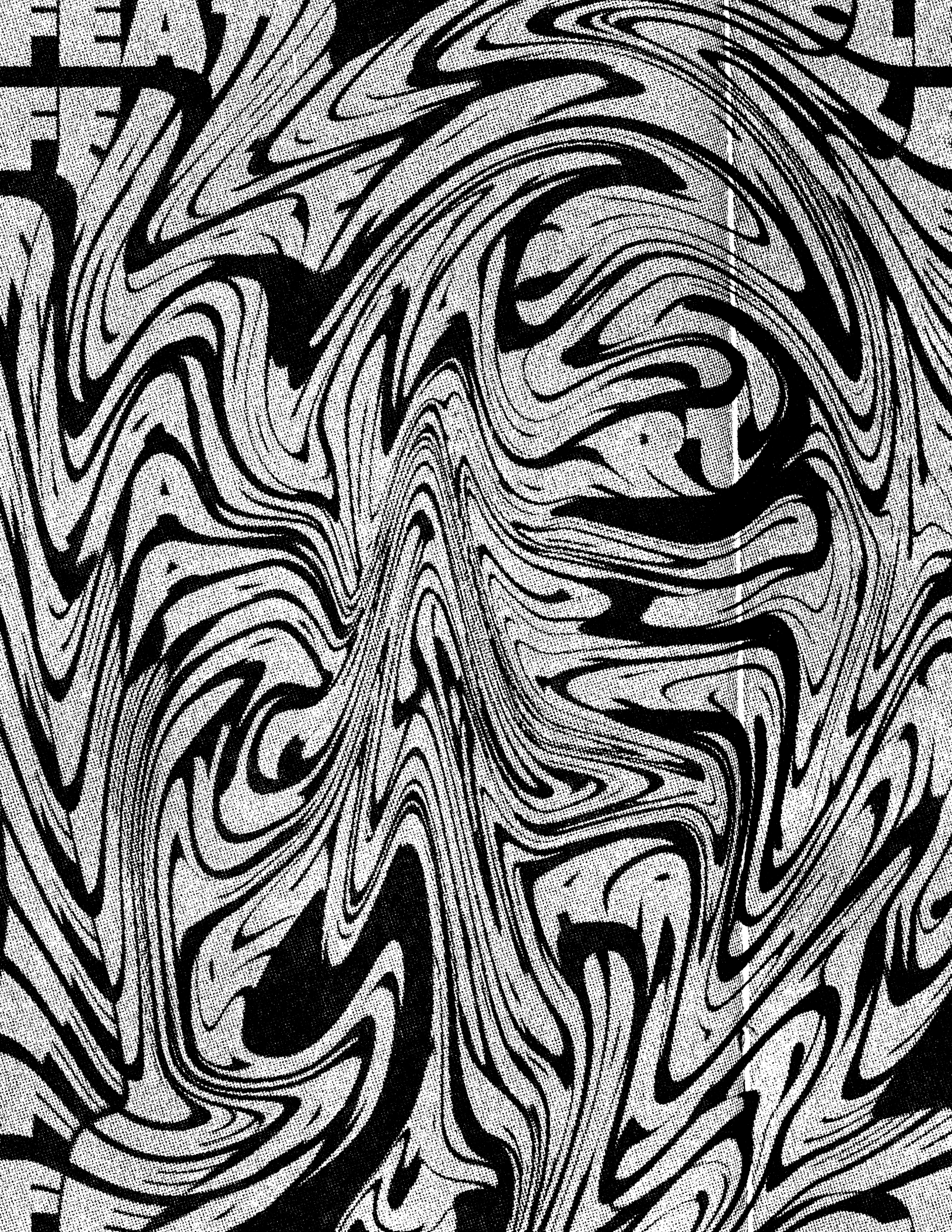
## HARBOR CREDITS

Colorist: Oisín O'Driscoll  
Executive Producer, Advertising Post: Jesse Schwartz  
Producer, Advertising Post: Tayler Gilchrist

Color Assists: Scarlett Thiele, Sushil Gangaraju  
Color Producers: Brad Martin, Maxwell Hadson  
Associate Color Producer: Brian Corey  
Coordinator: Shyla Jade

Sound Mixer: Brian Battersby  
Audio Assist: Catherine Sangiovanni  
Motion Graphics: Jack Joshi-Powell

Flame Artists: Paul Rockes, Anne Trotman  
Flame Assist: Jacob Robinson





# Cinematographer & Colorist: The Creative Process

Shana Hagan, ASC x Nick Hasson

# CREATING INTIMACY ON SCREEN FOR SOMEBODY SOMEWHERE

## A CONVERSATION WITH SHANA HAGAN, ASC & NICK HASSON

*Cinematographer & Harbor Senior Colorist*

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.

There are far too many good stories to fit in this article, but here are a few from the fascinating career of Shana Hagan particularly. Shana Hagan has a picture of herself as a toddler looking through a Fisher Price camera on her business card. Shana was the first female camera operator on *Survivor*, where she completed four seasons. She also completed four seasons of *Parks and Recreation*, on which she found an improvisational choreography to her camera work.

### CREATING INTIMACY BEHIND THE CAMERA

Shana's background is important for *Somebody Somewhere* as she operates the camera for every scene.

In her own words, there's an "intimacy that's created with me behind the camera. I love it. I love being on the front lines to make changes quickly but also to vibe and feel out a moment with an actor. When Bridget is performing and giving her absolute best emotionally, I'm just there. I'm feeling it. I might do a

little slow push in or slow creep around, in a reactive way. I would naturally lean in to get a little bit more, as if I were a friend in the room. I want them to feel that human connection behind the camera. I want to be that emotion, that intimacy that we're creating."

### AN UNOBTUSIVE GRADE

As the show is grounded in "very observational, very grounded, very intimate camera work," Nick and Shana agreed the color should be a slightly desaturated look to match.

Shana described how the arc of the color over season two follows that of the main character Sam (Bridget Everett) as she grows more confident and begins to find her voice. Whether an intentional shift, the color becomes more saturated as Sam finds community:

"The saturation starts to dial in for the second season. In Season 2, Sam finds her voice, finds her community, and really solidifies deeper relationships with the people around her. Her world becomes a little bit bigger. Also, slightly more colorful. So, without going full *Wizard of Oz* – black and white to color – it's more of a slow shift from a desaturated look at the beginning of season one where she's in a horrible dead-end job. As she grows, there's a slow increase in the saturation."

Nick added that the color follows the emotional tone set as the series unfolds: "you can find your somebody somewhere. Anywhere. And that that arc follows her as she starts to open up. I think the visual language opens up as well with some more color and more light. The camera work even gets a little more open and intimate as we go along."

The overall goal of the grade for this series is, as Nick put it, "try hard to be simple." One of the great strengths of the show, they explained, was its insistence on character.

“The look of the show should never be in the way of the emotion of the show,” Nick explained. “We wanted to keep the characters based in reality. I don’t want to say it’s like a doc look cause it’s really not. But by stripping the cinematography down to the most raw and natural level, we can make you feel that you’re in the room with these people, like they’re your neighbors or your friends. Shana doesn’t want to change what she shot. She shoots exactly what she likes,

and obviously we polish, touchup, and clean. But, 90% of the show is captured in camera as is and is not messed with a lot in color. It’s impressive.”

Nick remarked that there were instances in which he would have to stop himself from tearing the images apart. Deciding ultimately that “this is the way that everyone’s going to reach into the character, and this is what serves the story the best. That it’s just kind of set from

camera. We know what the mood is and obviously we’re tweaking things for balance and to direct a viewer’s focus here or there. But for the most part, I think Shana nails it.”

## ONE CAMERA, TWO LENSES

One challenge for Hasson was matching shots that were shot on the same camera with different lenses. Shana shoots the show with what she described as



*Photos Courtesy of Shana Hagan, Sandy Morris, Matt Dinerstein, & HBO*

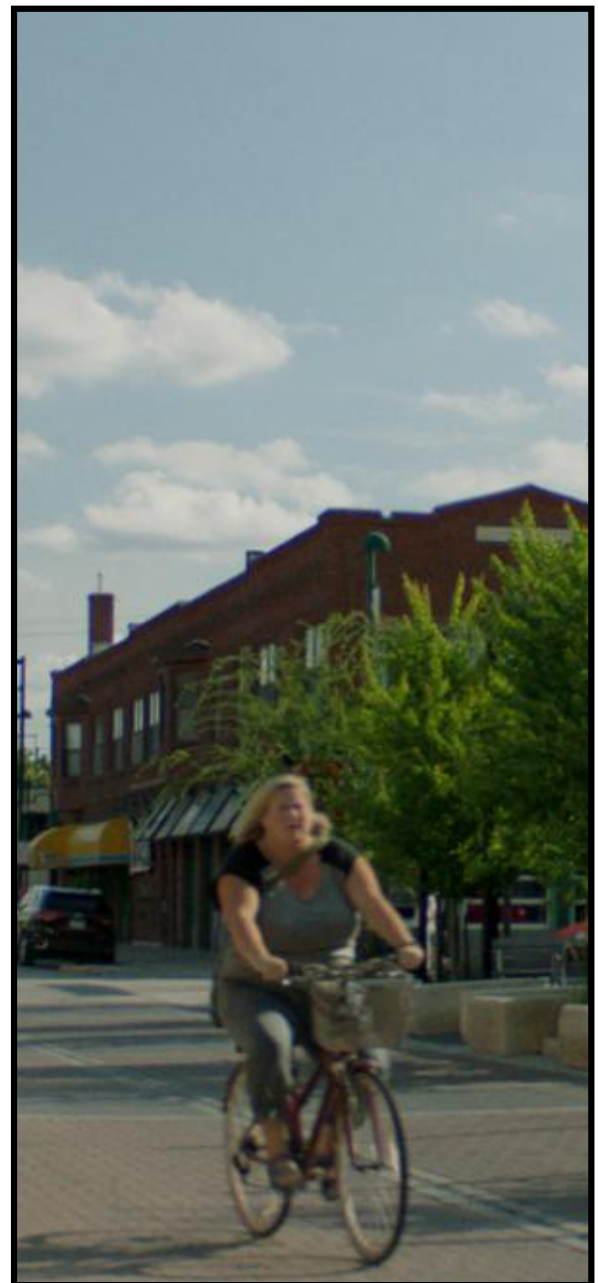
“basically old refurbished ultra and super speed primes from Panavision, but we just called them legacy primes.” Hagan used these legacy prime lenses for principal photography (shot outside Chicago as a stand-in for pastoral Kansas) and used a modern zoom lens for B-roll (shot by Hagan and a 2nd unit team in Kansas).

Nick describes his process as “matching the contrast and grain, pulling those two lenses together.

Sometimes I blurred the edges a bit because the zoom is a little bit sharper.”

Behind the camera, Shana’s connection and understanding of her characters is so strong that the deepest level of emotion is conveyed on screen. There is a clear intention and humanistic look for this show, so successfully achieved through Shana and Nick’s collaboration, which bolsters the beauty and rawness of the series.

Season 2 of *Somebody Somewhere* debuts new episodes Sundays at 10:30PM ET/PT on HBO and HBO Max. Season 1 is streaming now on HBO Max.



Photos Courtesy of Shana Hagan, Sandy Morris, Matt Dinerstein, & HBO

# ABOUT THE ARTISTS



## Shana Hagan, ASC

For over 25 years, Shana Hagan, ASC has shot Oscar and Emmy-winning documentaries with such distinguished filmmakers as Michael APTED, Jessica Yu, Morgan Neville, Lauren Greenfield and Rory Kennedy and scripted television content with Jenny Bicks, Paul Feig and the Duplass Brothers. She is a member of The American Society of Cinematographers, The Academy of Motion Picture Arts & Sciences, The International Cinematographers Guild, The International Documentary Association and The Academy of Television Arts & Sciences.

Shana's documentary work includes the Academy Award winning *Breathing Lessons*, Academy Award nominated *Walk Run Cha-Cha* and 19 Sundance Film Festival selections including *Generation Wealth*, *Queen of Versailles*, *Taylor Swift: Miss Americana*, and *Shakespeare Behind Bars*. Shana shot *The Kingmaker*, profiling the former First Lady of the Philippines Imelda Marcos, which premiered at Venice, then Telluride, then Toronto in the fall of 2019. Shana was nominated for an Emmy for her work on *Survivor: China*. She shot four seasons on NBC's *Parks and Recreation*, was the 2nd Unit DP on the first season of the Netflix reboot of *Arrested Development* and has shot commercial spots for Kohl's, Army, Disney, Kodak, Verizon, and others.

Shana's current scripted work includes the critically acclaimed series *Somebody Somewhere* for HBO and Fox's half hour docu-comedy *Welcome to Flatch*.

## Nick Hasson, Senior Colorist

Senior Colorist Nick Hasson started his career with George Lucas's ILM, where he built a solid foundation in artistry and technology. Hasson went on to forge successful roles with Company 3, Technicolor, LightIron, Riot, and Modern VideoFilm.

Nick has worked with major studios and networks including Paramount, Netflix, Amazon, Hulu, Disney, 20th Century Fox, Lionsgate, HBO, and Showtime.

Recent credits include season one and two of HBO's *Somebody Somewhere*, Showtime's *The L Word: Generation Q*, Hulu's *Plan B*, USA's *Queen of the South*, and feature films *Yes Day*, *Shattered*, and *Cop Shop*. Nick also recently completed the feature-length documentary *Last Stop Larrimah* which premiered at the 2023 Sundance Film Festival.





# Sustainable Companies

Harbor is invested in working on a sustainable future. In addition to our commitment to sustainable productions, and our work with the PNYA on the Green Sustainability committee, here are some brands that are trending amongst the talent at Harbor.

# URTH



Urth is a community of creators inspired by Earth, and for it.

Urth is founded on the principles of sustainability and conscious design, and believes creativity can be a driving force for meaningful change and environmental regeneration.

In their commitment to making a 10x greater positive impact on the planet, they make products using low-impact materials, and plant trees in areas of severe deforestation with every item purchased.

# 6,690,240

Trees planted.

# GREEN PROTECTION GUIDE



Green Production Guide was designed by the Producers Guild of America and leaders with environmental expertise to reduce the film, television, and streaming industry's carbon footprint and environmental impact.

The Guide offers the tools, resources, and vendors you need to make a positive impact.

- Behind the Scenes of Raised by Wolves | Sustainability on Set | HBO Max
- The Magicians Goes Green
- HBO's Divorce Goes Green | Producers Guild of America Green Production Guide
- Greening Your Production on Madam Secretary
  - The X-Files Season 11 – Green Production
- Sesame Street Goes Green! | Green Production Guide
  - The Amazing Spider-Man 2 // Eco-Spidey

# RETOLD RECYCLING



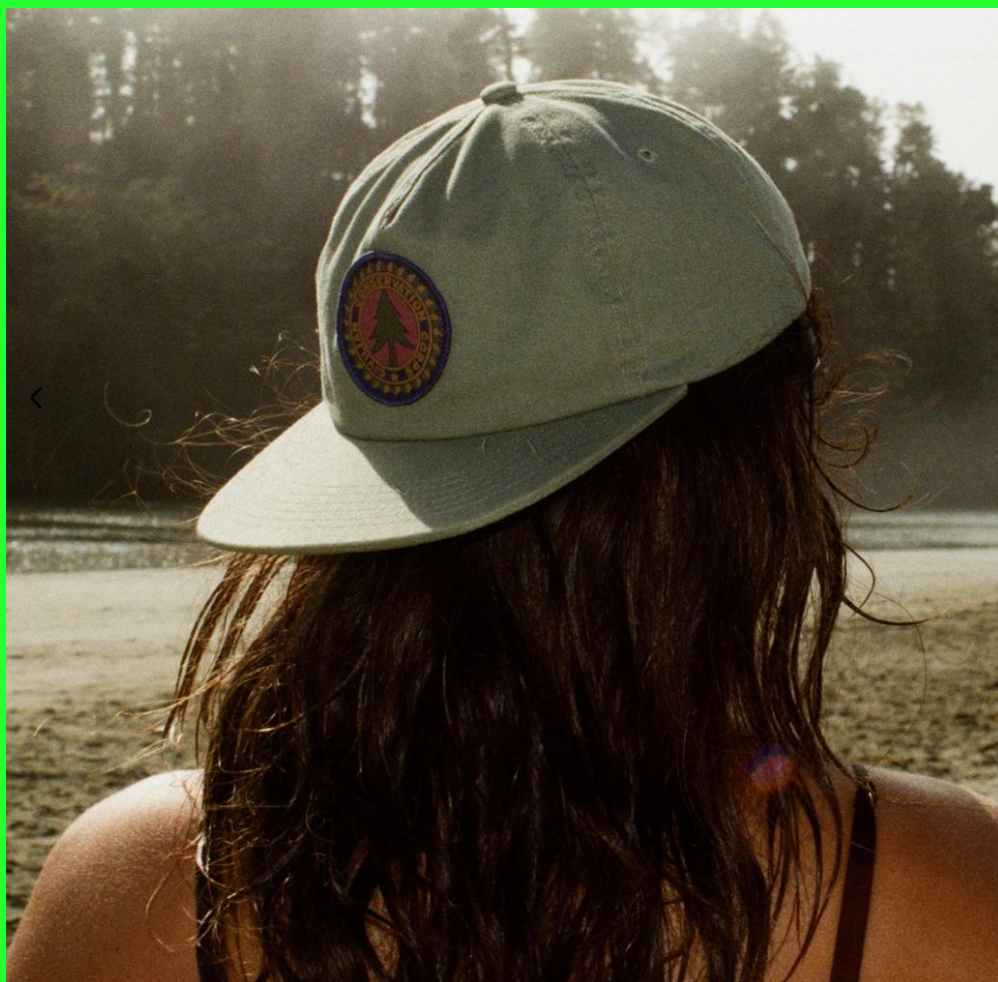
Retold is a donation company that takes all of your personal textiles to repurpose and recycle. They send you bags with prepaid-shipping to make donating easier than ever.

Retold sifts and sorts your goods, sending them to thrift stores, donation centers, recyclers, resellers and up-cyclers. Nothing will go from your Retold bag to landfill!

# 50

Tons diverted.

# PARKS PROJECT



Parks Project's goal is to protect and preserve parklands for generations to come by educating, advocating, volunteering, and activating park supporters to get involved in conservation.

With each purchase, a partial donation is made to a national park. Over 2.5 million has been raised at Parks Project!

Parks Project Impact Report: The Yellowstone Cougar

# 2.5M

Raised.

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