

HARBOR

THE
HARBOR
MONTHLY

ISSUE
41

ADVERTISING

OREO SUPER BOWL:
VFX WORLD BUILDING

ENTERTAINMENT

THE HOLDOVERS:
ACHIEVING THE FILM LOOK

CULTURE

REELWORKS SHORTS FILM FESTIVAL
NEW STUDIO IN CULVER CITY

LAURA CHINN

SOUND IN SUNCOAST

COVER IMAGE BY KEVIN SCANLON

The THM Team

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THANKS TO LAURA FOR GIVING US HER TIME AND FOR SHARING HER STORY

What do UFOs, a Trojan horse, *Laguna Beach*, and a New England boarding school in the 70s have in common? I'll tell you – they're all mentioned in this magazine's features.

My colleague in the UK, Alli Albion, grants us behind the scenes access to how the Harbor VFX team created the Oreo Super Bowl spot, 'Twist On It,' which travels across time and space with stunning otherworldly tableaux.

Our cover star, Laura Chinn, who made her Sundance premiere with *Suncoast* this year, dedicated some time out of her hectic press tour to provide us with insights on the sound finishing process alongside Harbor Re-Recording Mixer Ian Cymore. Read on to learn how her and the Harbor sound team enhanced her semi-autobiographical film with an authentic Floridian soundscape. My sincerest thanks to Laura for giving us her time and for sharing her story on and off-screen.

In recent news, we have a brand-new studio, now open in Culver City, Los Angeles. Read about the state-of-the-art facility with three 4k projection stages and two LED-wall theaters, including an 8k LED-wall theater with a 34ft screen, making it one of the largest LED-wall post-production theaters.

Plus, meet the filmmakers and check out the short films that screened at our second annual student film festival with ReelWorks during Black History Month, amplifying voices of the next generation of Black Filmmakers.

And as always, we've got new work to brag about, #outnow.

Thank you to our readers. If no one reads the Harbor Monthly, am I just screaming into the void? Write to me if you read this so I know you're there.

Enjoy.



ELLIE POWERS // EDITOR-IN-CHIEF
ellie.powers@harborpicturecompany.com

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VEER

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T #OUTNOW



OREO "Twist on It"
Harbor // Edit, Flame, VFX, Design, Color, Sound



OREO "Twist on It"
Harbor // Edit, Flame, VFX, Design, Color, Sound

Production: Hungry Man
Director: Dave Laden
Cinematographer: Jo Willems
Creative Agency: The Martin Agency
Production Agency: PXP

Creative Director/VFX Supervisor: Kyle Cody
2D Lead Artists: Kyle Cody, Anne Trotman, Sam Caine
3D Lead: Justin Kurtz
Compositors: Halley Akashian, Allie Sargent, Joleen Zhang, Molly Intersimone, Felipe Passarini, Kshitij Khanna
Designers: David Soto, Brian O'Donnell, Vivian Kim
Editor: Matt Badger
Colorist: Karol Cybulski
Senior Mixer: Diego Arancibia





OREO "Twist on It"
Harbor // Edit, Flame, VFX, Design, Color, Sound

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Senior Mixer: Diego Arancibia







Squarespace "Hello Down There"
Harbor // Sound





Squarespace "Hello Down There"
Harbor // Sound





Production: Superprime Films
Director: Martin Scorsese
Cinematographer: Rodrigo Prieto
Editor: David Tedeschi
CCO: David Lee
VP, Creative: Ben Hughes
Creative Director: Mathieu Zaratany
Art Director: Gina Kim
Copywriter: Niamh Grunfeld
Re-Recording Mixer: Josh Berger

Squarespace "Hello Down There"
Harbor // Sound



JIF "Save the Celery"
Harbor // Flame, VFX, Color

Production: Hungry Man
Director: Ben Callner
Cinematographer: Manel Ruiz Bardaji
Agency: PSONe, BBH
Chief Creative Officer: Erica Roberts
Group Creative Directors: Peter Defries, Alan Wilson

Colorist: Damien Vandercruyssen
2D Designer: Candy Sui
Lead Flame: Andrew Granelli





JIF "Save the Celery"
Harbor // Flame, VFX, Color

Production: Hungry Man
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2D Designer: Candy Sui
Lead Flame: Andrew Granelli





HOT FLASH



HOT FLASH

Production: Joinery
Director: The Queen
Cinematographer: Tim Fok
Agency: Saatchi & Saatchi Wellness
Chief Creative Officer: Kathy Delaney
EVP, CD: Carol Fiorino
SVP, CD: Annie Heckenberger
ACD Copy: Allyson Sandler
Group Art Director: Lilliana Vasquez


Colorist: Adrian Seery
Sound Mixer: Walter Bianco

Veozah "Not Flash"
Harbor // Flame, VFX, Color



EPIC ALWAYS STARTS WITH A TWIST

By: Alli Albion



The evolution of mankind, the fall of Troy, UFO sightings at Area 51. Just a few landmark moments in time that might never have happened had it not been for a trusty twist...

Like a crème-filled magic eight ball, Mondelez depicts an epic world where every decision in history rests on the twist of an Oreo. Side by side with The Martin Agency and Hungry Man, Harbor helped further cement the cookie's iconic role in pop culture through this epic campaign.

Just think... in an alternate universe, we might not have boybands - or Artificial Intelligence. And maybe, just maybe, nobody would be keeping up with the Kardashians!



MAKE IT ‘SUPER BOWL EPIC’

Marking 100 years since Oreo’s first ever advertisement, and its first Super Bowl appearance since ‘that tweet’ a decade ago, the idea needed to be epic and, of course, in true brand style - playful. **Cue The Martin Agency.**

Having worked with Oreo for many years, and on multiple campaigns, The Martin Agency were poised ready and waiting to bring the ‘Super Bowl epic’ idea to life.

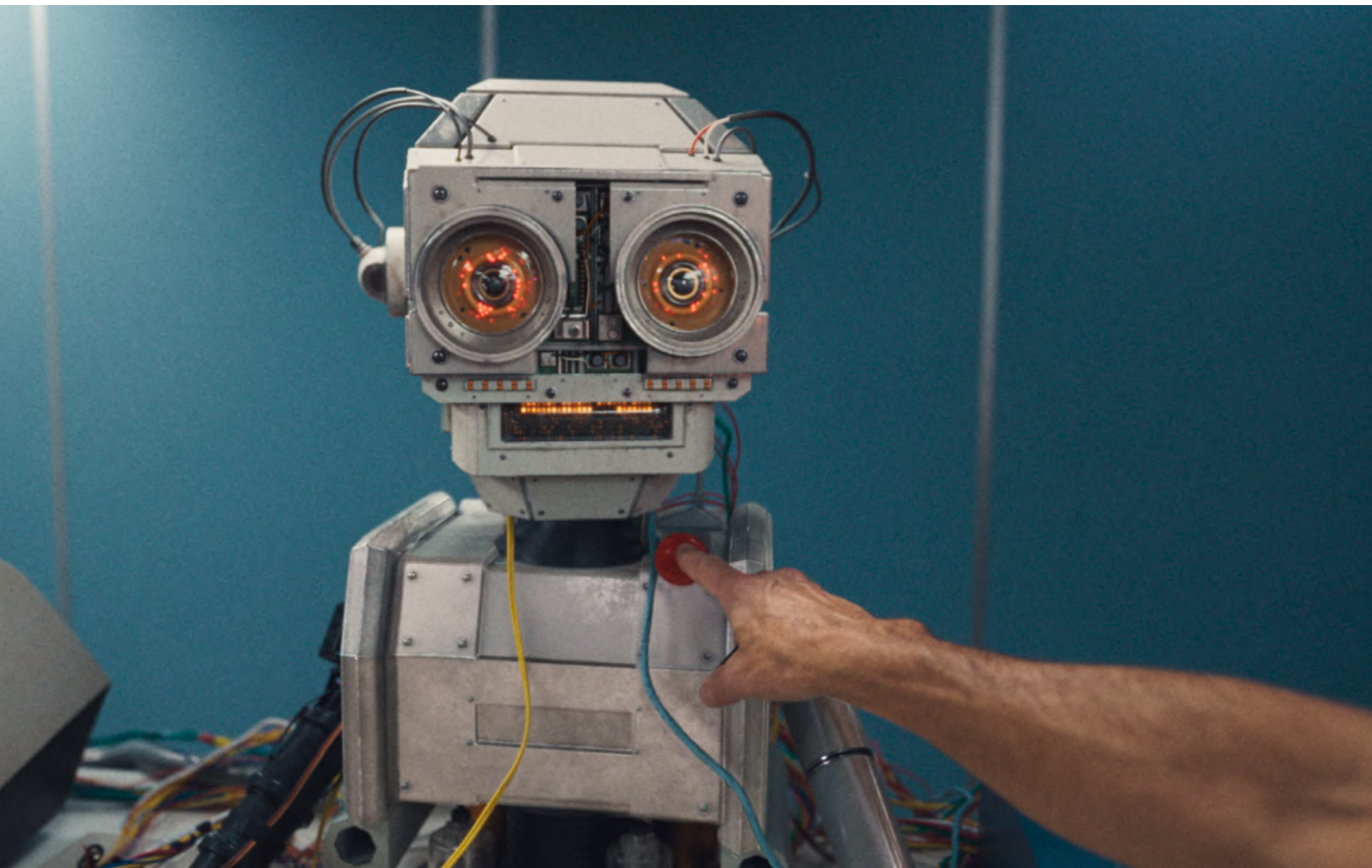
Not only was the scale of the creative ambition monumental, but Harbor engaged multiple disciplines and expertise on the campaign, including VFX, design, color, sound and edit. An unprecedented milestone for Harbor, the ‘Twist On It’ campaign represents the largest VFX endeavor the team has undertaken to date. And, with 100 million eyeballs around the world on your work, when it comes to talent, you’ve got to bring in the big guns: “To ensure the highest level of craftsmanship, we curated a handpicked global

team, assembling specialists from around the world who brought unique skills to fulfill specialty roles critical to the project's success" said Harbor Creative Director Kyle Cody.

From individuals adept at matte painting, seamlessly extending sets and environments into live-action footage, and skilled compositors who meticulously combined different visual elements to create cohesive and realistic scenes, to modelers who crafted intricate 3D models, lighting experts who added realism and depth to the visuals, and specialists in FX simulations who brought dynamic and realistic effects to the project.

“

THE 'TWIST ON IT' CAMPAIGN REPRESENTS THE LARGEST VFX ENDEAVOR THE [HARBOR] TEAM HAS UNDERTAKEN TO DATE



FURTHER, FASTER WITH GENERATIVE AI

Needing to generate and visualize novel ideas quickly while pushing the boundaries of creativity beyond what might be immediately envisioned, Harbor’s creative team made the decision to use generative AI to develop concept frames, style frames, and mood references throughout the pitching process.

Aside from a few rogue results (one was described by Kyle as “dinosaurs with no heads and three legs”), the

tool proved incredibly beneficial in allowing the team to swiftly iterate through various visual concepts, providing a rapid and dynamic platform for creative exploration. On the benefits, Kyle added that using generative AI “not only showcased the agency’s commitment to embracing cutting-edge technologies but also contributed to the overall success of the project by pushing creative boundaries and delivering a final product that seamlessly blended innovation with artistic vision.”



PREPARATION, PREPARATION, PREPARATION

It's every creative's dream project: an open exchange of ideas, where all creative input is valued and there's a shared sense of ownership felt by all. For Kyle, this collaborative journey started early in the pitch process with Justin, the VFX Supervisor for 3D. They strategically took the time to refine and shape their concepts, ensuring a strong foundation for the creative direction: "Once we felt confident in our ideas, we expanded the collaboration to include the director, enriching the creative discourse with fresh

perspectives and insights. This collaborative approach not only strengthened the creative vision but also ensured alignment between the technical aspects and the director's artistic vision." Once they were aligned with the director, Hungry Man's Dave Laden, it was time to present their ideas to the agency, which they discovered put them in a unique position; with a significant degree of creative freedom as they refined their concepts in real-time based on feedback from both the director and the agency.



Meanwhile, over 3000 miles away in London, colorist Karol Cybulski was being brought into the fold with early workflow meetings to nail down the logistics and streamline production, as well as having foundational creative conversations with Dave and cinematographer Jo Willem ahead of joining the team in New York: "We had some initial chats ahead of the grade, sharing references and breaking down what was and wasn't working with the dailies look, which gave me a chance to squeeze some look dev time in before flying over" Karol recalled. As with the rest of the team, the main challenge she faced was "keeping each of the time periods distinct and obvious, whilst maintaining flow and energy throughout the entire spot."

BUILDING MULTIPLE WORLDS

Presented with a brief to create a visually striking VFX extravaganza that spanned multiple time periods, Kyle knew it was going to require a meticulous and realistic approach to visual effects: “To tackle this ambitious project, we decided to fully immerse ourselves in the task by embracing a comprehensive and diverse set of references.” As a kid who loved history, Kyle delved deep into the nuances of different eras, meticulously studying the textures and environments unique to each time period, and carefully considering the varying lighting conditions that could accompany them based on how the team decided to shoot.

Luckily Kyle was present on set to ensure that each shot aligned seamlessly with the creative vision and technical requirements, as “the time constraints of having only two days to capture scenes spanning different eras demanded a fast-paced and highly coordinated approach” he said of the schedule.

Heavily influenced by references and AI-generated visuals, Kyle noted that one of the most challenging aspects when it came to defining the different eras was “navigating the delicate balance between historical accuracy and creative

interpretation.” He added; “This challenge extended beyond just the appearance of the assets but also encompassed the broader question of defining the visual identity of each historical era.”

From a grading standpoint, Karol used the references she’d gathered for each specific era as the focus for discussion once the creatives were in the room with her: “Analyzing these became the jumping off point of our own creative exploration as we played with the various building blocks for texture, tone, density and halation to develop the essence of each look.” When asked which era was her favorite to work on, she said, “the ‘90s boyband scene was a lot of fun and took some nuance to get right, giving a nod to old scanners with a heavy magenta cast.” She added, “I was conscious to prioritize elements that would hold up well after compression, which often isn’t kind to grain.”

For audio engineer Diego Arancibia, ensuring a distinct sound for each era involved enhancing the dialogue by incorporating various reverbs and delays. “It was crucial to place these effects in the right acoustic space to maintain authenticity” he said, adding that despite the challenge of lavaliers being used on set he “aimed for an organic and natural sound.”



“ TO TACKLE THIS AMBITIOUS PROJECT, WE DECIDED TO FULLY IMMERSE OURSELVES IN THE TASK BY EMBRACING A COMPREHENSIVE AND DIVERSE SET OF REFERENCES



While Diego worked to emphasize the significance of SFX and music, as an idea that rests heavily on comedy and character interaction, the creative team collectively agreed that dialogue should be the 'rock star' of the production, so Diego's role "involved deep and smart cleanup to enhance the overall quality of the dialogue and make it stand out in the final product."

As is to be expected with a Super Bowl commercial - in the end the decision-making process leaned heavily on prioritizing what looked the most epic and what was the funniest. This emphasis on visual appeal and humor became a guiding principle, enabling the team to make creative choices that resonated with the project's tone and the overall message.



Production: Whatnot Films
Director: Ben Carter
Agency: Saatchi & Saatchi
Creative Director: Matt Davis
Art Director: Denzell Newsome
Copywriters: Henry Kook, Nicholas Vukasovich

Colorist: Oisín O'Driscoll
Creative Director, 2D: Alex Candlish
Senior Flame Artist: Paul Rosckes
Composers: Hailey Akashian, James Rowell
Creative Director, Motion GFX: David Soto
Motion GFX Artist: Candy Sui
Senior Mixer: Glen Landrum
Sonic Signatures: Walter Bianco



**TOYOTA
MOTORSPORT
"SOMETHING
GREATER"**

HARBOR // COLOR, DESIGN, VFX, SOUND

TRUE RA



Production: 1888 Productions
Director: Michael Goldberg
Executive Producer: Stephen Fitzgibbon
Producer: Santina Guiliano
Cinematographer: Christopher Blauvelt

Colorist: Adrian Seery



**TRUE RELIGION
X**

SAWEETIE

HARBOR // COLOR




Production: Indiehouse
Director: Joshua Yuba
Cinematographer: Johnny Yang

Creative Director, Editorial: Nate Cali



FORD
"CALIFORNIA
DEALERSHIP"

HARBOR // EDIT



Production: Washington Square Films
Director: Andrew Lane
Agency: Slap Global
Co-Founders / CCO: Maxi Itzkoff, Gerry Graf
Executive Creative Director: Javier Garcia Paz

Colorist: Adrian Seery
Flame Lead: Vin Roma
Compositor: Albert Fortgang
Senior Sound Mixer: Mark Turrigiano



LAYS
"CHIP CAM"

HARBOR // FLAME, VFX, COLOR, SOUND

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TEAR

#OUTNOW

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JOE GAWLER ON
THE HOLDOVERS

NIA



RECREATING 2000s FLORIDA IN **SU**

By: Ellie Powers



***Suncoast* is the semi-autobiographical work of filmmaker Laura Chinn in which Doris (Nico Parker), a Florida high schooler, grapples with her brother's terminal illness alongside her mother, Kristine (Laura Linney). The film debuted at Sundance to much acclaim (and tears) and is now streaming on Hulu.**



SUNCOAST

Laura Chinn met re-recording mixer Ian Cymore at Harbor's King St. studio last year for an initial meeting to see if they were a fit. Amidst the chaos of post production, Laura recalls how Harbor quickly became a refuge for her and her team to "eat chips and hang out with friends."

The main goal for the mix of *Suncoast* was to stay out of the way and bolster the story in an organic, grounded way. Chinn recalls how she was initially

concerned about nailing the Florida atmosphere with a geographically accurate ambience, saying, "sometimes you'll listen to what the sound engineer has done, and it's all chaos with a bunch of animals in the background that aren't native to Florida."

However, when she heard the initial mix, Chinn was pleasantly surprised to hear that Ian and sound designer Dennis Dembeck had managed the natural, believable atmosphere she was after on the first go.

“

I don't think anyone thought the movie was funnier than it is or sadder than it is, and nobody was trying to pull it in one direction or the other.



A 'DRAMEDEIC' TONE

While the film centers on a tragic event, the tone became an important balance for Chinn who wished to imbue the story with moments of levity and comedy to reflect her own life's story. She credits pulling off this balance to all departments involved and notes that "the real secret was

that everybody was making the same movie. I don't think anyone thought the movie was funnier than it is or sadder than it is, and nobody was trying to pull it in one direction or the other. We were all aware that this is a dramatic tone. A dramedy. Let's say a 'dramedeic' tone. Those two genres live throughout the film."

Chinn, Cymore, and Dembeck approached the mix from a similar angle, looking to create a soundscape that was "natural and grounded like a drama, but found little moments, for example, the truck gate continuously falling with a squeaky sound which had just the right amount of comedy."

When Kristine and Doris are moving Doris's brother into the hospice center, Kristine becomes obsessed with a consistent fluorescent humming coming from the ceiling. This moment of comedy, credited to Linney's performance and persistence, was one that stuck with

Chinn as a challenging choice. The difficulty arose not from the sound itself, in fact, Chinn said that the first sound Dembeck presented to her was perfect, but because of the levels of the sound in the mix. In the scene, the sound bothers Kristine to no end, while Doris cannot even hear it. This dissonance between the two characters led to a lot of back and forth during the sound finishing process to nail the exact loudness for the sound.

The score for the film, composed by Este Haim and Christopher Stracey, contributed to finding the correct tenor as well, and Chinn recalled sending Este and Christopher a director's cut of the film and receiving almost a dozen tracks, almost all of which are in the final cut and unaltered from their original compositions. Cymore noted that the "cues were feathering in and out scenes beautifully" thanks to Haim, Stracey and the music editor Erica Weis.



We were all aware that this is a dramatic tone. A dramedy. Let's say a 'dramedeic' tone. Those two genres live throughout the film.



ESTABLISHING TIME & PLACE WITH ARCHIVAL

As the film is based on Chinn's childhood, creating the exact ambience of Florida in the early 2000s became paramount to nailing the realism required to telling her story.

At the beginning of the film, Doris sits in her living room watching TV, specifically *Laguna Beach* and *Anna Nicole Smith*. Cymore remarked of those moments that he "wanted to teleport the audience, early on, to this specific year, and what it was like living as a teenager." He devised a method to "make the *Anna Nicole* clips sound like they're coming from the specific type of bubble TV used on set in the small, carpeted living room. We tried to recreate a memory of being in 2005, watching the crappy beginnings of reality TV. You try to transport the audience as much as possible."

Another vital element for Chinn to pinpoint the setting for the film was the inclusion of the true story of Terri Schiavo, whose situation garnered national attention and hundreds of protestors outside the Tampa-area hospice center where Chinn's brother stayed. However, they were unable to find the exact soundbite from existing news sources to establish the info Chinn wanted for this story point. Cymore and team recorded and edited the perfect bite for their needs and incorporated that into the film.

“

We tried to recreate a memory of being in 2005, watching the crappy beginnings of reality TV. You try to transport the audience as much as possible.



A MATCH MADE IN HEAVEN

At the end of my interview with Chinn, when I asked her if she had any final words, her response was “I love Harbor, and everyone hire Ian!”

Both remarked on how their collaboration flowed seamlessly from the beginning. Ian said of Laura that

she “didn’t ever stop me from pursuing an idea or trying something new but was also very clear when something wasn’t working. I really appreciated that clear direction, and it helped the mix move along. I think as a result, we delivered a beautiful sounding film for a beautiful story.”

“I love Harbor, and everyone hire Ian!”



THE “FILM LOOK,” AND HOW THEY HOLDOVERS ACHIEVED IT

Originally published
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Jan 31 2024

By: Devan Scott



A working digital colorist or cinematographer in 2024 is likely all too familiar with one particular question: “Can we get the ‘film look?’” A decade into the age of digital sensors as the increasingly dominant and default shooting format, filmmakers at all budget levels are increasingly looking back at celluloid for inspiration. Phenomena once seen as drawbacks to be minimized—grain, chromatic aberration, anamorphic distortion, lens flares, halation—have not only become desired, but, if hordes of YouTube camera gurus are to be believed, “cinematic.” That is, these elements associated with this particular image formation workflow are essential to what constitutes “cinema,” a form that within this logic reached its textural apex in Hollywood at some point in the 1970s. A sort of textural neoclassicism has taken hold.

Within this framework, *The Holdovers* must seem like some sort of singular achievement. Director Alexander Payne, cinematographer Eigil Bryld and colorist Joe Gawler have seemingly employed every trick imaginable to bend their footage, digitally captured via the Arri Alexa Mini, to appear as if it was not only shot on a 35mm film stock circa the winter of 1969-70, but projected on, as Gawler puts it, a “questionable release print.” Virtually every celluloid-related textural element one might expect is present, yet *The Holdovers* doesn’t stop there: it was conceived from the ground-up to, in Bryld’s words, “look like it was a movie found in the cans in someone’s garage.” The film’s visual language, camera operation, monaural soundtrack (lovingly rolled off at around 8khz to resemble the Academy Mono standard), title cards, editing toolkit and studio logos are rendered as indistinguishable from a film released in the year of 1971 as one can conceivably get.

These last steps place *The Holdovers* in a different category entirely from the more à la carte approach taken by most filmmakers: it’s a thought experiment in the vein of Steven Soderbergh’s *The Good German*, an attempt to pick a date, shout “stop!” and make a movie as if the intervening years hadn’t yet occurred. Film emulation, of course, is a key part of this, and an ideal starting point.

The Film Look

Cinematographer Steve Yedlin, whose display preparation demo is the closest the world of film emulation has to an essential popular text, defines the post-production film emulation¹ process as four basic operations: color response (achieved via a complex color transformation), grain, halation and gate weave.

The most complex of these by far is the first: color response. Imagine a digital camera not as an artist might imagine a specific palette of paints but as a data-gathering system. Light is measured by an array of photosites, tiny light wells that collect and measure photons before transforming this data into an electrical signal. Then, whether in-camera or on a separate device, this data is interpreted and formed into an image legible by human vision. This is the beginning of the process known as “image formation.” The resultant image, contrary to what is often assumed, is not “neutral”: it is the outcome of a set of decisions and assumptions made throughout the formation process. In cinematography, this image is usually an aesthetically arbitrary intermediate image, encoded for maximum data retention purposes, which can then be transformed via any number of standard operations to arrive at an image that can be best described as “what the camera’s manufacturer recommends.”

The colors of this image are usually informed by film photography— part of the Arri Alexa’s early appeal was its relative aesthetic proximity to the color response of modern Kodak film stock—but aren’t designed with the intent of approximating all of the ways in which different film stocks would respond in identical situations. To do so, one needs to model a specific in-camera film stock (usually referred to as a “negative,” but it may also be a positive stock), and a certain film print stock, which has a similarly significant aesthetic impact, compare that against a similar model of the camera’s tonal response and bridge the gap with a transformation. These transformations are often very complex and can involve any number of intra-pixel operations. The result, if executed correctly, is ostensibly an image wherein the colors and contrast are perceptually indistinguishable from an identical subject shot on any given film stock and transferred to an exhibition film stock.

The Holdovers was treated in this manner, but just as important to the film’s period faithfulness are the tools the creative team took off the table. Bryld says that early on a rule was established that “We can’t [power] window the hell out of this movie,” referring to zone-specific color tools like digital vignettes and graduated filters. When color correction was required or color







grading was desired, Gawler stuck to digital tools designed to replicate the effect of printer lights in a photochemical color timing studio so as to maintain the illusion. A specific algorithm for “subtractive” color was also used to achieve an effect similar to the way celluloid increases in density as more saturated colors manifest. This differs from behavior germane to digital systems, which are additive and light-based.

Color celluloid film contains three layers of emulsion: blue, green and finally red. When light passes through and hits the back layer of film, some bounces back and scatters largely in the red layer. The resultant phenomenon is known as halation. CMOS sensors, used in all modern digital cinema cameras, are not subject to this effect. As such, a spatial algorithm is necessary to replicate these elements in digital images. Similarly, film grain—a necessary byproduct of the very nature of celluloid film stock—is made up of silver halide crystals of random sizes and shapes. These individual crystals form an image that, frame by frame, is fundamentally randomized and unique. Digital noise is neither mechanically nor aesthetically equivalent, as digital photosites are arranged in a grid and static. These are just some of the variables that make digital noise perceptually distinct from film grain.

Gawler has been adding grain to digitally-sourced films for years; for Kelly Reichardt’s *First Cow*, he and cinematographer Christopher Blauvelt turned to Livegrain, a service that generates bespoke algorithmic grain widely considered to be among the best

currently available. Far from being a mere overlay, these grain patterns respond to the luminance and chrominance properties of each frame. The result is a layer of grain that feels embedded within the image, as it is on celluloid film, rather than imposed. Four years later, the team behind *The Holdovers* utilized a similar approach alongside a strategy of digitally “pushing” the Alexa Mini. Bryld exposed the film for ISO 1280, two thirds of a stop more than the default recommendation for the Alexa. This allowed for an increased amount of definition in the highlights and less in the shadows, which enforced a lighting and exposure methodology in-line with film stock.

“We added a little subtle gate weave throughout the show,” says Gawler. Gate weave refers to a byproduct of the fact that film strips travel, at great speed, through a motion picture camera, while digital sensors do not. As a result, an image captured on film bobs and weaves ever so slightly. Unsatisfied with the results of algorithmically-agitated images, the creative team decided on a similar strategy to that which Guy Maddin and the Johnson brothers employed in *The Forbidden Room*: they motion-tracked a sample of 35mm film and anchored their digital images to this tracking data, thereby creating a believable mimicry of this gate weave.

The remainder of the tools most commonly employed by most filmmakers to replicate those of celluloid image workflows are employed on-set, framerate (24 or 25fps), shutter angle (180 degrees) and exposure decisions chief among these.





“

RATHER THAN
TRYING TO SEND
MYSELF BACK
TO THE '70S...
I'LL BRING THAT
MINDSET HERE.

Perceptions of Film

While replicating the mechanical and photochemical elements of a film camera might *technically* allow one to satisfactorily emulate film stock, audience expectations don't stop there. One need only look at the late 35mm work of Roger Deakins to see why: *True Grit* and *A Serious Man* are in many ways more texturally similar to his digital work, such as *Prisoners*, than they are to the early-'70s films that inspired *The Holdovers*. Part of this is due to changing film stocks: modern film is designed specifically for scanning. "We tested film: 16, 35, reversal, all sorts of things," says Bryld. "Most of the negative stock has been digitized in a way, because it's all designed after DIs became common. Kodak started calibrating it for the optimal digital transfer—low contrast, very fine grain."

The bulk of this disconnect, however, is a result of elements that, while not connected to celluloid film, are popularly associated with "vintage" aesthetics. In this respect, *The Holdovers* is an uncommonly rigorous work: certain clichés, such as anamorphic lens artifacts and strident softening filters, have been avoided and the aspect ratio was "cheated", but other elements have been foregrounded: gimbals and steadicams were avoided in lieu of fluid-head tripods, dollies and the occasional optical zoom. Dissolves are employed unexpectedly during dialogue scenes in ways that feel distinctly out-of-step with contemporary expectations for such gestures. The soundtrack was mastered in an imitation of mono and distorted so as to resemble an optical track on a release print.

The lighting ideology employed is of particular interest. Here, as with the choice of camera, Bryld did not limit himself to period-accurate tools: LED fixtures were widely employed, as were modern light modifiers

such as octagonal softboxes. Bryld's philosophy prioritized attitudes and ideology over concrete adherence to physical tools: "Rather than trying to send myself back to the '70s... I'll bring that mindset here." He continues: "If it was 1970, with this kind of movie with this kind of budget, I would shoot digital, I would use LED lights...It would have been obvious in something like this to say, 'OK, let's only use tungsten light' or 'Let's try and find an old arc light so we can do daylight' or whatever. But all of that would really have gotten in the way of everything else this movie was about." Decisions to limit otherwise available tools were made only when they were aesthetically consequential: high-powered HMI fixtures, commonly used to imitate daylight, were deprioritized because "had this movie been made in 1970, it would have been low budget as well. So, we wouldn't have had big arc lights."

Bryld's conclusion that period lighting aesthetics lie more in ideology than in the finer points of toolkits is evident everywhere in *The Holdovers*: the sourcing throughout the film is reminiscent of the naturalistic and unshowy work of cinematographers like Michael Chapman and Bill Butler. The radical and relatively "crafted" work of cinematographers like Gordon Willis was avoided: "It's not a Michelin star restaurant experience where you come in and everything is beautifully composed on a plate... I think it takes a lot of discipline not to fuss." Current trends in independent cinema lighting—dogmatic adherence to natural sourcing, an aversion to hard fill light—are studiously avoided, as the film is full of hard frontal sources throughout its daylit interiors and routinely plays fast-and-loose with motivated directionality during its nighttime scenes.



Contemporary Texture

"I think in some ways we're [at] a little bit of a crossroads, because we're at the peak of the control we have with digital," says Bryld when asked about the epidemic of film emulation sweeping contemporary cinema. In so holistically turning back the clock, Payne and company have created a sort of meta-narrative that rhymes as much as anything with Rhys Thomas and Alex Buono's work throughout *Documentary Now!* (itself a marvel of format emulation) and Richard Ayoade and Matthew Holness's *Darkplace*. Each of these works asks the viewer to not only consider the diegetic "reality" common to all narrative fiction, but that of the crew making the fictional work we're viewing. In the case of *Documentary Now!*, that meant researching the specific personalities of individual camera operators. A key part of the success of that show's period format emulation lies in the meticulous attention paid to the differences in camera operation styles between folks like D.A. Pennebaker and Albert Maysles. Likewise, *The Holdovers* asks us to imagine a crew that never existed and isn't explicitly acknowledged. First Assistant Camera Glenn Kaplan let a shot involving Paul Giamatti go out of focus for a moment and Payne left it in: are we to take this as a gesture by Payne or a mistake by an imagined crew circa 1970 left in for the sake of believability and character development?

This meta-narrative play-acting allows Payne and Bryld to regularly engage in similar "uncinematic" gestures throughout the film. Elements that frequently appeared throughout films of the late 1960s and early 1970s and have since been marginalized are evident

throughout: rough, halting pans and tilts; reverberant and tinny dialogue scenes' unconventionally-timed dissolves; moments of proscenium-aware blocking; unsightly magenta skintones. In a more conventional and contemporary formal scheme, any of these might immediately stick out as "mistakes." Here, they're an expressive and unusual toolkit to play with. "People [in the 1970s] broke away from studios and went out into the streets and shot handheld" says Bryld. "All of a sudden, you told different stories."

The act of looking back at old mediums and techniques to inform one's own work, as commonly practiced, often manifests as a conservative impulse: "let's not design something new: the old one will do, old ways were better." *The Holdovers* is a worthwhile study in the ways in which this need not be the case: by focusing on passé and "un-cinematic" working methods in the context of an intellectual exercise in period dress-up, Payne and company have managed to sneak an unusually concentrated set of aesthetic gestures which violate current ideas of the "cinematic" past audiences worldwide. What's more New Hollywood than that?



AMY SCHUMER

MICHAEL CERA

hulu

Life & Beth

Found love.
Still lost.

NEW SEASON
FEB 16

hulu

After a sudden incident, Beth, a seemingly successful woman with a long term relationship and steady career, takes a look back at her past to see who she wants to become.

LIFE & BETH

HARBOR // DAILIES, COLOR

Production Company: Fifth Season
Creator: Amy Schumer
Cinematographers: Jonathan Furmanski, Robert Barocci

Colorist: Anthony Raffaele

donald glover

maya erskine

**mr. &
mrs.
smith**
they hit different

prime

FEBRUARY 2
New Series

*Meet the Smiths:
two lonely strangers,
John and Jane, who have
given up their lives and
identities to be thrown
together as partners –
both in espionage and
in marriage.*

MR. & MRS. SMITH

HARBOR // DAILIES, OFFLINE EDIT, COLOR, SOUND, ADR, ANCHOR

Production Company: Amazon Studios
Creators: Francesca Sloane, Donald Glover
Cinematographers: Christian Sprenger, Stephen Murphy, Cody Jacobs

Colorist: Damien Vandercruyssen
Supervising Sound Editor: Glenfield Payne
Re-Recording Mixers: Glenfield Payne, Ryan Billia
Sound Effects Editor: James Redding III
ADR Mixer: Bobby Johanson
ADR Engineers: Beau Emory, Michael Rivera



HER WEB
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DAKOTA JOHNSON

MADAME WEB

EXCLUSIVELY IN MOVIE THEATERS
FEBRUARY
IN PREMIUM LARGE FORMATS AND IMAX



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#MadameWeb
MadameWebMovie



© Sony Company

Cassandra Webb is a New York City paramedic who starts to show signs of clairvoyance. Forced to confront revelations about her past, she must protect three young women from a mysterious adversary who wants them dead.

MADAME WEB

HARBOR // OFFLINE EDIT, ADR

Production Company: Columbia Pictures
Director: S.J. Clarkson
Cinematographer: Mauro Fiore
Editor: Leigh Folsom Boyd

Sound Mix at Harbor
Re-Recording Mixers: Chris Diebold, Kevin O'Connell
ADR Mixer: Bobby Johanson
ADR Engineers: Beau Emory, Michael Rivera

LAURA
LINNEY

NICO
PARKER

WOODY
AND HARRELSON

SUNCOAST

SEARCHLIGHT
PICTURES

OFFICIAL SELECTION 2024
sundance
Film Festival

SEARCHLIGHT PICTURES PRESENTS A FREESTYLE PICTURE COMPANY AND 7 DEUCE ENTERTAINMENT PRODUCTION "SUNCOAST" LAURA LINNEY, NICO PARKER, AND WOODY HARRELSON
EXECUTIVE PRODUCERS MEGAN STARK EVANS AND ESTE HAIM AND CHRISTOPHER TRACEY PRODUCED BY SARA SHAW PRODUCED BY VALERIA DE FELICE DIRECTED BY BRUCE FRANCIS COLE COSTUME DESIGNER CHRIS STINSON AMY GREENE
EDITED BY JEREMY PLAGER, p.g.a. FRANCESCO SILVESTRI, p.g.a. KEVIN CHINOY, p.g.a. OLY OBST WRITTEN AND DIRECTED BY LAURA CHINI
SEARCHLIGHT PICTURES
A Film Searchlight Pictures Company



FEB 9 **hulu**



While caring for her brother along with her audacious mother, a teenager strikes up a friendship with an eccentric activist who is protesting one of the most landmark medical cases of all time.

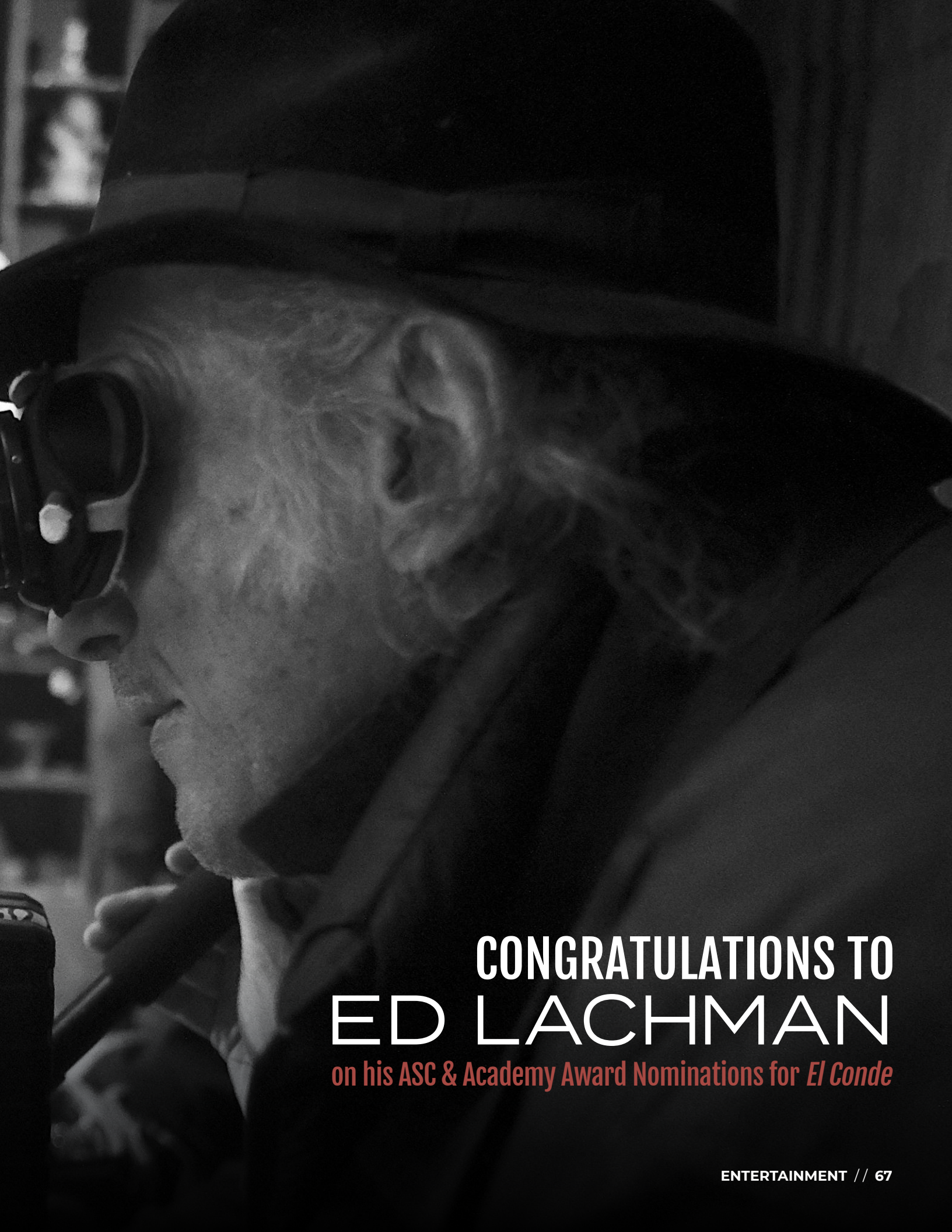
SUNCOAST

HARBOR // SOUND, ADR

Production Company: Freestyle Picture Company
Director: Laura Chinn
Cinematographer: Bruce Francis Cole
Editor: Sara Shaw

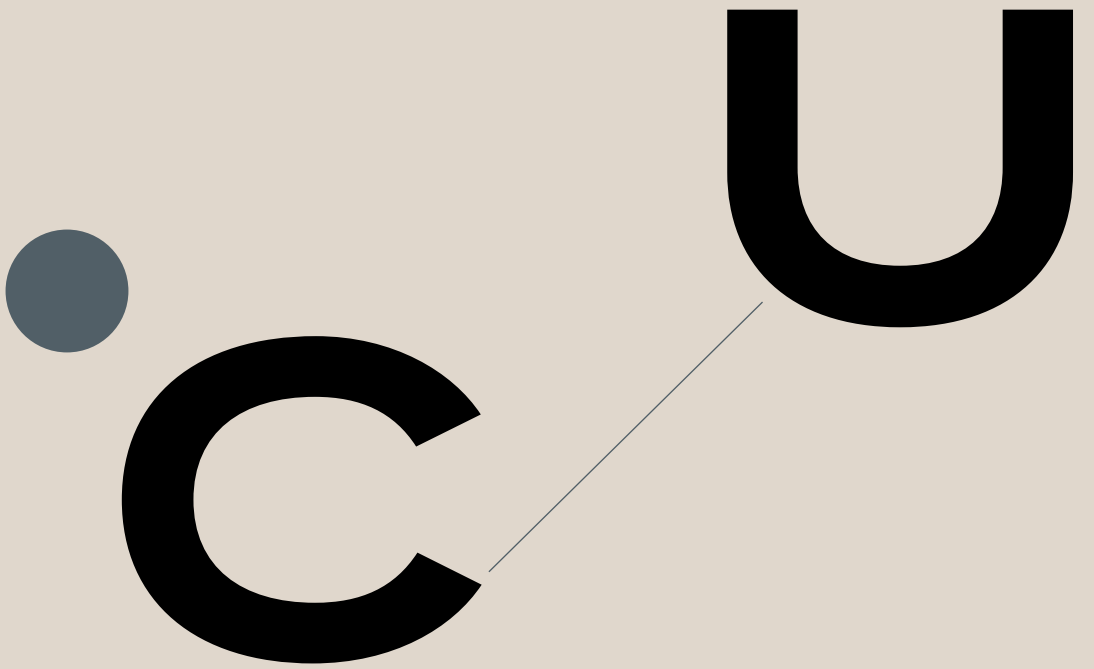
Re-Recording Mixer: Ian Cymore
Re-Recording Mixer/Sound Effects Editor: Dennis Dembeck
ADR Mixer: Bobby Johanson
ADR Engineers: Beau Emory/Michael Rivera





CONGRATULATIONS TO
ED LACHMAN

on his ASC & Academy Award Nominations for *El Conde*



C U



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REELWORKS
SHORTS
FESTIVAL
RECAP

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U

LIGHTS, CAMERA, EMPOWERMENT

A BLACK HISTORY SHORT FILM SHOWCASE

HARBOR x REEL WORKS

Harbor presented A Black History Short Film Showcase in partnership with Reel Works. Guests had the opportunity to get to know Reel Work's talented filmmakers – Amya Williams, Anise Atwell-Hudson, Ahamed Diallo, Ciera Stenbar, Jesse Kabongo, Tasha Lee Christie, and Ulises Malave – at the mixer and screening, followed by a Q&A session. Read on to learn more about the films and filmmakers.



Image Courtesy of Aunika Constantine



WATCH THE SHORT >

Title: "If It Doesn't Make Dollars, It Doesn't Make Sense"

As Generation Z enters the workplace, they contemplate ways in which their generation can revolutionize traditional labor expectations.

Amya Williams is a filmmaker and illustrator from Brooklyn, New York. She uses filmmaking and storytelling to explore her struggles, highlighting her identity.

Title: "How Will We Grow"

Alda and Inez strengthen their bond by facing the challenges of growing up and rediscovering the magic of sisterhood.

Anise Atwell-Hudson is a graduate of the High School of Art and Design where she majored in Filmmaking. Anise explores identity, beauty, and the complexities of how we present ourselves and are perceived.



WATCH THE SHORT >



WATCH THE SHORT >

Title: "The Veil"

The Veil follows an African-American male who has visions of masked people that force him to stand up for himself, as he navigates a new job, and the microaggressions he faces.

Ahamed Diallo is a Guinean-American filmmaker from Bed-Stuy, Brooklyn. Raised by a single immigrant mother, he draws inspiration from his diverse surroundings and cultural heritage. He is pursuing a bachelor's degree in film production at Brooklyn College.

Ciera Stenbar was born and raised in Queens. Ciera is currently going to Pratt for a BFA degree in Film.

Jesse Kabongo was born in Zambia and raised in the Bronx. Looking to push the boundaries of conventional thinking and storytelling, leaning only towards love, and good faith.

Title: "Youth Justice Network"

Youth Justice Network captures the untold stories of the Summer Youth Employment Program. The short film shares the unique history of Harlem's Youth Justice Network and its impact.

Taasha-Lee Christie took to learning the cinema camera in last summer's SYEP program. She was assistant director for the Youth Justice Network documentary. She also provided coverage for Mayor Eric Adam's press event and visit to Reel Works and was featured in the Mayor's Office press release and video.



WATCH THE SHORT >

Ulises Malave immediately gravitated toward the cinema camera while participating in last summer's SYEP program. He was the cinematographer and editor for the Youth Justice Network documentary. Uli also interviewed Mayor Eric Adams during his press event and visit to Reel Works. Uli intends on pursuing a long-lasting career in media.

IN THE

P R

CULVER CITY
ANNOUNCEMENT

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SS

424 POST + HARBOR

Unite to Launch State-of-the-Art Post-Production Studio in Culver City

LOS ANGELES, — FEB 2024:

Renowned Los Angeles sound studio, 424 Post, and leading global post-production studio, Harbor, are thrilled to announce a groundbreaking collaboration with the launch of a full-service post-production studio in the heart of Culver City. This marks a global partnership between both companies; 424 Post VP of Operations, Richard Burnette, and Harbor CEO, Zak Tucker, announced today.

The strategic partnership between 424 Post and Harbor combines decades of industry expertise offering an unparalleled roster of award-winning talent across picture and sound post-production for the entertainment industry at this new studio in Culver City.

The Culver Studio is already operational and integrated into the existing network of 424 Post Hollywood stages and Harbor's studios across New York, Santa Monica, Chicago, Atlanta, London, enabling multi-geography and cross-discipline collaboration, granting clients total creative control. It offers the complete range of post-production services, including five stages for both theatrical color grading and

sound mixing. The theaters at Culver Post are designed to accommodate large audiences, seating hundreds of people each, delivering an authentic cinematic experience on a grand scale. All theaters are equipped with Dolby Atmos. The facility includes three 4k projection stages and two LED-wall theaters. A notable highlight is the 8k LED-wall theater with a 34ft screen, making it one of the largest LED-wall post-production theaters in Los Angeles. Embracing a future-forward, communal color grading experience on LED-wall theaters in both SDR and HDR, eliminating the confinement to single small displays.

Zak Tucker, Founder & CEO of Harbor, stated: "Harbor was established to put filmmakers and their craft collaborators in the driver's seat, where artistry is signature, client service is boutique, and infrastructure is enterprise. Harbor's footprint extends from London, to New York, Chicago, Atlanta, Santa Monica, Hollywood and now Culver City. Our focus across these major production centers is to cultivate a community of premium artistry. This dedication is driven by our commitment to deliver top-tier craft whilst maintaining a meticulous approach to client

service. This partnership with 424 Post positions us to expand our post-production offering and reach in Los Angeles where our clients need us."

Richard Burnette, VP of Operations at 424 Post, stated: "424 Post and Harbor share a common commitment to delivering unparalleled creative experiences and top-tier services for the clients we collaborate with. Our dedication to curating teams of premium talent, all while maintaining an intimate boutique atmosphere, has enabled us to foster a truly creative environment that empowers filmmakers to bring their visions to life. This exciting collaboration unites two industry leaders under one roof, creating a powerhouse of creative sound and picture services. After successfully transforming our post-production studios into sought-after creative hubs at our existing locations, we're thrilled to unite at Culver Post. We eagerly anticipate the incredible possibilities this partnership holds and the remarkable projects that will emerge from this collaboration."

CULVER
POST

424 POST

HARBOR

“

HARBOR WAS ESTABLISHED TO PUT FILMMAKERS AND THEIR CRAFT COLLABORATORS IN THE DRIVER'S SEAT, WHERE ARTISTRY IS SIGNATURE, CLIENT SERVICE IS BOUTIQUE, AND INFRASTRUCTURE IS ENTERPRISE.

Image of Studio E at Culver Post

ADVERTISING

SUPER BOWL

OREO "Twist on It"

CCO: Danny Robinson
SVP, ECD: Jordi Martinez
CD: Brittany Tooker
ACD/Art Director: Elisa Werbler
ACD/Copywriter: Cat Williams
SVP, Group Account Director:
Gillian Merrill
Account Director:
Helena Touseull
Sr. Account Executive:
Steffanee Jagdeo
Project Managers: Natalie Meyer,
Samra Giorgis

EPs: TJ Sponzo, Casey Swircz
Head of Production: Tia Perkins
Senior Producer: Bindy St. Leger
Assistant Editors: Tiffany Taveras,
Kasey Winters, David Belizario
Supervising Producer: Lena Lobel
Post Workflow Supervisors:
Jerome Raim, Oisín O'Driscoll
Lead Senior Color Assist:
Sam Fischer
Senior Color Assists:
Scarlett Thiele, Joni Brandenburg
Color Producers: Katie Andrews,
Maxwell Hadson, Brad Martin,
Sarah Banks
Imaging Scientist: CJ Julian
Senior Producer, Audio:
Lauren Boyle

Squarespace

"Hello Down There"

MD/EP: Rebecca Skinner
MD: Michelle Ross Martinez
HOP/EP: Matt Sanders
Head of Production: Erica Kung
Executive Producer:
Rebecca Patrick
Producer: Tina Chen
Music: Q Department

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

JIF "Save the Celery"

Executive Producer:
Caleb Dewart
Producer: Adam Callner

Associate Creative Directors:
Jason Lane,
Christopher Vanderkleed
SVP, Executive Producer:
Lauren Schneidmuller
Business Affairs Manager:
Erica Greenfield
Lead Senior Color Assist:
Joni Brandenburg
Senior Color Assist:
Scarlett Thiele
Color Producers: Brad Martin,
Max Hadson
Post Producer: Alliah Mourad
Executive Producer:
Jesse Schwartz
Head of Production: Tia Perkins

Veozah "Not Flash"

Executive Producer: Elliot Lucas
President: Jennifer Shirley
EVP, Director of Production:
Sasha Stollman
VP, Executive Producer:
Susan Ducey

Color Producers: Brad Martin,
Max Hadson
Senior Color Assist:
Scarlett Thiele
Senior Color Assist:
Joni Brandenburg
Color Assist: Andrei Klein &
Elizabeth Hickey
Senior Producers, Audio:
Cammie McGarry, Lauren Boyle
Associate Mixers:
Chris Perepezko,
Catherine Sangiovanni
Executive Producer:
Jesse Schwartz

#OUTNOW

Toyota Motorsport "Something Greater"

Associate Creative Director:
Matt Kern
Executive Producer:
Richard Bendetti

Color Producers: Brad Martin,
Max Hadson
Senior Color Assists:
Scarlett Thiele, Joni Brandenburg
Color Assists: Andrei Klein,
Elizabeth Hickey
Senior VFX Producer:
Lauren Johnson
Senior Producer: Lauren Boyle
Associate Mixer: Chris Perepezko
Executive Producer: Adam Reeb

True Religion x Saweetie

Senior Color Assist:
Scarlett Thiele
Color Assist: Elizabeth Hickey
Color Producers: Brad Martin,
Max Hadson, Katie Andrews

Ford "California Dealership"

Producer: Lauren Johnson
EP: Adam Reeb

Lays "Chip Cam"

EVP of Production / Executive
Producer, WSF: Han West
Managing Director, WSF:
Jonathan Schwartz
Producer, WSF:
Alejandro De Leon
Senior Vice President of
Marketing, PepsiCo: Mustafa
Shamseldin
Vice President of Marketing,
Frito Lay: Ciara Dilley
Sr. Marketing Manager, PepsiCo:
John Savage
Creative Producer, PepsiCo:
Lada Savelyeva
Sr. Marketing Director, PepsiCo:
Ellen Healy
Head of Global Partnerships,

PepsiCo: Adam Warner

Marketing Director, PepsiCo:
Luca Pogliaghi
Senior Communications
Manager, PepsiCo: Paul Bromley
Global Director, Slap Global:
Nestor Ferreyro
Producer, Slap Global:
Florencia Caputo

Color Producers: Katie Andrews,
Max Hadson, Brad Martin
Color Assist: Joni Brandenburg
Producer, VFX & Finishing:
Adean Gopala-Foster
Executive Producer: Adam Reeb
Associate Mixers:
Andrew Wodzanowski,
Catherine Sangiovanni,
Chris Perepezko
Senior Producer, Commercial
Sound: Lauren Boyle
Technical Operators:
Alejandra Cedeno, Sergio Perez
Head of Tech Ops, Advertising:
Will Curtin
Head of Production: Tia Perkins
Head of Operations:
Alyson Peters

#OUTNOW

Life & Beth S2

Post Producer: Aimee Roth

DI Producers: Lorena Lomeli
Moreno, Dylan Puchala
Color Assists: Rachel Owart
Conform Artist/Editor:
Michelle Perkowski
Mastering Technicians:
Andrew Minogue, Anil Balram,
Gino Volpe, Matt Mamie
Data Operator: Bianca Sanchez
DI Post Coordinators:
Christopher Guzman,
Zifeng Zhou
Imaging Scientists: Matthew
Tomlinson, CJ Julian
Executive Producer:
Elizabeth Niles
Head of Production: Kevin Vale
Account Executive:
Rochelle Brown

Mr. & Mrs. Smith

Post Producer: Kaitlin Waldron
Post Associate Producer:
Justin Scutieri
Post Coordinator: Hannah Tom

Color Assist: David Franzo
Senior DI Producer: James Reyes
Conform Artist: Alec Perez
VFX Artist: Chris Mackenzie
Associate DI Producer:
Nick Gammon
DI Post Coordinator:
Christopher Guzman,
Zifeng Zhuo
Lead Mastering Technician:
Andrew Minogue
Mastering Technicians:
Anil Balram, Gino Volpe,
Jorge Piniella, Matt Mamie
Data Operator: Bianca Sanchez
Support Engineers: Curt Kuhl,
Jerome Raim, Stefan Hueneke,
Derek Young
Imaging Scientists: CJ Julian,
Matthew Tomlinson
Account Executive:
Rochelle Brown
Supervising Dailies Producer:
Nicole Guillermo

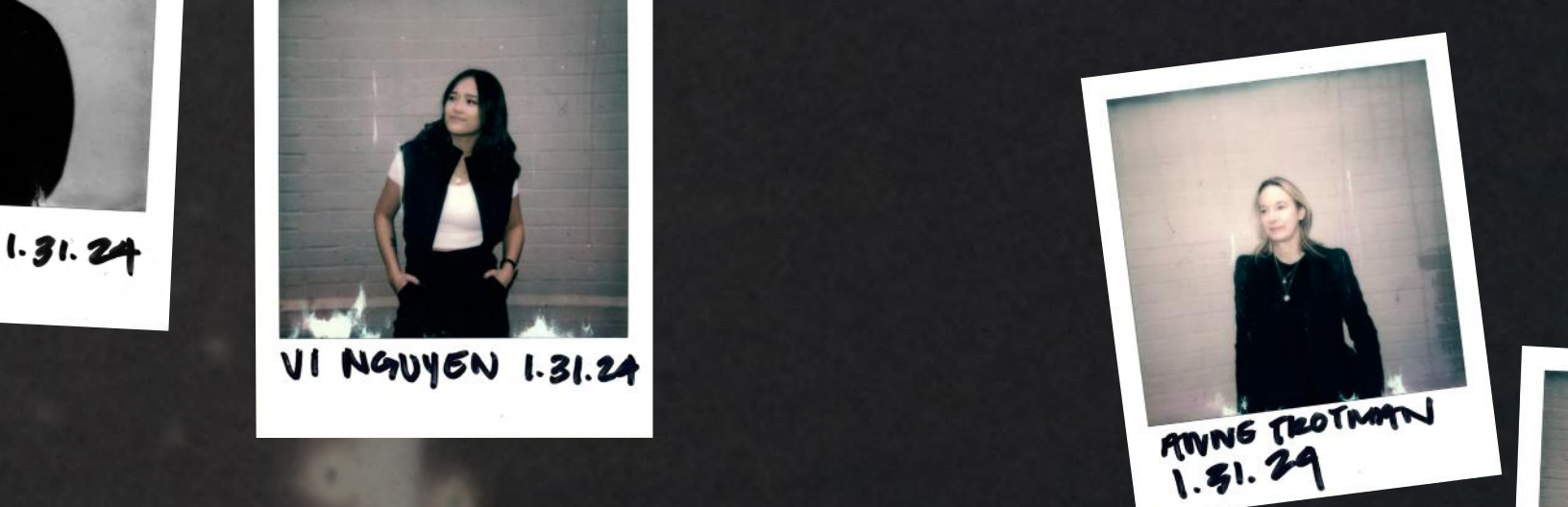
Associate Dailies Producer:
Lauren La Melle
Dailies Colorists: Kevin Krout,
Elizabeth Hickey
Dailies Operator: Chloe Bowman
Dialogue Editor: Sylvia Menno
ADR Supervisors: Jay Kamen,
William Sweeney
Mix Technicians: Marlin Parker,
Alex Stuart, Josh Bisso,
Chaim Goodman
Chief Sound Engineer:
Avi Laniado
Sound Engineer:
Joel Scheuneman
Technical Audio Engineer:
Jimmy Cruz
Senior Producer, Sound Post:
Lisa McClung
Associate Producer, Sound Post:
Madeline Little
Coordinator, Sound Post:
Natasha Nobre
ADR Supervising Producer:
Tricia Schultz
ADR Coordinator: Lila Walsh
Director of Offline & Studio
Services: Michelle Kaczor
Producer, Offline Editorial:
Jackie Contreras
Tech Ops Manager, Offline
Editorial: Kyle Witkowski
Senior Engineer, Offline Editorial:
Matthew Setlow

Madame Web

Chief Sound Engineer:
Avi Laniado
Sound Engineer:
Joel Scheuneman
ADR Supervising Producer:
Tricia Schultz
ADR Coordinator: Lila Walsh
Director of Offline & Studio
Services: Michelle Kaczor
Producer, Offline Editorial:
Jackie Contreras
Tech Ops Manager, Offline
Editorial: Kyle Witkowski
Senior Engineer, Offline Editorial:
Matthew Setlow

Suncoast

Assistant Sound Editor:
Otis Streeter
Mix Technician: Matt Mulvihill
Chief Sound Engineer:
Avi Laniado
Sound Engineer:
Joel Scheuneman
ADR Supervising Producer:
Tricia Schultz
ADR Coordinator: Lila Walsh
Senior Producer, Sound Post:
Lisa McClung
Associate Producer, Sound Post:
Madeline Little
Coordinator, Sound Post:
Natasha Nobre
Foley Services: POSTRED



VI NGUYEN 1.31.24

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1.31.24

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poetry,
diary entry
or other
passion project.

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Soleen Zhang
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ALLIE SARGENT
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