

HARBOR

THE
HARBOR
MONTHLY **ISSUE**
42

MOODBOARDING

FOR NEON'S IMMACULATE WITH CINEMATOGRAPHER
ELISHA CHRISTIAN & COLORIST ANDREA CHLEBAK

RIDING SHOTGUN

WITH DIRECTOR NICOLAI IUUL
& CREATIVE DIRECTOR NATE CALI

ECHOES OF UKRAINE

SENIOR COLORIST ROMAN HANKEWYCZ
ON INSPIRATION & ACTION

ED LACHMAN, ASC

CONTROLLING EXPOSURE IN BLACK & WHITE

The THM Team

Ellie Powers, Editor-in-Chief

Madi Sabo, Editor

Gabriela Elder, Director of Marketing

Alli Albion, Contributor

Ivette Celi, Designer



I've been reflecting on how powerful a mutual love of film can be. A simple, "what was the last thing you watched that stuck with you?" between two cinephiles can forge lasting friendships.

I was recently in London at Harbor's Turnmills studios where I met a lot of my colleagues who I have worked with but never met in person and more still with whom I had never spoken. They all welcomed me with open arms, lunch invites, and cold beers. So thank you to all my new friends for the hospitality and for sharing your opinions on films with me.

I hope the Harbor Monthly reflects that bond, like a bond between a cinematographer and his colorist or an artist and his heritage. In this issue of the Harbor monthly, we bring you a sample of what Colorist Joe Gawler referred to as "the Ed Lachman experience," in the form of a conversation between the prolific cinematographer and colorist about how they control mood and emotion through color, contrast, and exposure in Pablo Larraín's *El Conde*.

Next, we have a look into how Director Nicolai Iuul and Editor Nate Cali temper each other to cut epic car spots with star power and dynamite visuals (and sometimes actual dynamite).

Our Colorist Andrea Chlebak, alongside Cinematographer Elisha Christian, dissect the inspiration behind their striking imagery from Neon's *Immaculate* starring Sydney Sweeney. Their journey in mix media references includes Renaissance paintings, still photography, and films like Roman Polanski's *Rosemary's Baby*, and Robert Wise's *The Sound of Music*.

We are pleased to introduce a new "advice" column from our Head of Color Science, Matt Tomlinson, who brings you snippets of his thoughts on various technical and lesser-known aspects of image creation. This month, he focuses on HDR.

Finally, Senior Colorist Roman Hankewycz takes us inside his grandparents' Ukrainian home and draws a line from the art that surrounded him in childhood to his current vocation. He implores us to remember the Ukrainians still struggling and to stay connected with them through conversation or artistic endeavors.

Thanks always for reading. Oh yeah, and between cinephiles, what was the last thing you watched that stuck with you? Tell me at ellie.powers@harborpicturecompany.com

Enjoy.

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

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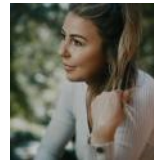
Meet the Newest Members of Our Team

HARBOR BOLSTERS TALENT ROSTER ACROSS ADVERTISING & ENTERTAINMENT



Maxine Gervais Joins Harbor as Senior Colorist, Bringing a Legacy of Creative Excellence to the Team

Gervais joins Harbor bringing with her a wealth of experience and an illustrious career collaborating on over 50 blockbuster and critically acclaimed feature films. She has been recognized for her exceptional work garnering two Hollywood Professional Association (HPA) nominations for Outstanding Color Grading - Feature Film, for her work on Hughes Brothers' *The Book of Eli*, and Guillermo del Toro's *Pacific Rim*. Gervais made Hollywood history as the first woman to receive an HPA award for Outstanding Color Grading for Albert Hughes' *Alpha*. Gervais' credits include Ryan Coogler's *Black Panther*, Clint Eastwood's *Cry Macho*, Peacock's *The Continental: From the World of John Wick*, Netflix's *The Brothers Sun*, Universal Pictures' *Strays*, and Sundance Grand Jury Prize Winner, *A Thousand and One* directed by A.V. Rockwell.



With a background in classical arts, Gervais earned her B.A. in visual art from Laval University in Quebec, demonstrating her passion for creative expression through color and technology. Recognizing the potential applications in the digital world, she furthered her education by obtaining a post-graduate certificate in computer technology for cinema and television. Gervais is also an Associate Member of the American Society of Cinematographers (ASC).

Gervais will be based out of Harbor's Santa Monica, Culver City, and Hollywood studios and is also available to clients globally through Harbor's network spanning New York, London, Chicago, and Atlanta.



Harbor Welcomes Esteemed Colorist Bob Festa to Artist Roster

Festa, recognized as one of the industry's foremost colorists, brings with him a wealth of experience and accolades. He was recently recognized finalist for the 2022 HPA Awards in the category of Best Episodic Television Color for his work on the hit series *Yellowstone*. Festa also received DaVinci's prestigious "Master Colorist Award" as the "Commercial Colorist of the Year."

Notable Television credits include Paramount's *Yellowstone*, Paramount+'s *Lawmen: Bass Reeves*, Disney+'s *The Mysterious Benedict Society*, Peacock's *One of Us Is Lying*, Starz's *Power Book IV: Force*, Marvel's *Runaways*, and TNT's *The Last Ship*.

Renowned for his collaborative approach, Festa has established himself as a visionary, working on a diverse array of projects across entertainment and advertising. He has worked on iconic national ad campaigns for leading brands such as Coca-Cola, Levi's, American Express, Lexus, Samsung, Verizon, McDonald's, and Toyota, and blue-chip agencies David and Goliath, Innocean USA, RPA, Saatchi & Saatchi, TeamOne, TBWA, Goodby, Silverstein and Partners, Wieden + Kennedy, WPP, Ogilvy, McCann Worldgroup, Dentsu, and Leo Burnett.



Festa will be based out of Harbor's Santa Monica, Culver City, and Hollywood studios and is also available to clients globally through Harbor's network spanning New York, London, Chicago, and Atlanta.

Supervising Sound Editors Tony Gibson and Filipa Principe to Join Harbor Artist Roster

Gibson's distinguished career boasts collaborations with directors such as Tom Shankland, Toby Macdonald, Jennifer Sheridan, Jim Field Smith, Emma Sullivan, Brian Kelly, Rebecca Asher, and Dan Mazer. Recent noteworthy credits include BBC/Epix's *Rogue Heroes*, Channel 4's *Big Mood*, Showtime's *Patrick Melrose*, Amazon's *The Rig*, Channel 4's *Misfits*, Hulu's *Extraordinary*, and Channel 4's *Alice & Jack*.



Gibson's work has garnered recognition from BAFTA, MPSE Golden Reel awards, RTS, AMPS, and The Music and Sound Awards totalling 7 wins and 9 nominations across 7 titles including *Rogue Heroes*, *Patrick Melrose*, and *Misfits*. Prior to joining Harbor, Gibson held Supervisor positions at Magmasters Sound Studios, Phase UK, and Molinare.

Principe's recent portfolio boasts an impressive array of projects, including Netflix's *Heartstopper S2*, HBO's *Rain Dogs*, Channel 4's *61st Street*, Peacock's *The Capture*, BBC's *The Watch*, and Amazon's *Truth Seekers*. Filipa's work on Amazon's *Truth Seekers* earned her an award for "Best Sound Design" at the Music & Sound Awards.



Principe's work has established long standing relationships with directors throughout her career including Edward Berger, Craig Viveiros, Euros Lyn, Duncan Jones, Ben Chanan, Hong Khaou, Richard Laxton, Dan Zeff, Philippa Langdale, and John Alexander. Prior to joining Harbor, Principe held a tenured Supervising Sound Editor position at Molinare.

Based in Harbor's London studio, Gibson and Principe are available to work globally through Harbor's studio network across London, New York, Chicago, and Los Angeles.

HARBOR BOLSTERS TALENT ROSTER ACROSS ADVERTISING & ENTERTAINMENT



Harbor Announces Creative Director of VFX, Andrew “Pelli” Pellicer, to Join Chicago Studio

Pellicer has overseen award-winning iconic campaigns including Jeep’s Super Bowl “Groundhog Day” starring Bill Murray reprising his role from the beloved film, and the CG-Animated Dairy Queen “Officially Fall.” His noteworthy achievements have established enduring partnerships with prominent brands such as Disney, Samsung, Bud Light, and Visa. Throughout his career, he has collaborated with esteemed directors like Jim Jenkins, Misko Iho, Max Malkin, Maurice Marable, and Jake Schreier.



Pellicer’s notable entertainment credits include 20th Century Fox’s *The Wolverine*, Marvel’s *Captain America 2: Winter Soldier*, Warner Brothers’ *42*, Lionsgate Films’ *Mortdecai*, and 20th Century Fox’s *A Good Day to Die Hard*.

Prior to joining Harbor, Andrew held positions at prominent studios such as The Mill Chicago, Logan, and Shade VFX.

Pellicer will be based out of Harbor’s Chicago studios and available to work globally through Harbor’s studio network across London, New York, Chicago, and Los Angeles.



Harbor Expands Advertising Sound Roster with Senior Sound Mixer Diego Arancibia

Arancibia collaborates with the world’s most renowned advertising agencies and production companies including Saatchi & Saatchi, Leo Burnett, Conill, Dieste, GUT, Casanova//McCann, The Community, Fallon, Zubi, BBDO, and Santo, and leading brands such as AT&T, Coca-Cola, Burger King, Lincoln, Dunkin’, State Farm, Toyota, Sony, Axe, Chevrolet, Peugeot, Dodge, and Corona. His expertise lies in providing top-notch sound design for a diverse range of projects, including broadcast, web, radio, films, and branded content.



His work has been recognized and honored at prestigious festivals such as Cannes, USH Ideas, Addys, One Show, FIAP, Láviz, and El Ojo de Iberoamérica. Among his many achievements, Arancibia recently mixed the CannesLions 2023 Grand-Prix award Winner (Warc Award) for “The Self Love Bouquet” for Doordash, showcasing his exceptional talent and dedication to excellence in sound design.

Arancibia will be based out of Harbor’s Santa Monica, Culver City, and Hollywood studios and is also available to clients globally through Harbor’s network spanning New York, London, Chicago, and Atlanta.

Harbor Appoints Nadia Dabibi as New Executive Producer, Advertising Color

Dabibi brings a wealth of experience and expertise to her new role, having worked with top agencies such as Energy BBDO, Apple, Disney, Leo Burnett, Vayner Media, and Thinks Motive and renowned brands such as Asics, NuContext, Framestore, Dominos, Oakley, Fortnite, Cadillac, and Mountain Dew.

Dabibi’s recent credits include Nerds, Superbowl, “Sorry Not Sorry” music video for Tyler, The Creator, and Corona “Snoop Dogg & Andy Samberg.”

Prior to joining Harbor, Dabibi held roles at Company 3, Disney Imagineering, Apple, Fox Studios, Paramount, Sony, and Warner Brothers. Dabibi’s outstanding work has earned her a reputation as a thought leader in the industry, and her discerning eye has been recognized through her invitation to serve as a judge for the AICP awards.

Dabibi will be based out of the Santa Monica Studios and will be heading production and growth for advertising color in North America.



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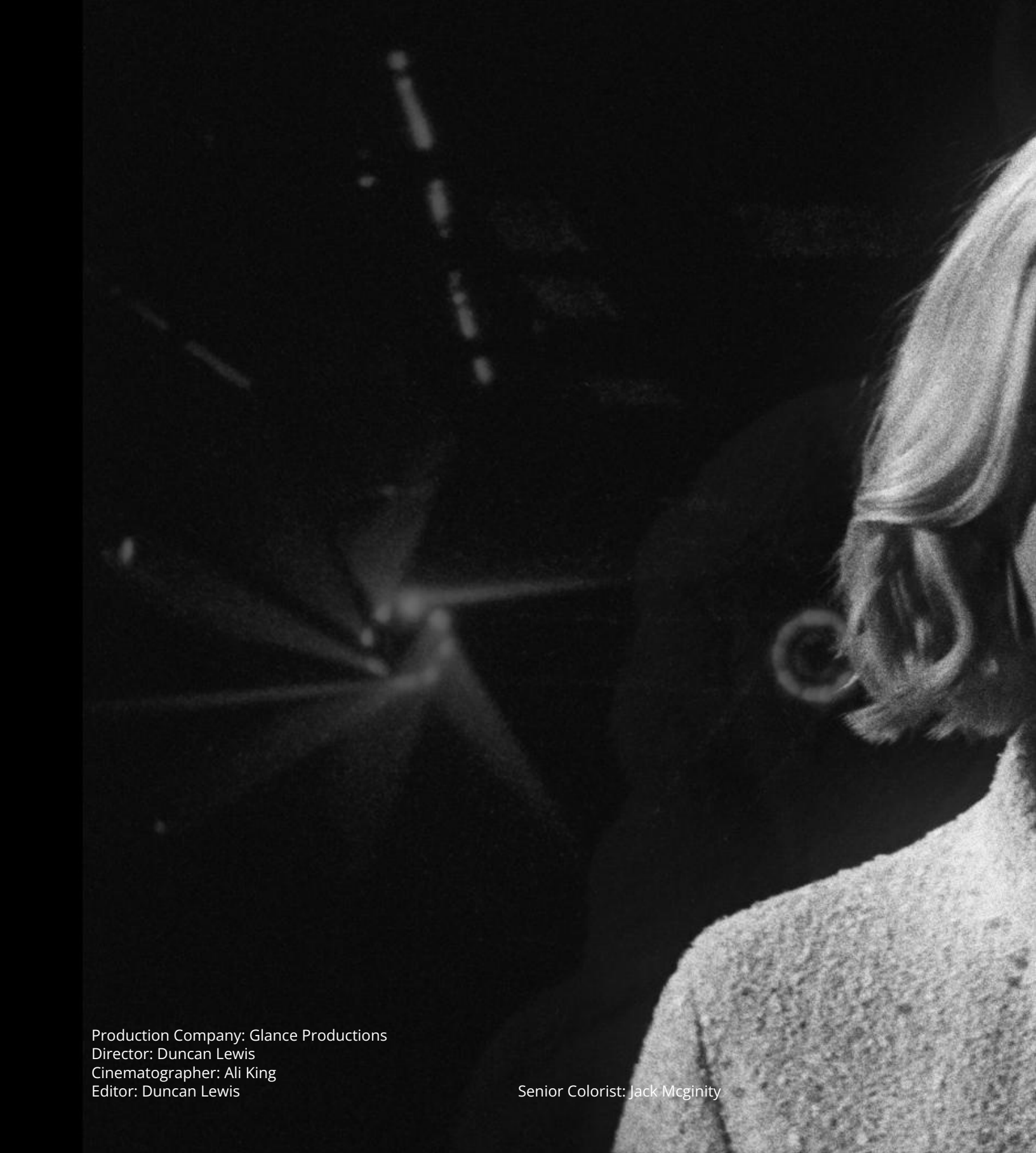
Echoes of Ukraine: Senior Colorist

Roman Hannekycz on Inspiration & Action

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#OUTNOW

Riding Shotgun with Nate Cali & Nicolai Iuul



Production Company: Glance Productions
Director: Duncan Lewis
Cinematographer: Ali King
Editor: Duncan Lewis

Senior Colorist: Jack McGinity



#OUTNOW

**CHANEL COCO
CRUSH X DAZED
FEAT. JAMIE XX**

HARBOR // COLOR



Production Company: Tool
Director: Hannah Levy
Agency: Fallon
Art Director: Justine Pelayo
Creative Director: Melissa Hoke

Senior Lead Composer: Molly Intersimone
Creative Director, VFX: Andrew Pellicer
Art Director/2D Animator: Brian O'Donnell
Creative Director, Design: David Soto
Compositors: Joleen Zhang, Allie Sargent, James Rowell
Senior Colorist: Anthony Raffaele
Senior Audio Mixer: Glen Landrum



AMERICAN HOME SHIELD “WARRANTINA”

HARBOR // COLOR, SOUND, VFX, DESIGN



Agency: Publicis
VP Group Creative Director: Mike Maher
Associate Creative Director: Megan Curry
Art Director: Elana Thimm

2D Creative Director: Kyle Cody
3D Creative Director: Andres Eguiguren
Previz: Andres Eguiguren
2D Lead Artists: Hailey Akashian, Luke Midgley
Compositors: Hailey Akashian, Luke Midgley, Felipe Passarini
Designer: Brian O'Donnell
Senior Audio Mixer: Glen Landrum



**INFINITI
JON BATISTE X
INFINITI NYC
TEASE & REVEAL**

HARBOR // VFX, DESIGN, SOUND



Production Company: Iconoclast TV
Director: Samuel Bradley
Cinematographer: Jake Gabbay
Editor: Jack Williams

Senior Colorist: Toby Tomkins



BTS - V
“FRI(EN)DS”
HARBOR // COLOR



Production Company: Motion State
Directors/Executive Producers:
Corey Koniniiec, Amber Koniniiec
Cinematographer: Greg P. Schmitt

Creative Director, Editorial: Nate Cali
Senior Colorist: Andrea Chlebak
Flame Artists: Kevan Lee, Alex Candlish
2D Graphics: Paris Glickman, Brian O'Donnell
Creative Director, Commercial Sound: Steve Perski
Sound Mixer: Brian Battersby



LAND ROVER “DAUGHTER’S DEFENDER”

HARBOR // EDIT, COLOR, DESIGN,
FLAME CONFORM, SOUND



Production Company: B.R.A.T./Aldgate Pictures
Director: Charlie Sarsfield
Cinematographer: Courtney J. Bennett
Editor: Tom Herring

Senior Colorist: Jonny Tully



YUNGBLUD BLUDFEST PROMO

HARBOR // COLOR



Agency: Saatchi & Saatchi
Senior Copywriter: Scott Jones
Digital Designer: Michelle Kim

Creative Director, Editorial: Nate Cali
Senior Colorist: Nick Hasson
Senior Flame Artist: Paul Rosckes
Creative Director, Commercial Sound: Steve Perski
Senior Audio Mixer: Diego Arancibia



TOYOTA “DOMESTIC OLYMPICS”

HARBOR // EDIT, COLOR,
SOUND, FLAME CONFORM



Production Company: Rankin Entertainment
Director: Jordan Rossi
Cinematographer: Zayd Ezzeldine
Editor: Scarlett Bovingdon

Senior Colorist: Oisín O'Driscoll



KALEEN
“WE WILL RAVE”
EUROVISION

HARBOR // COLOR

STREET PHOTOGRAPHERS

with Nicolai Iuul
& Nate Cali

By: Ellie Powers

Explosions. Burning rubber. David Beckham in a Maserati well past the legal limit on the MacArthur Causeway. This is what you should expect from a collaboration between Director Nicolai Iuul and Editor Nate Cali.

Nicolai Iuul met Editor Nate Cali somewhere between five and seven years ago (they don't remember). The pair insisted that I include the following tidbit exactly as printed: they met via a mutual acquaintance who is a failed advertising executive (whoever you are, if you're reading this, Nate & Nicolai say hi).



Nicolai and Nate temper each other beautifully in a way that infuses all their work with Nicolai's infectious confidence and Nate's emotional care. Their work is steeped in story, experimentation, but mostly it's just fun. To make and to watch.

In the edit suite, it's Nate's job to interpret Nicolai's vision and collate the footage into a cohesive tale. Nate described how he wishes to transport the audience back to the feeling of "your first kiss or your first breakup or taking your kid home for the first time from the hospital. All these milestones happen in a car."

Nicolai added that in the edit, they strive to find "all the tempo changes. For every piece of screaming, roaring visuals, be it sound or action,

you need that moment of silence either before or after to really make you think about what just happened. There's an art and a skill to the storytelling. As directors there's a huge pressure in running the set, but then you come home with a hard drive stuffed with amazing footage and you say, 'there you go. There's my puzzle for you to solve. You have a week.' The last thing anyone sees is what the editor does. It's either about him not messing it up or taking something less than ideal and making it palatable."

The pair is always chasing more. Nicolai phrased it as "I want to make this one bigger than the last." Looking forward to the future of the auto industry, with the takeover of electric vehicles on the horizon, Nate and Nicolai both see the evolution as a positive and discussed how they see the challenge of defining a sound for EVs.



“
THERE YOU GO.
THERE’S MY
PUZZLE FOR
YOU TO SOLVE.”





Nicolai said of the endeavor, “it’s interesting because, these electric cars sound like the Tie Fighter from Star Wars, and at a slow speed, EVs have a more interesting noise than a regular gas engine. And that brings so much more than just silent treatment. With electric, we’ve got an opportunity to create something new.”

Nate discussed the nostalgia of V8s, saying it’s “like listening to Led Zeppelin or the Beastie boys. It’s like every time it gets played, you play it as loud as possible. But there’s a new world, and it’s up to us to find another way of showing emotion and building tensions through sound design and the score.”

Whether with A-list talent or a stunt driver, Nicolai approaches every new project with a hunger to push past the trails he’s already blazed. With Nate’s keen sense of story and emotional charge, the duo faces new challenges with a vigor to say something more.

**“
WITH ELECTRIC,
WE’VE GOT AN
OPPORTUNITY
TO CREATE
SOMETHING NEW.”**

HARBOR TO HOST FILM CRAFT JURY

AT 2024 NEW YORK ADVERTISING FESTIVAL

We are proud to announce Harbor as the esteemed host of the 2024 Advertising Awards Film Craft Executive Jury, with Harbor’s visionary Zak Tucker serving as the Jury Chair.

Teaming up with New York Festivals, Zak has strategically assembled a panel that includes a diverse range of creative talent, focusing on the nexus of entertainment and advertising.

FILM CRAFT JURY



Ali Brown

Diego Bertagni

Bianca Guimaraes

Tika Sumpter

Edward Burns

Deb Archambault

Erica Roberts

Scott Bell

Nikki Baker



As Chair of the NY Advertising Awards' film craft category, I am thrilled to lead a gathering of film professionals integral to Harbor's global community. Harbor's vision empowers filmmakers globally, emphasizing artistry, boutique service, and enterprise-level infrastructure. From London to New York, to Los Angeles, our community represents premium artistry. I am excited to spend these upcoming days immersed in discussions and celebrations with the talented individuals who have made Harbor's footprint truly exceptional. Together, we will explore and honor the finest achievements in film craft, showcasing the dedication to delivering premium work at the highest level.

FILM CRAFT CHAIR



■ Zak Tucker

[Click to learn more about the 2024 awards](#)

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STAR TREK: DISCOVERY SEASON 5

HARBOR // COLOR, ANCHOR

In the final season, Captain Burnham and the crew of the USS Discovery uncover a mystery that sends them on an epic adventure across the galaxy to find an ancient power whose very existence has been deliberately hidden for centuries.



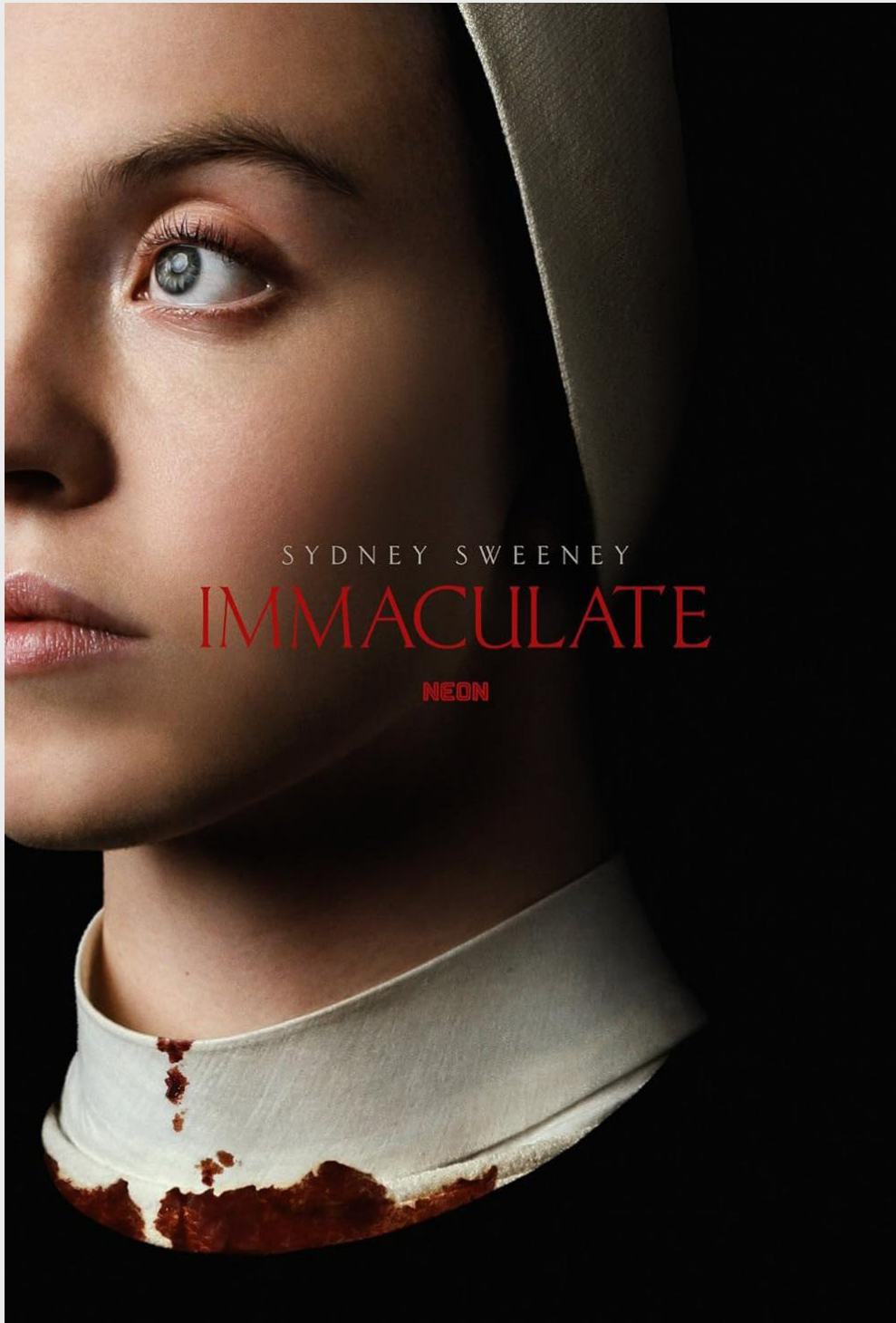
Production Company: CBS Television Studios
Creators: Bryan Fuller, Alex Kurtzman
Showrunners: Alex Kurtzman, Gretchen J. Berg, Aaron Harberts, Michelle Paradise
Cinematographers: Philip Lanyon, Christopher Mably, Maya Bankovic
VFX Artist: Jason Zimmerman

Senior Colorist: Todd Bochner

IMMACULATE

HARBOR // COLOR, ANCHOR

Cecilia, a woman of devout faith, is warmly welcomed to the picture-perfect Italian countryside where she is offered a new role at an illustrious convent. But it becomes clear to Cecilia that her new home harbors dark and horrifying secrets.



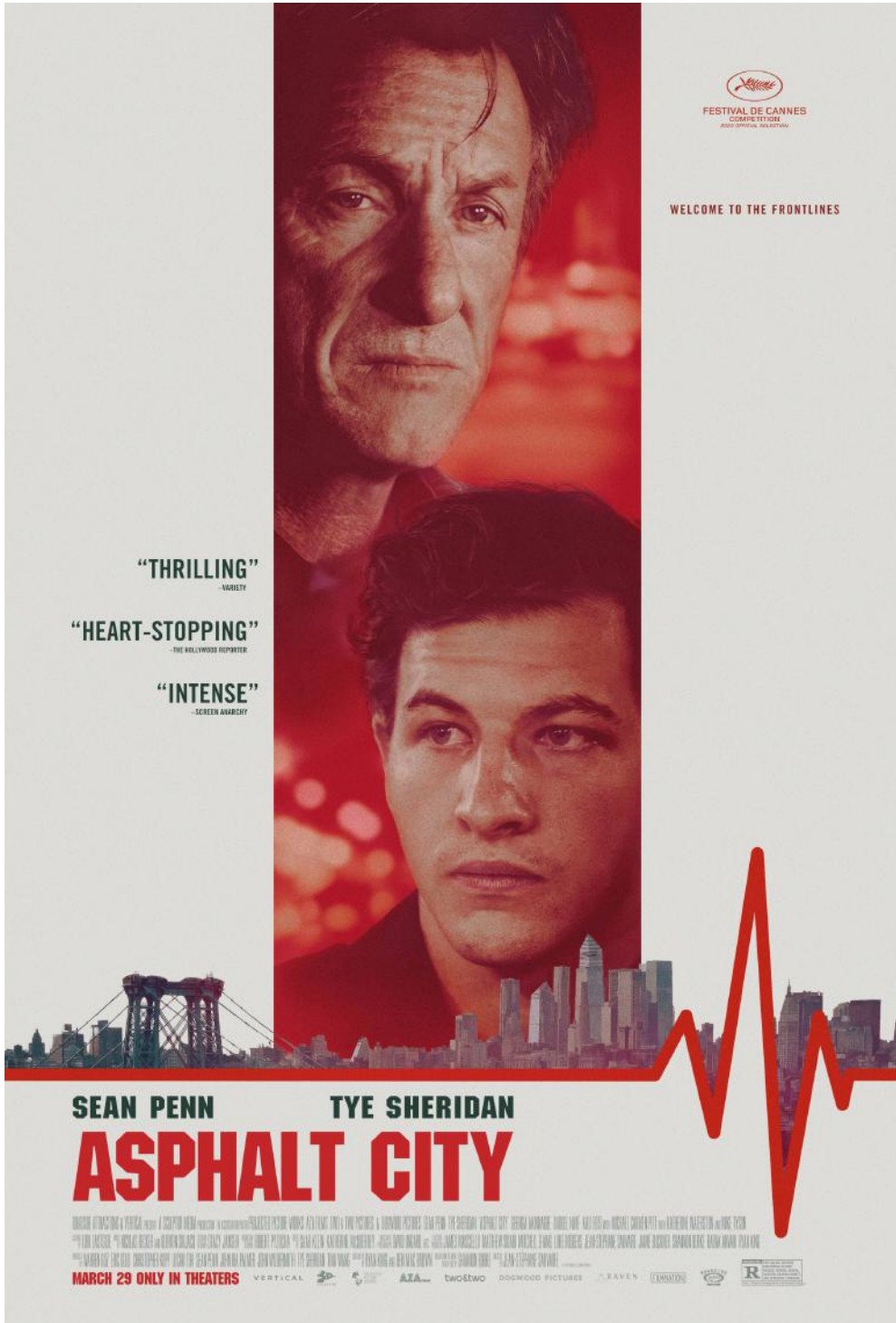
Production Company: Black Bear Pictures
Director: Michael Mohan
Cinematographer: Elisha Christian
Editor: Christian Masini

Senior Colorist: Andrea Chlebak

ASPHALT CITY

HARBOR // DAILIES, COLOR, VFX, ANCHOR

Ollie Cross is a young paramedic assigned to the NYC night shift with an uncompromising and seasoned partner Gene Rutkovsky. Each 911 call is often dangerous and uncertain, putting their lives on the line every day to help others.



Production Company: Sculptor Media
Director: Jean-Stéphane Sauvaire
Cinematographer: David Ungaro
Editor: Katie Mcquerrey

Senior Colorist: Damien Vandercruyssen
VFX Artist: Chris Mackenzie

THE COMPLETELY MADE-UP ADVENTURES OF DICK TURPIN

HARBOR // COLOR, SOUND, ADR, ANCHOR

A reluctant leader of a gang of rogues sets out on a series of wild adventures, all while trying to outwit the corrupt lawman and "thief-taker" Jonathan Wilde.



Production Company: Big Talk Productions

Creator: Stuart Lane

Directors: Ben Palmer, George Kane

Cinematographers: Rob Kitzmann, Vanessa Whyte, Will Hanke

Senior Colorist: Jateen Patel

Online Editors: Richard Ellis, Daniel Tomlinson

Re-Recording Mixer: Nigel Squibbs

Dialogue Editor: Louisa Kearns

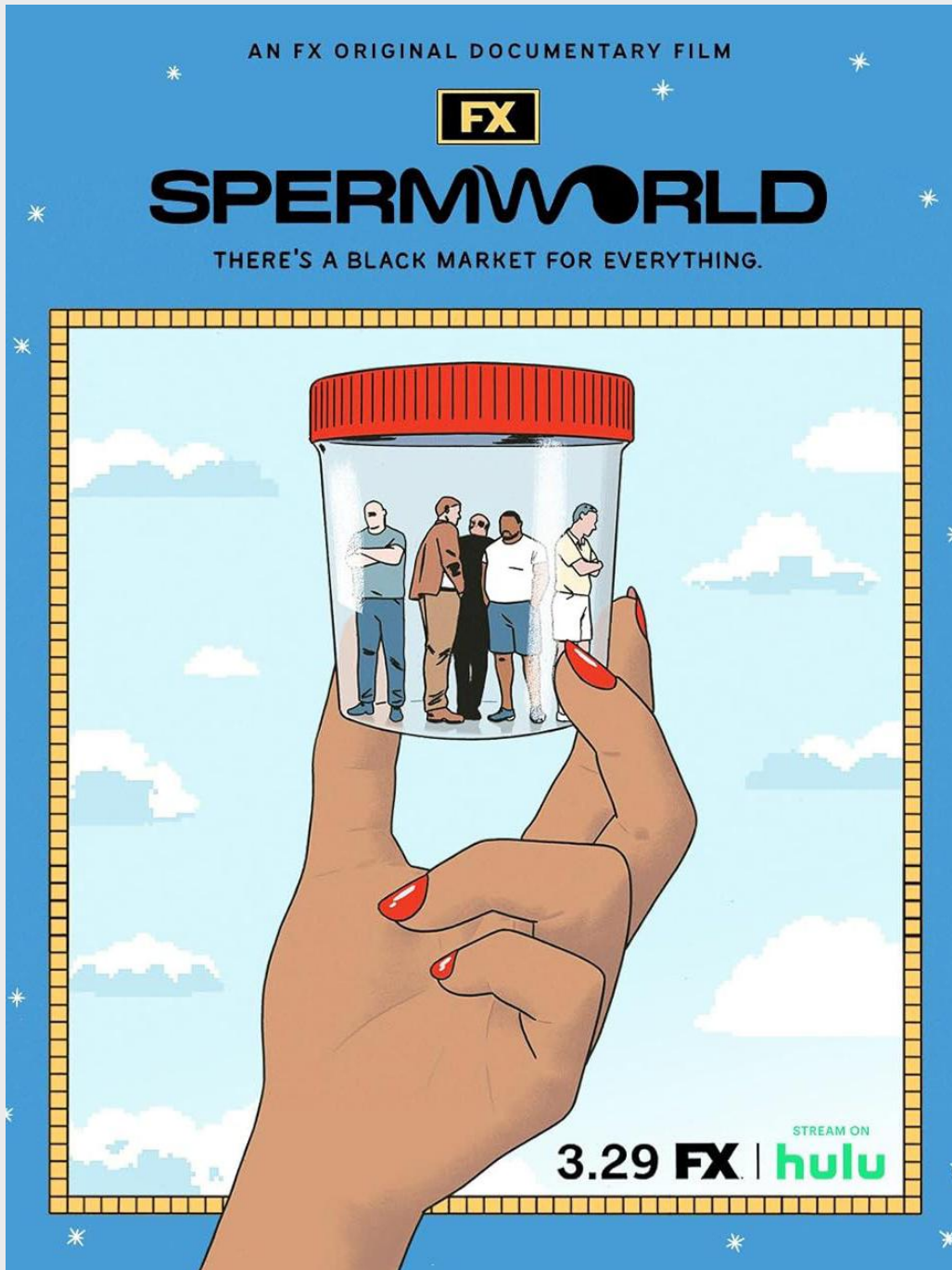
Sound Designer: Wayne Brooks

ADR Mixers: James Gregory, Alex Stylianou

SPERMWORLD

HARBOR // COLOR

Three men enter the new wild west of baby making - online forums where sperm donors connect with hopeful parents - but find themselves exchanging more than just genetic material.



Production Company: Edgeline Films
Director: Lance Oppenheim
Cinematographer: David Bolen
Editor: Daniel Garber
Senior Colorist: Damien Vandercruyssen

WE WERE THE LUCKY ONES

HARBOR // OFFLINE EDIT, COLOR, SOUND

A Jewish family is determined to survive and reunite after being separated in World War II.



Production Company: 20th Television

Creator: Erica Lipetz

Director: Thomas Kail

Cinematographers: Tim Ives, Ruairi O'Brien, David Pimm

Editors: Erica Freed Marker, Kate Sanford, Dave Labich

Senior Colorist: Roman Hankewycz

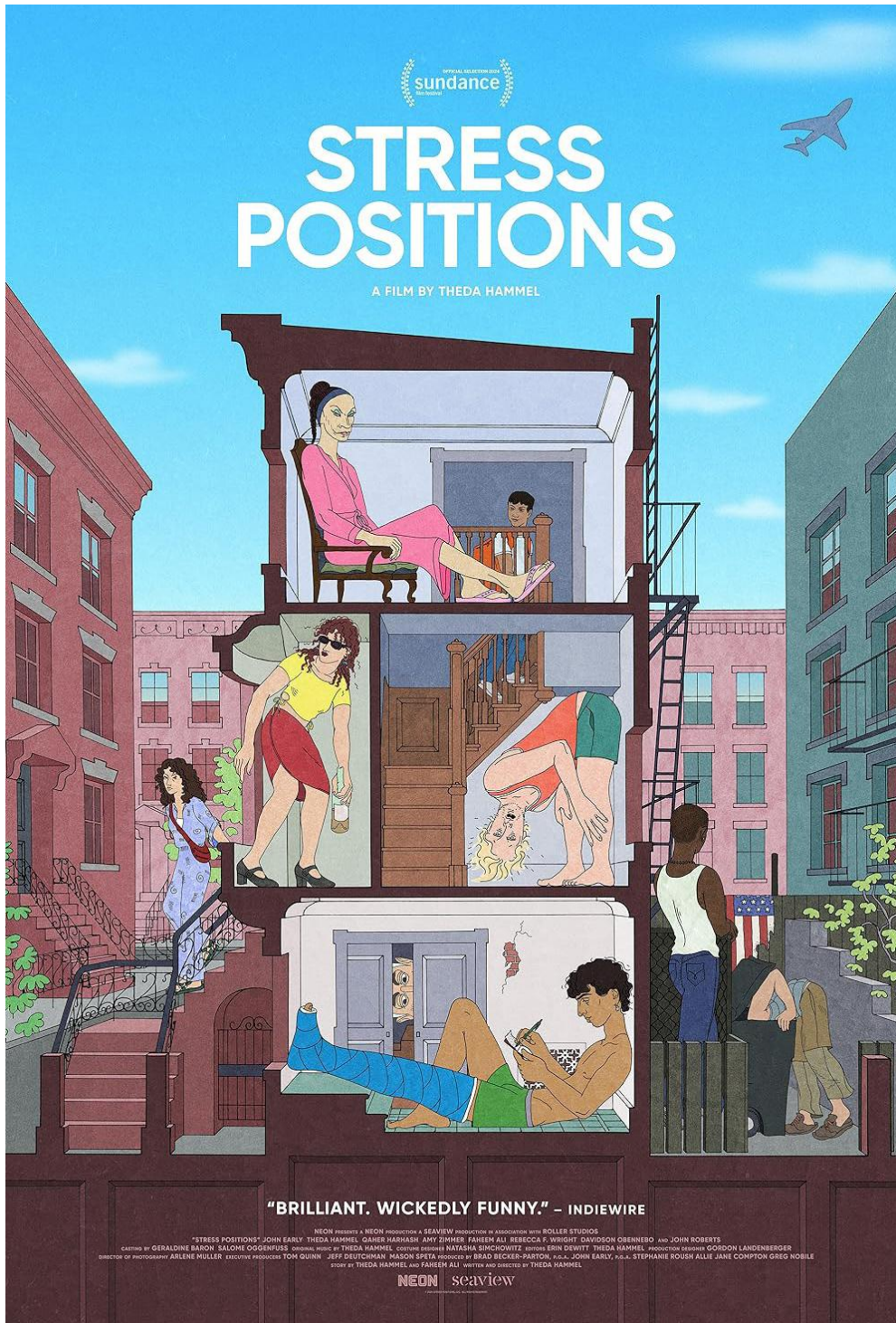
Supervising Sound Editor/Re-Recording Mixer: Tony Volante

Co-Supervising Sound Editor: Daniel Timmons

STRESS POSITIONS

HARBOR // SOUND, ADR

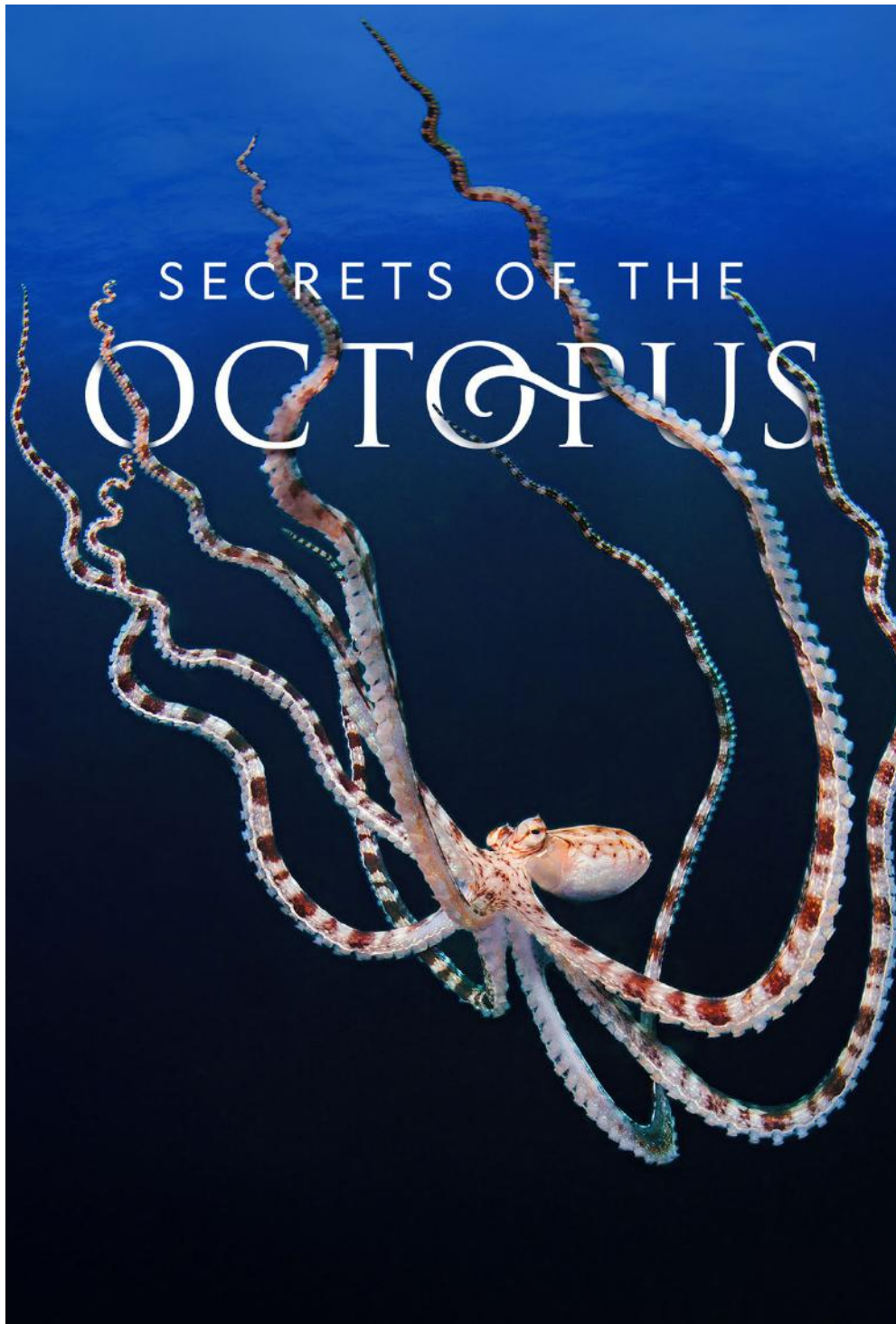
Terry, in strict quarantine in his ex-husband's Brooklyn home, cares for his injured nephew, a 19-year-old Moroccan model named Bahlul, drawing attention from everyone in his life.



SECRETS OF THE OCTOPUS

HARBOR // COLOR, VFX

Octopuses are like aliens on Earth: three hearts, blue blood and the ability to squeeze through a space the size of their eyeballs, but the secrets of the octopus are more extraordinary than we ever imagined.



Production Company: Earthship Productions
Cinematographers: Adam Geiger, Maxwell Hohn, Rory McGuinness
Executive Producer: James Cameron

Senior Colorist: Adam Inglis
Senior Flame Artist: Daniel Tomlinson
Flame Artist: Edward Corrigan

SCOOP

HARBOR // SOUND

How the BBC obtained the bombshell interview with Prince Andrew about his friendship with convicted sex offender Jeffrey Epstein.



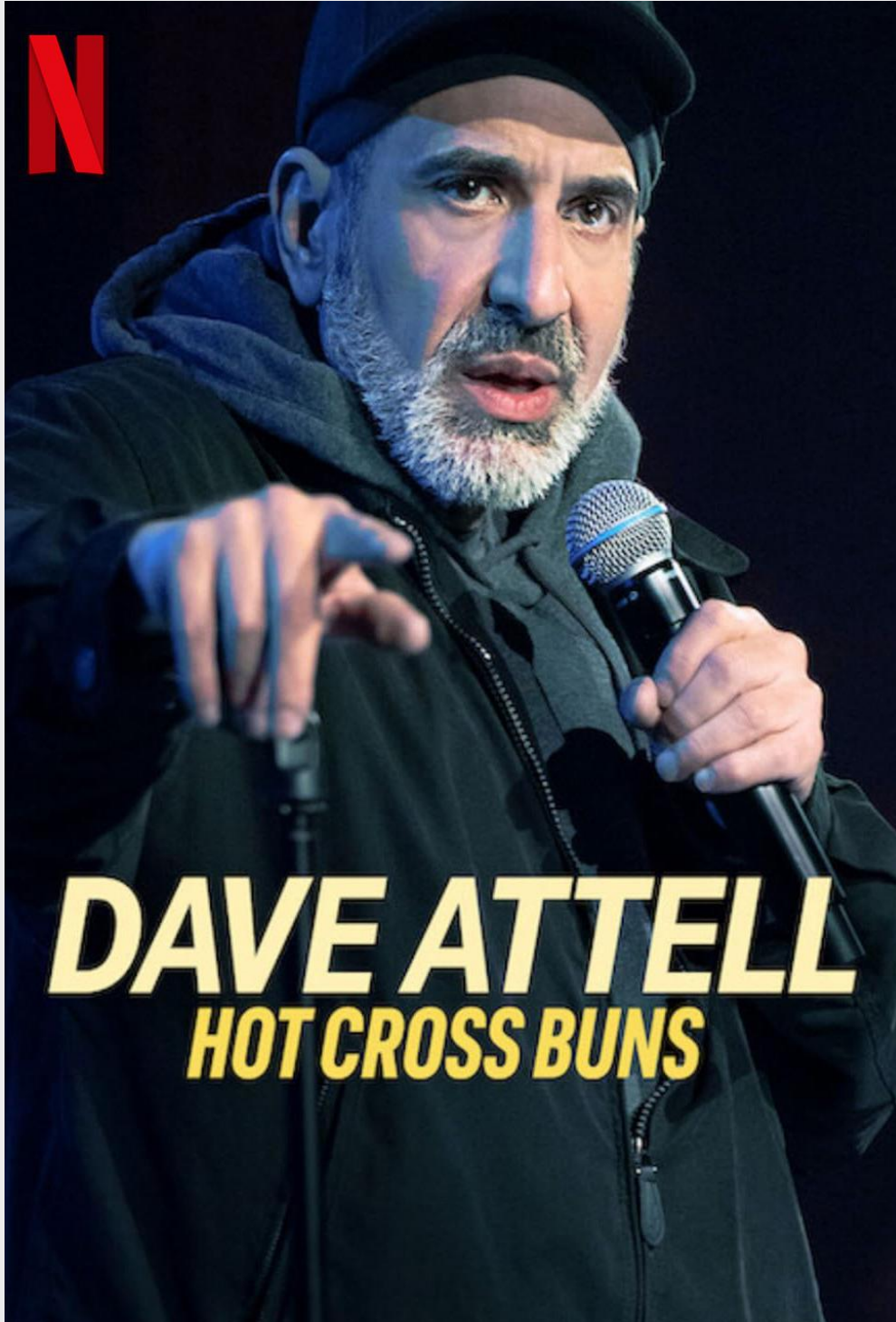
Production Company: The Lighthouse
Director: Philip Martin
Cinematographer: Nanu Segal
Editor: Kristina Hetherington

Re-Recording Mixers: Gilbert Lake, Paul Carter
Supervising Sound Editor: Danny Sheehan

DAVE ATTELL: HOT CROSS BUNS

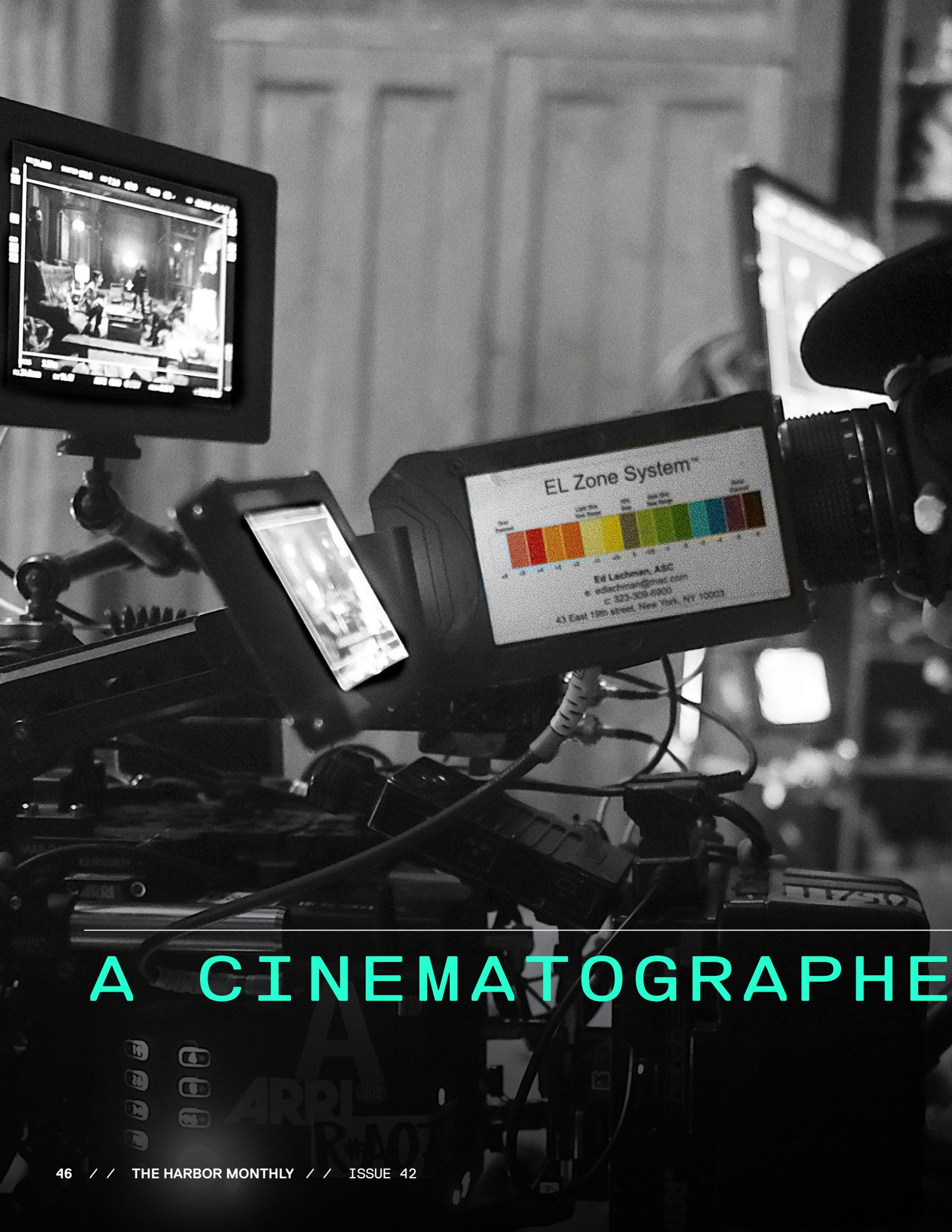
HARBOR // SOUND

The old man's back - out of the clubs, onto the screen, comedian Dave Attell brings it hard in this rapid-fire, no-holds-barred performance.



Production Company: Crazy Cow Productions
Director: Scott Gawlik
Cinematographer: Jon Salmon
Editor: Scott Gawlik

Senior Audio Mixer: Mark Turrigiano



A CINEMATOGRAPHER

INTERVIEW

ED
LACHMAN

X

JOE
GAWLER

R & HIS COLORIST

BY: ELLIE POWERS



“ IF ED LACHMAN IS A PAINTER, COLORIST JOE GAWLER ENSURES HE'S PAINTING WITH THE PROPER COLORS

Ed Lachman has nurtured a reputation for being an artist who expresses the themes of a film through its exposure, contrast, and color. Many who have worked with Ed, like director Todd Haynes, note that he is more of a painter than a cinematographer. (Haynes said in *IndieWire*: “He really is like a painter, more so than any other cinematographer I’ve ever met.”) If Ed Lachman is a painter, colorist Joe Gawler ensures he’s painting with the proper colors.



Joe and Ed met working on remastering Douglas Sirk films (*Written on the Wind* and *All That Heaven Allows*) for the Criterion Collection. Since then, they have graded three Todd Haynes projects (*Wonderstruck*, *Dark Waters*, and *The Velvet Underground*) and, in their most recent collaboration, Pablo Larraín’s *El Conde*, in which dictator Augusto Pinochet is reimagined as a vampire who has been alive for 250 years, the duo worked to control exposure’s contrast in black and white. For his work on *El Conde*, Ed has been nominated for an ASC Award, an Academy Award, and won the Silver Frog at CamerImage.

I purposefully took a back seat in this interview and let Ed and Joe talk. Given their longstanding collaboration, I decided it would be more interesting to let the conversation take them where it may. You will notice there are a few left turns, but hey, that’s life.

Ed: You're remarkable – how can I say it – you're the best parts of a politician, able to mediate different ideas and sensibilities. You work in the most efficient way. Plus, you're very open to ideas. You have the extraordinary ability to assimilate what people are working towards and present visual ideas to the cinematographer and the director to find a common ground. Not just sources for the film or on the digital file, but the personalities that are in that room.

Joe: I would agree and would add that, at least personally at this point in my career, it's important to just have creative people that appreciate your approach. For example, when you and I are working together, I don't anticipate any problems. I know I'm going to get the "Ed Lachman experience." We're going to make something beautiful. I am at this point in my life where I've got a lot of people that I continue to work with repeatedly because there's a level of comfort of an aesthetic. You know that we can collaborate and have a good experience at the same time. I imagine that's what any cinematographer is looking for. You'd love to have that person that you can go to on every show so that you have some confidence in what the experience is going to be.

Ed: Well, I had inherited a whole new crew in Chile [for *El Conde*, Larraín] which was a new experience for me, but I found them supportive and talented. Then on the last film I did for Pablo [*Maria*, Larraín], it was a large crew from Germany and Hungary and it was a similar situation. It's always about finding the strengths and weaknesses of the people you're working with and then maintaining positivity and working with their strengths, not their weakness.

Ellie: Do you ever find it challenging to make each project feel unique, or do they present themselves to you?

Ed: Every director's story and every world offers an approach to the images. The characters, themes of the story, and the locations give me indications of how to approach it visually. That's what makes my job interesting. I try not to do the same thing over again but I don't always know if what I'm doing will work or not. It may speak back to me in dailies or even after the film is edited. It's the process with the script, director, and crew which affects how something ultimately looks or feels.

Joe: I would argue that you're probably a cinematographer, if not, the cinematographer, that other cinematographers look to and expect to see something different every time. You're not a one trick pony. You bring something fresh and unique every time. For my own work, I would say switching grading platforms, two years ago now, has reinvigorated me creatively to not just be pushing the same buttons every time. I have to think about it all over again, and the Baselight tools work in a different way. It's given me a fresh look on projects that I'm working on.

Ed: I can't wait to see what you do with Maria [*Maria*, Larraín].

Joe: Ed, I was just thinking about the look of *El Conde* and how, I remember it being for Netflix. I started off with everything set up for HDR, thinking we were grading it for Netflix. I imagine the overall look, even on Netflix, is influenced by the fact that you and I graded the thing on projection.

Ed: Oh, that's a good point.

Joe: The contrast and the midtones, etc. I think it's also influenced by the fact that we spent two weeks on the film on projection. If we had done it on glass, it might have had a different contrast.



Joe: Congratulations, Ed. I don't think we've talked since the Oscar nomination.

Ed: Well. But I'm so glad that you're part of it. You're always part of it, you know.

Joe: I'm glad too, man. Just to get an Oscar nomination. Collaborating with you is pretty special. How many nominations is this for you now?

Ed: Three – *Far From Heaven*, *Carol*, and now *El Conde*.

Joe: Three times. That's amazing.

Ed: Thank you, never a sure thing.

Joe: You and I have been working together for the last bunch of projects. What is key to that relationship?

Ed: Right, I never thought of that.

Joe: You said, 'get the monitor out of here. I don't want to look at that. I want to see projection.' But we needed to grade on glass.

Ed: Is that better for you grade on glass or projection?

Joe: I can't say which one is better. I just bet the film looks a little different because of the time we spent on projection versus on glass. I think the contrast sits in a different place, but that's just a guess.

Ed: Well, that's an interesting thought. I also want to bring up the EL Zone system where I could place the negative. I always kid saying I felt like Ansel Adams shooting this black and white film. There were four factors that contributed to the look of the film. One - ARRI came up with a monochromatic LF sensor in two months for us. Two - I used Baltar lenses adapted for the LF camera. They were originally developed in

1938 used on films like *Magnificent Ambers* and *Touch of Evil*. This glass was designed for non-reflex rack-over cameras in the black and white period of Hollywood. The coatings were simpler, they had fewer elements, and the glass was hand polished. I also think that glass that has sat around for 75 years ages like wine due to exposure to the elements. Even though it's an inert object, the way it's stored, weather, exposure to UV light, all contribute to changes in the glass. Original Baltar glass was also manufactured with lead in it which is prohibited now. Three - I could use black and white filters for the contrast and texture in the scenes. Four - it was the first film to implement my EL Zone system which translated the digital image through analog interpretation and mapping of a shot to determine optimal range of exposure for the sensor, as I would do on film negative.

Joe: Yeah, I think that was part of what is drawing people to the work that you did, and we did together, is that contrast ratio, something that they're not used to seeing with digital images. Maintaining all that detail in the skies. This was our first time working on Baselight together, and it just gave us some new tools that Ed hadn't seen before. One of them was the base grades. That really helped roll off and maintain those highlights without having to pull so many keys which I know you were really impressed with that.

Ed: Like the windows.

Joe: Yes, just the ability to pull that detail back.

Ed: I held detail with the EL Zone, but obviously what you can do in Baselight could extend the exposure. An example would be the exposure in the windows and curtains. I was amazed how Baselight brought those curtains in.



Joe: Also, the texture operators.

Ed: Right.

Joe: So even with your lenses being vintage and softening everything as you build contrast, things can start to feel a little sharper. You have those sharper frequencies, and we were able to soften the sharper frequencies, which I'm doing on everything nowadays. It really gives a more pleasing image. In the past, we'd have to try to soften or blur the whole image and it just didn't look right. We were able to hit six different zones where we could roll out the sharpness from the sharpest bits to the broader frequencies. I think that gives it a nice overall texture.

Ed: Another point, in black and white while filming in different parts of the day, you can create consistencies as long as you are aware of the contrast and exposure and if it's direct or indirect light. You're not affected by color temperature in black and white as you would be in color film. It's all about your contrast.

Even with the blood we discovered – this was Pablo's idea – of shooting blood in different colors to find out which one worked best. Traditionally we make it red because red has the deepest blacks, but we found by doing it in blue that it had a certain luminosity, that it was dark, but it still had a life to it.

Ed: I do believe in the DI that we're getting better and better at getting something that looks and feels like film to me.







“

**YOU'RE NOT AFFECTED
BY COLOR TEMPERATURE
IN BLACK AND WHITE
AS YOU WOULD BE IN
COLOR FILM. IT'S ALL
ABOUT YOUR CONTRAST.**



Joe: The key is trying to get to that look through. It's not just color. It's not just grain. There's a bunch of other textures to get right without the audience feeling manipulated or seeing an Instagram filter. I've seen so many period films that are shot digitally and then a period look has been placed on top of it, at least to my eye. I'm so conscious of it.

Ed: In the digital world, it's difficult to get that depth to an image because it's on a fixed pixel plane, unlike film with its grain structure. Even though the difference between the three layers of film is microscopic, it affects the depth of the image. Now, people want to shoot wide open digitally because they think the out-of-focusness with the lens on the digital sensor creates the feeling of grain. But for me, it just feels like it's a digital device. It's not grain.

Joe: Yes.

Ed: Grain is much subtler than that. Whenever you're out of focus slightly in digital, it looks wrong. You can be out of focus in film and get away with it. It's so hard to understand why, but I think it's because you don't need every part of the grain in focus to read the image.

Joe: You've brought that up when I'm adding grain in the DI. The grain is the very last thing we add, and any kind of softening you can get away with more easily, because at least the grain is sharp. Roman [Hankewycz] and I built this custom tool we call subtractive color so that we can increase saturation while reducing the brightness. As we've increased saturation or increased contrast, we notice the colors start to get zingy in an electric way. So, we built a tool that does the opposite. We're getting deeper, richer, saturated colors, which I think you're going to like, Ed.

Ed: I look forward to trying to experiment with that on *Maria*.

Joe: For *The Holdovers*, I thought back to my experience from working at the lab fifteen years ago, sitting with the guys when they ran clear film through and printed it. And we'd watch it in the theater to see where the rollers were creating pressure marks and the chemical streaks and flicker. I have some of that.

Ed: Really?

Images Courtesy of Netflix

Joe: Yeah, I just comped that into the image, so the image is subtly breathing; it's getting a little brighter, a little darker, and the color is shifting super subtly. And then I also tracked a film scan that was slightly unstable. So, I added that throughout the entire show. But again, sometimes you watch a movie and they put all sorts of stuff on top of it and you feel that you're being tricked. I didn't want that.

Ellie: Ed, do you think that in the future we will see a mix of film and digital?

Ed: It's difficult to say. Four out of the five films nominated this year [for Best Cinematography at the ASC and The Academy Awards] were shot on film. It's ironic that *El Conde* was the only film shot digitally even though I'm always the proponent

of film. But honestly, the infrastructure for film is becoming increasingly difficult. I shot *Maria* on film in Budapest. The film had to be trucked in from London as they don't trust the X-rays at customs. So, I had to constantly create film orders how much film stock I would need three to four days in advance. Plus, it is getting harder to find loaders because it's an entry-level position that requires preexisting knowledge on how to handle film, parts for film cameras are becoming less available, and experienced film technicians to work on cameras are retiring.

Joe: I used to be a loader.

Ed: Oh really?

Joe: Yeah, I didn't last long though.

Ed: Well if you ever need job, I'll hire you as my loader.

If you're interested in learning more about the look for *El Conde*, Ed himself recommends these two pieces, from [Cinematography World](#) and [American Cinematographer](#).



Meet the Artist: Episode 16

HARBOR COLORIST MAXINE GERVAIS

A regular collaborator of Clint Eastwood and many others, Colorist Maxine Gervais talks about her path to the color suite, the blend of technology and creative and what inspires her, with Founder and Editor-in-Chief of Postperspective, Randi Altman



LISTEN ON



BOB TREVINO LIKES IT

Bob Trevino works long hours to support his wife Jeanie's scrapbooking habit. The couple has endured a lot, and Bob has sought to put his wife first, to the point of ignoring his own feelings and need for friendship, meaning, and connection. That is, until he gets an unexpected Facebook message from a stranger.



WINNER: NARRATIVE FEATURE JURY AWARD



Production Company: Laymon's Terms
Director: Tracie Laymon
Cinematographer: John Rosario
Editor: Anisha Acharya
Post Supervisor: Rich Song
Senior Colorist: Nick Hasson

Harbor // Color

THE IDEA OF YOU

A 40-year-old single mom begins an unexpected romance with a 24-year-old boy band singer.



Harbor // Dailies, Offline Edit,
Color, Sound, ADR, Anchor

Production Company: Amazon Studios
Director: Michael Showalter
Cinematographer: Jim Frohna
Editor: Peter Teschner
Post Supervisor: Andrew K. Ruotolo

Senior Colorist: Anthony Raffaele
Supervising Sound Editor: Glenfield Payne
Re-Recording Mixers: Dave Paterson, Glenfield Payne
Sound Effects Editor: James Redding, Dave Paterson
ADR Mixer: Bobby Johanson
ADR Engineers: Beau Emory, Michael Rivera

IMMACULATE

An American nun embarks on a new journey when she joins a remote convent in the Italian countryside. However, her warm welcome quickly turns into a living nightmare when she discovers her new home harbours a sinister secret and unspeakable horrors.



Production Company: Black Bear Pictures
Director: Michael Mohan
Cinematographer: Elisha Christian
Editor: Christian Masini
Post Producer: Gaby Leibowitz
Senior Colorist: Andrea Chlebak

Harbor // Color, Anchor

MAGPIE

When Ben and Anette's daughter is cast in a film alongside glamorous movie star, Alicia, Ben is quickly drawn into Alicia's world. As he becomes more intoxicated with Alicia and their affair intensifies, Anette is left at home with the baby, pushed to her emotional limits and psychologically on the brink.



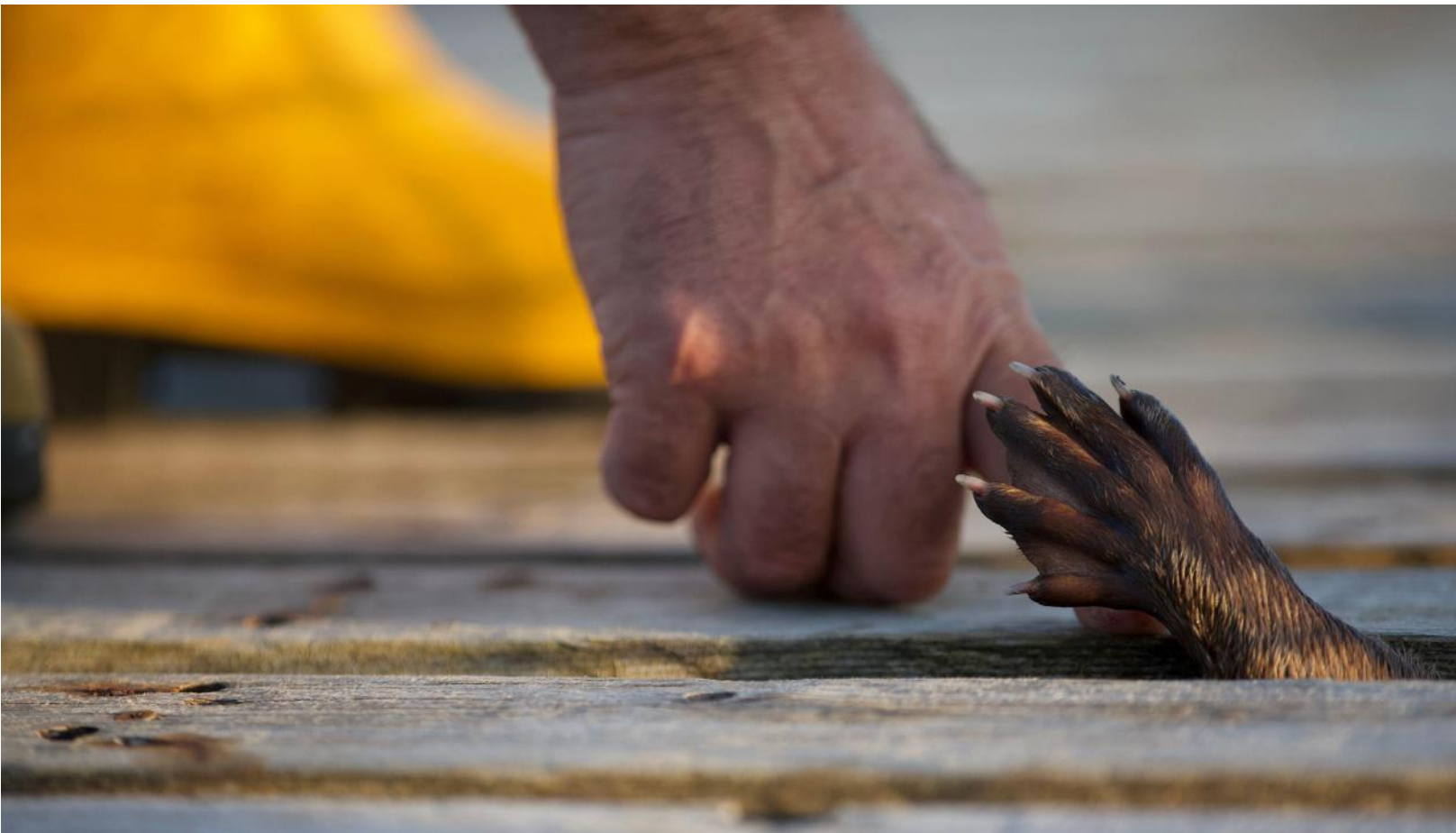
Harbor // Color, Anchor

Production Company: 55 Films
Director: Sam Yates
Cinematographer: Laura Bellingham
Editor: Christopher Watson
Post Supervisor: Verity Wislocki

Senior Colorist: Jateen Patel

BILLY AND MOLLY: AN OTTER LOVE STORY

From National Geographic and Silverback Films, Billy & Molly: An Otter Love Story is a heart-warming story of love between a wild otter and a man set in the remote Scottish islands of Shetland.



Production Company: Silverback Films
Director/Cinematographer: Charlie Hamilton-James
Editor: Sam Rogers
Post Supervisor: Dan Clamp

Senior Colorist: Adam Inglis
Senior Flame Artist: Daniel Tomlinson
Flame Artist: Edward Corrigan

Harbor // Color, VFX

REN FAIRE

When the ailing king of America's largest renaissance festival declares his retirement, an epic power struggle ensues between an actor, a former elephant trainer, and a kettle-corn kingpin to claim his throne.



Harbor // Color

Production Company: Elara Pictures
Director: Lance Oppenheim
Cinematographer: Nate Hurtsellers
Editors: Max Allman, Nicholas Nazmi
Post Supervisor: Anthony Shabazz

Senior Colorist: Damien Vandercruyssen

STAX: SOULSVILLE, U.S.A.

In 1960s Memphis, an audacious set of interracial collaborators dared to make their own music on their own terms, forming Stax Records, one of America's most influential creators of Black music.



Production Company: Concord Originals
Director: Jamila Wignot
Cinematographer: Bryan Gentry
Editors: Tim K. Smith, Jean Tsien, Samali Bikangaga
Re-Recording Mixer: Tony Volante

Harbor // Sound

IMMACULATE MOODBOARD

In their third collaboration, Cinematographer Elisha Christian and Senior Colorist Andrea Chlebak intricately blended influences from various genre films along with the artistry of Renaissance aesthetics to sculpt the visual identity for Michael Mohan's horror film *Immaculate*. The film's captivating imagery and meticulously composed frames serve as a testament to their deep exploration of darkness, holy light, and demonic symbolism. Delve further into the intricacies of Elisha and Andrea's partnership and the wellspring of their creative inspiration below.

FILM & PAINTING REFERENCES



Elisha Christian's work as director of photography separates it from its notable predecessors in the genre. Christian crafts a stunning, grainy world that basks in its religious light while dabbling in the darkness, absorbing every inch of Adam Reamer's glorious production design.

■ Billie Melissa, *Men's Journal*

Having worked with Andrea on multiple projects, I've really come to trust on her taste and artistic sensibilities. Our collaboration involved an exchange of color reference materials, through which we diligently preserved intricate details and contrast, particularly within low-light settings.

■ Elisha Christian, Cinematographer

It has been highly rewarding collaborating with Elisha across various projects, as it has afforded us the opportunity to refine our creative process into one that is open and fluid. We both value the exploration of more daring visual styles, followed by a period of reflection to finely tune them and evoke the desired emotions. In our work on Immaculate, we found that sweet spot of aesthetic early on that resonated with both of us, allowing us to dedicate focused attention to select pivotal scenes, honing thematic palettes. Working on each scene of this film was like watching magic happen, seeing our shared vision come to life bit by bit.

ff

■ Andrea Chlebak, Senior Colorist

FINAL LOOK PREVIEWS



[Director] Michael Mohan and I found ourselves immersed in a nostalgic reverie, yearning for the timeless allure of classic horror exemplified in films like Rosemary's Baby and The Exorcist. Personally, my deepest visual inspiration stemmed from the cinematography crafted by Jack Cardiff in Black Narcissus.

ff

■ Elisha Christian, Cinematographer

Shooting in Rome, it was impossible not to be inspired by the dramatic light in the paintings of Caravaggio. Collaborating closely with Andrea to calibrate the grain structure and intensity proved instrumental in achieving the desired texture and depth within the film.

■ Elisha Christian, Cinematographer

Reference credits

- 1) *The Sound of Music*, Robert Wise // 2) *Las Meninas*, Diego Velázquez
 3) *Rosemary's Baby*, Roman Polanski // 4-5) *Black Narcissus* Emeric Pressburger, Michael Powell
 6) *Children of Men*, Alfonso Cuarón // 7) *Meditation*, Christie's Images Ltd
 8) *The Sound of Music*, Robert Wise // 9) *The Great Beauty*, Paolo Sorrentino
Immaculate Stills Courtesy of Neon

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INTRODUCING

ASK MATT

Follow along each month as our Head of Color Science Matt Tomlinson answers your questions about anything and everything image science and technology.

Q What is HDR? Is it here to stay?

A HDR (High Dynamic Range) imagery is not just the future of moving imagery, it's the present. If you have an OLED TV that you bought in the past five years, own a smart phone, a tablet, or subscribe to a streaming service (which I'm willing to bet you said yes to more than one of those), you have been watching HDR imagery and may not even be aware of it.

HDR is not a gimmick or a fad; it's the natural evolution of imagery and it's just beginning. I find this exciting because we're all figuring it out together. It's the Wild West, and we get to lay down the bedrock that will become the fundamentals that future generations will grow from. I have fully embraced HDR. I'm fully immersed. I breath it. I feel it's heartbeat. I understand it and the most exciting part is that I am making it my own. We are explorers. We explore.



To check out Harbor's new thirty-four-foot HDR grading theaters at Culver City, email Matt Tomlinson matthew@harborpicturecompany.com

Submit your questions here

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Echoes of Ukraine: Senior Colorist
Roman Hankewycz on Inspiration & Action



ECHOES of UKRAINE: Senior Colorist Roman Hankewycz on Inspiration & Action

People are used to their grandparents moving in with them, but my family did the opposite. We moved in with my grandparents when I was little, into the house where my mom was raised in Bayside, Queens. My grandparents' house was different from my friends' houses growing up, though it was quite standard for a "Ukrainian house" of a certain generation. Every square inch of wall was covered with a painting or a decorated plate; every piece of furniture was topped with an embroidered runner and displayed ceramic sculptures or wooden carvings; every bed and couch was adorned with patterned wool blankets. To say the least it was busy and would never pass on HGTV, but for my grandparents, these flourishes served to celebrate the culture they were desperately trying to keep alive in their home away from home. I phrase it

this way because my grandparents didn't emigrate by choice, they left their home in Ukraine to escape the Bolsheviks, and after spending a few years nationless, they were welcomed in the US. They came here with nothing except their determination to succeed and most importantly to preserve their culture which was being erased by the Soviet Union. My grandparents' generation of émigrés built churches, schools, and social groups so they could pass along the world they left behind to their children. Art was an important part of that project. The community supported painters, writers, dancers, and poets, as they continued traditional artforms and adapted them to contemporary influences. Each painting, sculpture, or book that my grandparents acquired was displayed prominently at home.



This is the world I grew up in, and it didn't feel weird or crowded to me; the art was part of the backdrop of my life. No one explained it to me either. The pieces just sat there patiently, in every inch of my field of view. I remember avoiding the last few bites of my dinner by taking refuge in the strokes of thick oil paints of the paintings in the corner of the dining room. I remember looking at the paintings over the fireplace during hot summer afternoons, waiting for a breeze from the open windows. I remember comparing splotchy watercolors with cubist acrylics and clean, black and white woodcuts. I remember being bored a lot as a kid, but my eyes always had a place to wander in that house; familiar pieces always held more to examine. Eventually, I saw the house itself as a work of art. I vividly remember a chipped piece of molding in the kitchen where the exposed layers of old paint became a surrealist painting on a misshapen canvas. As a kid I never really thought much of it, but in hindsight I see that my childhood steeped in art gently guided me towards my profession as a colorist today.

We recently marked two years since the start of Russia's full-scale invasion of Ukraine. Something that I believe is overlooked in the coverage of the conflict is an understanding of who Ukrainians are. There is a long and disappointing history of being passed around from one regional power to another, but despite centuries of attempted assimilation and erasure, Ukrainians reaffirm their existence time and time again. If you zoom out, you can see two prevailing characteristics of these people - their will for independence and their innate need to create art. And our art is not the art of galleries and auction houses; it's the art that comes from the people, made to be shared with loved ones, and fill their homes to the brim. This culture of artistry has produced a new generation of artists, many of which work in our industry, talented graphic artists, directors, cinematographers, etc. As we in the West have grown tired of the war and choose to tune out, I implore us all to connect with these people.



Photos courtesy of Roman Hankewycz

We've partnered with HP Indigo to provide a list of Ukrainian Artists in our industry. Consider reaching out to them. It's through human connection that we learn and grow the most and the purest way to show solidarity against this cruel and unjustified aggression.

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Chanel Coco Crush x DAZED feat. Jamie xx

Producers: Johnnie Ford,
Anna Borgerding
Film Lab: Kodak

American Home Shield "Warrantina"

Producer: Taylor Bijörn Bro
Executive Producer: Rob
Sexton
Head of Production: Lily
Hartmann
Executive Producer: Rob
Lee
Associate Producer:
Courtney Reistad

Senior VFX Producer:
Lauren Johnson
Executive Producer: Casey
Swircz
Senior Color Assists: Joni
Bradenburg, Scarlett Thiele
Color Assist: Elizabeth
Hickey
Color Producers: Brad
Martin, Max Hadson
Associate Mixers: Andrew
Wodzanowski, Chris
Perepezko, Catherine
Sangiovanni
Senior Audio Producer:
Lauren Boyle

Infiniti – Jon Batiste x Infiniti NYC Tease & Reveal

Executive Producer:
Anthony Garrett
Producer: Rebekah Baker
Senior Producer: Bindy St.
Leger
Associate Mixers: Chris
Perepezko, Catherine
Sangiovanni
Associate Audio Producer:
Brian Wilkowski
Executive Producer: TJ
Sponzo

Head of Production: Tia
Perkins

BTS - V "FRI(EN)DS"

Executive Producers:
Maeva Tenneroni, Jean
Mougin, Guy Rolfe
Head of Production: Kate
Sharpe
Producer: Martha Mcguirk
Post Producer: Joanna
Dawson, Jenn Saunders

Land Rover "Daughter's Defender"

Producer: Honna Kimmerer
Line Producer: Paul
Riordan

Color Producer: Katie
Andrews
Associate Mixer: Andrew
Wodzanowski
Senior Sound Producer:
Lauren Boyle
Senior Post Producer:
Carlos Herrera
Executive Producer: Jesse
Schwartz

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Executive Producers:
Dominic Harrison, Tommas
Arnby, Sweet Adam
Wood, Tom Pallant, Stefan
Demetriou
Producer: Amy James

Flame Operator: Paul Dixon
Color Producer: Jennifer
Jayne

Toyota "Domestic Olympics"

Producer: Amy Zhang
Executive Producer: Alex
Granieri
Associate Editor: Victoria
Villa

Senior Color Assist: Joni
Bradenburg

Color Assist: Baptiste
Carrara

Color Producer: Brad
Martin

Senior Audio Producer:
Lauren Boyle

Associate Mixers: Andrew
Wodzanowski, Chris
Perepezko, Catherine
Sangiovanni

Senior VFX Producer:
Lauren Johnson

Executive Producer: Adam
Reeb

Kaleen – "We Will Rave" - Eurovision

Producer: Sarah Stanbury
Executive Producer:
Chelsea Stemple

Color Assists: Joni
Bradenburg, Scarlett
Thiele, Elizabeth Hickey
Color Producer: Brad
Martin

ENTERTAINMENT

CREDITS

Star Trek: Discovery, Season 5

Producer: Dana Wilson

Associate Colorist: Robert Crosby

DI Producer: Cesar Barrantes

Color Assist: Weiyi Ang

Conform Artist/Editor: Chad Cole

DI Post Coordinator: Josh Mathews

Operations Manager: Jen Litchfield

Mastering Technician: Julissa Lai

Data Manager: Rob Marcacci

Data Operators: Brendan Coyle, John Hamlet, Lucca Pastore

Support Engineers: Brian McMullen, Derek Wang

Imaging Scientists: Matthew Tomlinson, CJ Julian

Head of Production: Michael Dillon

Account Executive: Carissa Clark

Immaculate

Post Producer: Gaby Leibowitz

Color Assists: Emily Cramer, Rudy Pesci, Weiyi Ang

DI Producer: Johnny Vanbuskirk

Conform Artist/Editor: Andrew Brueck

DI Post Coordinator: Josh Mathews

Mastering Technicians: Andrew Minogue, Jorge Piniella, Gino Volpe

Data Manager: Rob Marcacci

Data Operators: John Hamlet, Lucca Pastore, Brendan Coyle

Support Engineers: Brian McMullen, Derek Wang

Imaging Scientists: Matthew Tomlinson, CJ Julian

Head of Picture Post: Zara Park

Head of Production: Michael Dillon

Account Executive: Carissa Clark

Asphalt City

Dailies Colorist: Elizabeth Hickey

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

Imaging Scientists: Matthew Tomlinson, CJ Julian

Supervising DI Producer: Peter Boychuk

Executive Producer: Elizabeth Niles

Account Executive: Rochelle Brown

The Completely Made-Up Adventures of Dick Turpin

Color Assists: Maikel Popic, Katie Linard

Conform Editor: Justin Drew

Picture Post Producer: Rebecca Budds, Karolina Dziwinska-Carpenter

Mix Assistants: Alex Bird, Tierney Spence

Audio Producer: Zoe Fawcett

Spermworld

Producer: Lauren Belfer

Post Supervisor: Jessica Hester

Color Assist: Sam Fischer

DI Producer: Nick Gammon

Conform Artist/Editor: Jon Pehlke

DI Post Coordinators: Christopher Guzman, Zifeng Zhuo

Workflow Pipeline Engineer: Jerome Raim

Executive Producer: Elizabeth Niles

Head of Production: Kevin Vale

Account Executive: Rochelle Brown

We Were Lucky Ones

DI Producer: Kyle Flannery
Color Assist: Rachel Owart

Conform Artist/Editor: Alec Perez

VFX Artist: Chris Mackenzie

Associate DI Producer: Nick Gammon

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

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

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

Executive Producer: Elizabeth Niles

Head of Production: Kevin Vale

Account Executive: Rochelle Brown

Senior Producer, Offline Editorial: Michelle Kaczor

Producer, Offline Editorial: Jackie Contreras

Tech Ops Manager, Editorial: Kyle Witkowski

Senior Avid Engineers: Ben Cripps, Matthew Setlow

Sound Effects Editor: Mariusz Glabinski

Dialogue Editor: Sylvia Menno

ADR Editor: Marlana Grzaslewicz

Assistant Sound Editor: Kelly Rodriguez

Mix Technician: Josh Bisso

Stress Positions

ADR Supervising Producer: Tricia Schultz

ADR Coordinator: Lila Walsh

Chief Sound Engineer: Avi Laniado

Sound Engineer: Joel Scheuneman

Senior Producer, Sound Post: Lisa McClung

Associate Producer, Sound Post: Madeline Little

Coordinator, Sound Post: Natasha Nobre

Secrets of the Octopus

Color Assists: Theresa Crooks, Justin Drew

Finishing Producer: Munah Yahkup

Commercial Director: James Corless

Operations Director: Thom Berryman

Digital Lab Technicians: Jashesh Jhaveri, Mark Shrapnell-Smith

Data IO Operators: Jack Kelly, Chris Munns

Scoop

Mix Technicians: Alex Bird, Tierney Spence

Audio Producer: Zoe Fawcett

Commercial Director: James Corless

Operations Director: Thom Berryman

Dave Attell: Hot Cross Buns

Associate Mixer: Catherine Sangiovanni, Andrew Wodzanowski

Senior Sound Producer: Lauren Boyle

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