

HARBOR

THE
HARBOR
MAGAZINE

ISSUE 43

MADONNA TOUR VISUALS

USING AI FOR
MADONNA'S WORLD
TOUR WITH DIRECTOR
SASHA KASIUHA

NETFLIX'S ERIC

WITH CINEMATOGRAPHER
BENEDICT SPENCE &
COLORIST TOBY TOMKINS

FX'S SPERMWORLD

WITH DIRECTOR LANCE
OPPENHEIM & COLORIST DAMIEN
VANDERCROYSEN

THEDA HAMMEL

ON TENSION & COMEDY IN STRESS POSITIONS

COVER IMAGE BY EDWARD NOUËL

EDITORS NOTE

I find myself in need of perspective recently. Sometimes when I feel stuck in a rut or doubting myself, I think about (roll your eyes all you want, but it really works) what the kid version of myself would think of me now.

I always loved art. Arts and crafts projects would constantly explode out of the closet in my family's living room, much to my mother's chagrin. Bookmaking, painting, collages, knitting, I tried it all. But I was never confident enough in myself to imagine that I would have a creative career. Of all my artistic endeavors, writing has always been simultaneously safe and threatening. And as an adult, on days spent staring at a blank word document, I have to remind myself that I get paid to type out diet tribes like this one.

Not only do I get to write, but I also have the immense honor of working with artists. Uncovering what makes them tick is the most rewarding aspect of what I do. This magazine was created with the mission to give filmmakers a platform to do just that.

In this issue, along with my fellow writers Alli Albion and Camille Wilson, you'll find no shortage of perspective. Whether for indies or blockbusters, advertising or entertainment, the creatives included within share a look into how some of the industry's most exciting projects were finished. Read on to learn more about Theda Hammel's *Stress Positions*, Lance Oppenheim's *SPERMWORLD*, Netflix's *Eric*, and Sasha Kasiuha's use of AI for Madonna's World Celebration Tour.

To bookend my conclusion, I'll leave you with this bit of perspective. No matter where you are in your career, you're living someone's dream. And I know if young me could see me now, she would be proud. Special thanks to Gabriela Elder for letting me do this and for putting up with the whiplash of sincerity (like this note) and jokes (almost everything else I write).

Send me any questions, comments, or dad jokes at ellie.powers@harborpicturecompany.com. Enjoy.



ELLIE POWERS // EDITOR-IN-CHIEF
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HARBOR BOLSTERS TALENT ROSTER ACROSS ADVERTISING & ENTERTAINMENT



Harbor Appoints Thom Berryman as Managing Director, Feature & Episodic, UK

Harbor, leading production studio, has appointed Thom Berryman as UK Managing Director for Feature and Episodic, announced CEO Zak Tucker.

In this new role, Berryman will oversee all feature and episodic operations in the UK, including business development, staffing management and financial performance. His focus will be on ensuring Harbor's premium artistic and production execution whilst delivering business success. He will engage directly with clients, talent, and creatives to drive premium production and expand the global network of partners.



Upon joining Harbor in 2019, Berryman played a key role in the establishment of the company's UK post-production studios that now includes dailies, offline editorial, online editing, colour grading, sound editorial, mixing, and ADR, spanning two locations in London and Windsor. Furthermore, he has led development and implementation of Harbor's proprietary set to screen media review system, ANCHOR™, while continuously enhancing the technology platform to provide a holistic post-production workflow tool driven by AI.

During his time at Harbor, he has overseen post-production and delivery of notable credits including HBO's *True Detective: Night Country*, Netflix's *Heart of Stone*, LucasFilm's *The Acolyte*, FX + BBC's *Great Expectations*, and the 2023 Palm d'Or nominated film, *Firebrand*.

Prior to Harbor, Berryman held a tenure at Pinewood

Studios. While at Pinewood, Berryman oversaw the implementation of automated VFX pulls, DI and deliverables. Most notably, he built the largest dailies offering in the UK based out of Pinewood and Shepperton Studios. Moreover, Berryman was instrumental in setting up Pinewood's worldwide on-location dailies setups including USA, Korea, Japan, South Africa, and New Zealand.

Harbor's 3-story studios located in the Farringdon Turnmills building boasts theatrical Atmos stages, theatrical grading rooms, Atmos Home Entertainment suites, 4K HDR suites, and ADR recording studios, cutting rooms, and online suites.



Melissa Canosa Joins Harbor as Vice President of Finance

Harbor, leading postproduction studio, has appointed Melissa Canosa as the Vice President of Finance announced CEO Zak Tucker today.

With an extensive background in financial leadership roles, Melissa joins Harbor from Paramount Global, where she served as Finance Lead. During her tenure at Paramount, Melissa played a pivotal role in supporting various award shows such as the VMAs, EMAs, and CMT Awards, as well as popular shows including *Yellowstone*, *Tyler Perry's Sistas*, *RuPaul's Drag Race*, *Jersey Shore*, *Ridiculousness*, and *Wild 'n Out*.

As Vice President of Finance, Melissa will oversee all financial and operational matters at Harbor, including managing client and vendor relationships. She will work closely with key stakeholders to optimize day-to-day business performance and forecast upcoming opportunities.



Harbor Adds Award-Winning Supervising Sound Editor and Re-Recording Mixer Ruy García

Harbor, premiere entertainment post-production studio, welcomes acclaimed supervising sound editor, re-recording mixer, and sound designer, Ruy García to its sound roster. With an illustrious career marked by numerous awards and accolades, Ruy brings a wealth of talent and experience to the team.



García's notable credits span acclaimed films *Y Tu Mama También*, *First Reformed*, *Midsommar*, *Marcel the Shell with Shoes On* (A24), *After Yang* (A24), and *Roma* (Netflix). His television and episodic series include *Boardwalk Empire* (HBO), *The Night Of* (HBO), *The Get Down* (Netflix), and *The Staircase* (HBO).

García has received six Prime Time Emmy Award nominations, winning twice for his outstanding work on *Boardwalk Empire* and *The Night Of*. His contributions have also been recognized with four nominations and one win at the Golden Reel Awards by Motion Picture Sound Editors, three Ariel Award nominations from the Mexican Film Academy, and a nomination at the HPA (Hollywood Professional Association Awards).

García's journey to success began with academic excellence, as he was named Valedictorian of his class at Full Sail University and graduated from the Independent Center for Musical Studies in Mexico City. Prior to joining Harbor's roster, García worked at Postworks, C5, and Soundtrack.



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FROM PROMPT TO STAGE:
CRAFTING AI VISUALS FOR
MADONNA'S WORLD TOUR WITH
DIRECTOR SASHA KASIUHA



Production Company: Hungry Man
Director: Wayne McClammy
Cinematographer: Jess Hall
Creative Agency: BBH
Chief Creative Officer: Erica Roberts
Group Creative Directors: Peter Defries,
Alan Wilson
Agency: Digitas
Group Creative Director: Alexandra Askot
Creative Director: Michael Greenberg
Senior Art Director: Elayna Milano
Senior Copywriter: Cailin Boegel
Senior Designer: Melinda Lastyak
Designer: Luis Perez


Senior Colorist: Damien Vandercruyssen
Creative Directors: Anne Trotman, Billy Jang,
David Soto
Lead Artists: GiGi Ng, Sam Caine
Finishing Artist: Vin Roma
Senior Compositors: Felipe Passarini,
Hailey Akashian
Associate Composer: Allie Sargent
Digital Matte Painter: Cedric Menard
Art Director: Brian O'Donnell
Senior Sound Mixer, Socials: Glen Landrum

#OUTNOW

A woman with dark hair styled in braids is shown from the chest up. She is wearing a white, long-sleeved blouse with a draped front and dark trousers. She is looking out of a large window with a view of a city skyline. The lighting is soft and natural, coming from the window. The overall mood is professional and serene.

SMUCKER'S JIF "THE MERGER"

HARBOR // VFX, DESIGN, COLOR, SOUND

A woman with long dark hair, wearing a white t-shirt and denim shorts, is seated on a wooden chair. She is playing a dark, heavily distressed acoustic guitar. The background is a dark, textured wall. The lighting is moody and blue-toned.

Production Company: No Face Studio
Director: Zen Pace
Director of Photography: Steve McCord
Editor: Ilya Katsáp
Agency: BBH USA
President: Agnes Fisher
Chief Creative Officer: Erica Roberts
Executive Creative Director: Estefanio Holtz
Sr. Art Director: Sofía Gahn

Senior Colorist: Oisín O'Driscoll
Senior Sound Mixer: Diego Arancibia



SAMSUNG
“UNCRUSH”

HARBOR // COLOR, SOUND

A woman with her hair in a ponytail, wearing a bright pink long-sleeved jacket and black leggings, is captured in profile while running on a rocky, uneven path. The background shows a blurred natural landscape with trees and rocks. The lighting suggests it might be late afternoon or early morning.

Production Company: Park Pictures
Director/DP: Lance Acord
Agency: Saatchi & Saatchi
CCO: Jason Schragger
ECD: Marc d'Avignon
Group CD: Mike Costello
Agency: Dentsu
CCO: Keiichi Higuchi
ECD: Yuichi Kitada
CD: Shumpei Murata
Creative Strategist: Kentaro Mito
CD/Art Director: Yuji Higuchi
Copywriter: Momoka Fukuyado

Senior Colorist: Toby Tomkins
Creative Director, Commercial Sound + Senior Sound Mixer:
Steve Perski
Sound Designer: Ruy García
Senior Sound Mixer: Walter Bianco



**TOYOTA GLOBAL
OLYMPICS
“SEND OFF”**

HARBOR // COLOR, SOUND




Production Company: Furlined
Directors: Will Speck, Josh Gordon (Speck & Gordon)
Cinematographer/EP: Jay Wakefield
Agency: Le Truc, Publicis Groupe
Partner & CCO, Le Truc: Julia Neumann
EVP, Executive Creative Director, Le Truc: Nick Kaplan
EVP, Head of Production, Le Truc: Ryan Chong
Editor: Evan Henke, Arcade

Lead Flame Artist: Tim Mellem
Flame Artist: Paul Dixon
On Set VFX Supervisor: Molly Intersimone



POP-TARTS “UNFROSTED”

HARBOR // VFX



Production Company: Racing Cowboys
Director: Nicolai Iuul
Cinematographer: Maz Makhani
Agency: Doner
CD: Bob Havlena

Creative Director, Editorial: Nate Cali
Creative Director/Senior Sound Mixer: Steve Perski
Senior Colorist: Andrea Chlebak



**RAM “THE
CONVOY” FEAT.
GLEN POWELL**

HARBOR // EDIT, COLOR, SOUND



Production Company: Sanctuary Content
Directors: The Coles (Sophie & Walker)
Creative Agency: Leo Burnett
EVP, Executive Creative Director: Mariana O'Kelly
SVP, Creative Director: Tammy Retter
ACD, Copy: Kurt Monnette
ACD, Art: Maddie Reusch
Editor: Aaron Porzel

Senior Colorist: Oisín O'Driscoll



**KELLOGG'S
SPECIAL K
"BECAUSE"**

HARBOR // COLOR



Creative Agency: Dentsu
Chief Creative Officer: Rafael Rizuto
Executive Creative Directors: Cuanan Cronwright,
Leo Barbosa
Creative Directors: Mike Cuthell, Eric Dennis

Director: Kyle Cody
2D Lead Artist: Kyle Cody, Kshitij Khanna
3D Lead: Justin Kurtz
Designer: David Soto
Senior Editor: Charlotte Carr
Senior Sound Designer / Mixer: Steve Perski
Additional Mixing: Glen Landrum



**OREO X
STAR WARS
“HARVEST”**

HARBOR // EDIT, VFX, DESIGN, SOUND



Production Company: Caviar Content
Directors: Jody Hill, Miles Gillespie
Cinematographer: Tom Sigel
Art Director: Alex Linde
Agency: Uncommon Creative Studios
ECD: Sam Walker
Creatives: Ashley Hamilton / Sara Sutherland
Editors: Christjan Jordan, Dan De Winter, Nic Watkins

Colorist: Damien Vandercruyssen
VFX Supervisor: Kim Stevenson
2D Artists: Jack Sheldrake, Av Bains



**SUPERCELL
SQUAD BUSTERS
“SQUAD UP”**

HARBOR // VFX, COLOR




Production Company: Surewin Productions
Director: Sam Gold
Cinematographer: Sam Levy
Editor: David Rothstadt
CEO, AKA: Elizabeth Furze
Chief Creative Officer: Miky Wolf
Senior Creative Director: Sam McMenamin
Art Director: Rob Schnabel

Senior Colorist: Adrian Seery



**ROMEO + JULIET
BROADWAY
PROMO**

HARBOR // COLOR



Production Company: Stink Productions
Director: Felix Brady
Cinematographer: Pat Aldinger
Agency: BBH
Chief Creative Officer: Erica Roberts
Executive Creative Director: Ryan Paulson
Head of Design: Hernan Ibanez
Creative Directors: Felipe Pavani, Alanna Watson

Creative Director/On Set VFX Supervisor: Alex Candlish
Lead Flame Artist: Gigi Ng
Compositors: Justin Keil, Eric Concepcion, James Rowell, Mark Wilhelm
Creative Director, Design: Brian O'Donnell
Designers: Denis Sharabarin, James van den Elshout, Jack Joshi-Powell
Senior Colorist: Damien Vandercruyssen
Additional Senior Colorist: Adrian Seery
Creative Director, Commercial Sound: Steve Perski



SAMSUNG
“CAN I KICK IT?”

HARBOR // VFX, DESIGN, COLOR, SOUND



FROM
PROMPT

TO

STAGE

A photograph of Madonna performing on stage. She is wearing a dark, shiny, metallic-looking outfit with long sleeves and a hood. Her hair is blonde and styled in a long, straight manner. She is standing in front of a large, circular light fixture that is illuminated with a blue and pink gradient. The background is dark, and the stage floor is visible. The overall atmosphere is dramatic and high-tech.

*Crafting AI Visuals for Madonna's
Worldwide Tour with Director*
Sasha Kasiuha

By: Ellie Powers Photos Courtesy of: Sasha Kasiuha



When most people hear AI, they run the other way. When multi-hyphenate Sasha Kasiuha hears AI, he runs straight into the melee. Kasiuha's main advice to those who fear the implications and complexities of the technology boils down to this: "Just play." The Ukrainian former-chemical-engineer-turned-filmmaker argues that while the AI process requires good taste, editing and communication skills, at the end of the day, "The more you play," Kasiuha urges, "the more you know the pros and cons of certain tools and features and whether it works or not. It's like a good car, the more you run it, the better it feels."

For Madonna's World Celebration Tour, Kasiuha pitched AI-models as a creative solution for quickly crafting engaging concert visuals. He faced two challenges that could not be addressed by a traditional CG approach - time and style. He said, "CG is amazing; it's a complicated tool, so the work requires artists that are highly skillful, and it takes a lot of time. Because we were dealing with a live tour, we wanted edits the next day or the day after." He went on to describe how, "CG looked a little too flat, one-dimensional, so we tried to use AI to create something in the realm of the show and the surreal style Madonna was after."

Photos courtesy of Sasha Kasiuha





Kasiuha integrated several AI-generation models to craft visuals for two of Madonna's songs, "La Isla Bonita" and "Take a Bow." Specifically, for the two tracks, he leaned on Runway's Gen 1 (image to image) & Gen 2 (text to image), respectively. For "La Isla Bonita," Gen 1 was used primarily for style transfers. Kasiuha inputted a base image for the algorithm to copy the style and some videos as inputs. He then used the model to morph the base images to clouds.

For "Take A Bow," Kasiuha used both image to image and text to image models to create a three-minute film that takes the viewer through a surreal world based on Japanese art. He engaged Midjourney first to create the base image then adjusted the image in Photoshop AI to the proper scale for the pixel map. Then he inputted the image into Runway, supplemented the image prompt with the text to video function, and played with camera motion, motion graphics, and other tools to create the animations. From over seven-hundred video outputs, Kasiuha selected what worked and edited them together for the final product.

He describes the intention to "lean more into an animated world in a watercolor style where everything feels surreal - the trees turn into clouds. It's all organic." This section of the concert is meant to transport, in a spiritual sense, and the AI-generated



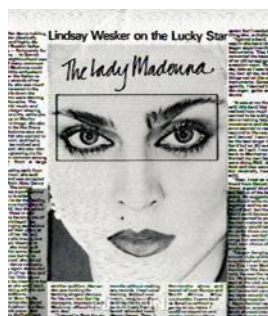
visuals mirrored that style seamlessly. Kasiuha's work for this tour proves the versatility of such models and shows the spectacle of what can be done with AI for a big environment, not just the small screen.

While Kasiuha developed the visuals for the World Celebration tour on his own, he is also one half of director-duo SKNX (with director Nuno Xico). Together they have directed and edited several projects for Madonna including the Harbor-produced VMAs opening film celebrating Madonna's 40th Anniversary which leaned heavily on practical effects: a vintage taxi, an epic crane shot in Times Square in the middle of a hot summer night as the billboards lit up with her famous music videos.

Harbor Executive Producer of Live Action, Kelly Broad, said of working with the duo, "I'm always fascinated by their imagination and how they create visuals in a truly unique way. When working with our clients, they have a talent for demystifying their approach from the start, so we can marvel at what they've created while appreciating what it took to get there."

Even when experimenting with AI technologies, the creative legwork of filmmaking is still required. Kasiuha sees himself integrating AI into his process more and more as it is always improving. He has figured out his own formula, but acknowledges that "it works for certain projects, certain ideas, concepts." This sentiment is perhaps best expressed in Kasiuha's own words, "AI is a tool. Get over it."

To book Directors Sasha Kasiuha and Nuno Xico (aka SKNX) contact Kelly Broad, Kelly.broad@harborpicturecompany.com



Kasiuha's work for this tour proves the

versatility of such models and shows the

spectacle of what can be done with AI for a

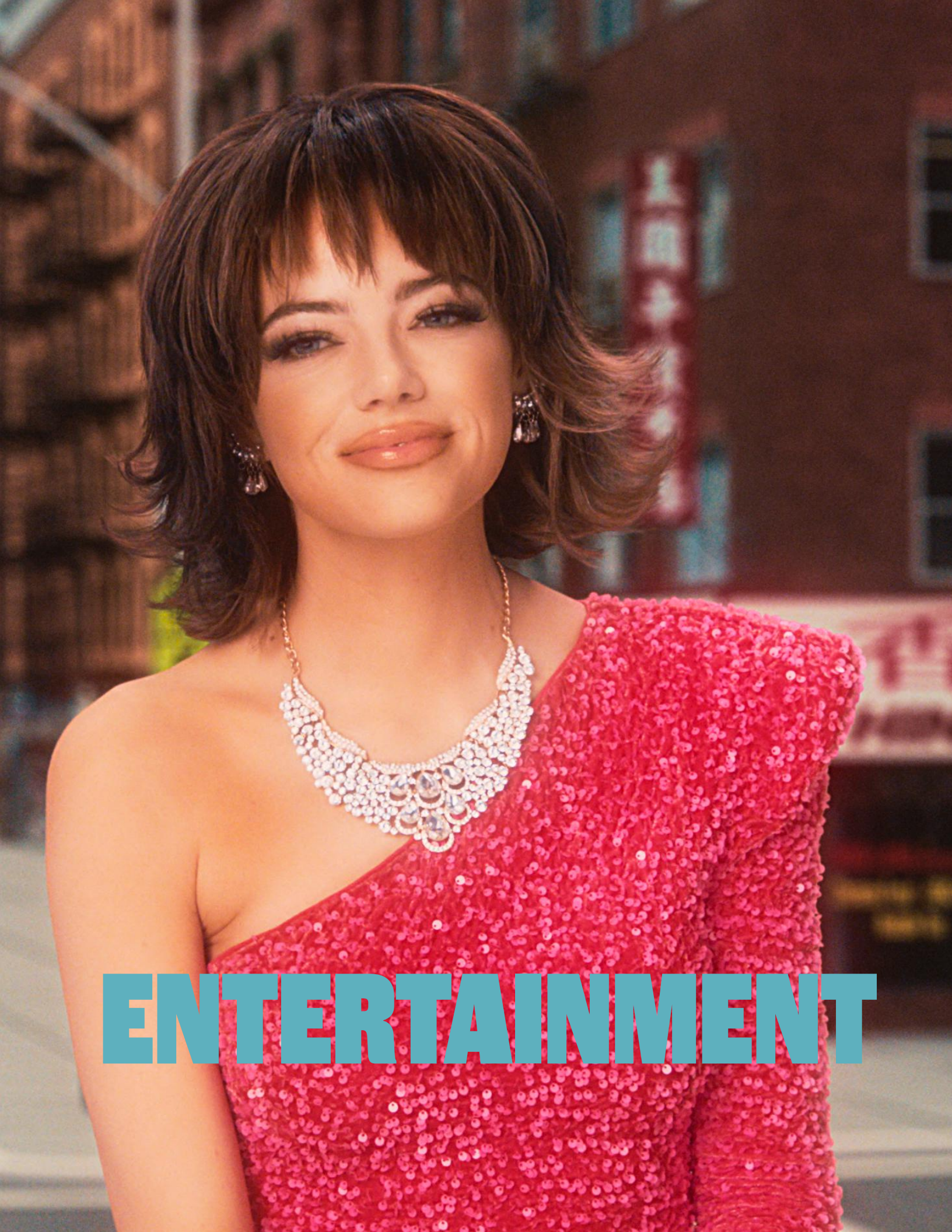
big environment, not just the small screen.

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OPPENHEIM

ERIC

HARBOR // COLOR, VFX, ANCHOR

Vincent, a grief-stricken father whose son goes missing, finds solace through his friendship with Eric, the monster that lives under Edgar's bed.



Production Company: SISTER

Creator: Abi Morgan

Director: Lucy Forbes

Cinematographer: Benedict Spence

Editor: Peter Oliver

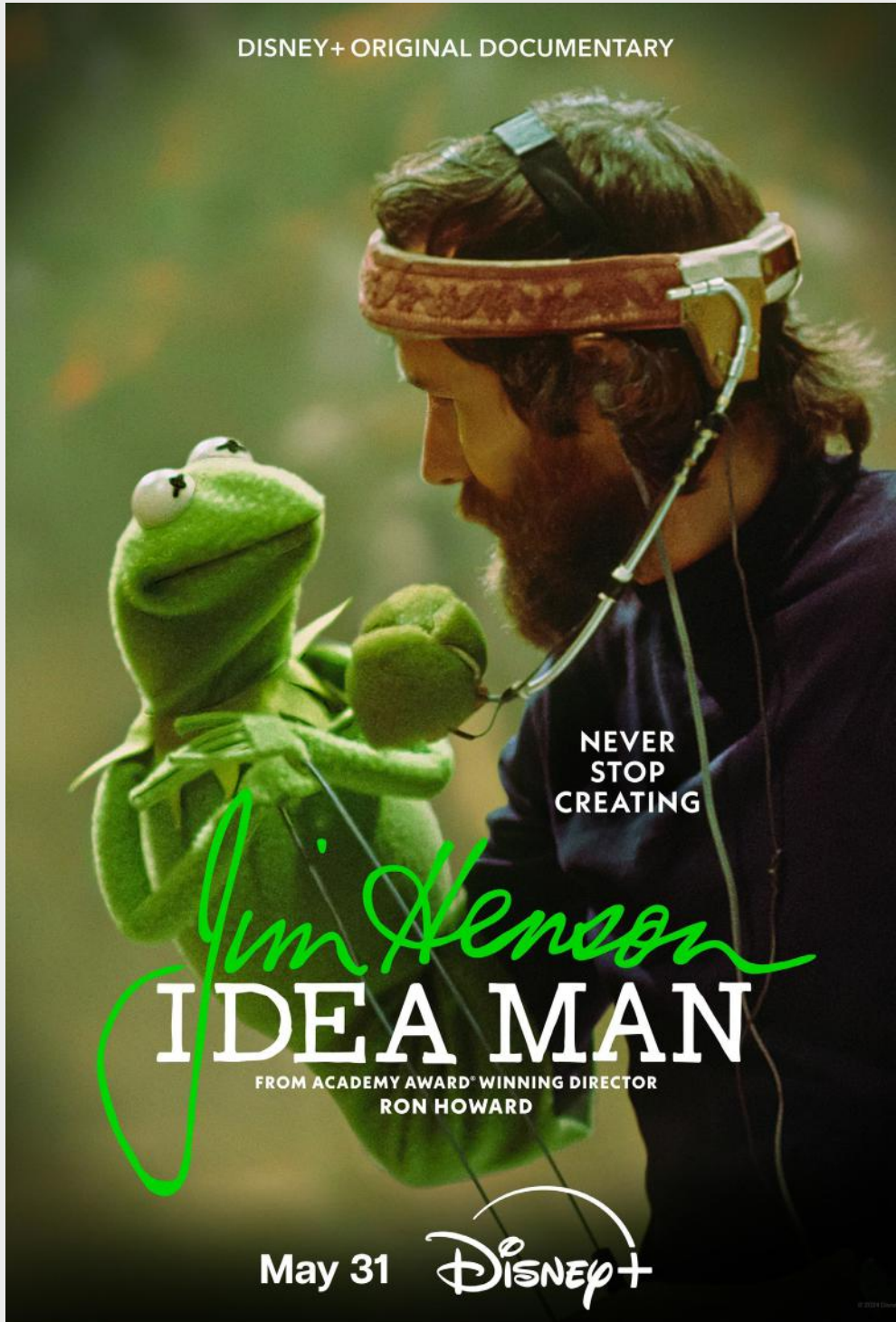
Senior Colorist: Toby Tomkins

Online Editors: Daniel Tomlinson, Edward Corrigan

JIM HENSON: IDEA MAN

HARBOR // VFX, COLOR, SOUND

A look at interviews of fans of Jim Henson, interspersed with footage from his works, including Wilkins and Wontkins Commercials that were previously lost.



Production Company: Disney Original Documentary, Imagine Documentaries

Director: Ron Howard

Editor: Paul Crowder

Senior Colorist: Roman Hankewycz

VFX Artist: Chris Mackenzie

Supervising Sound Editor/Re-Recording Mixer: Tony Volante

Supervising Sound Editor: Daniel Timmons

Sound Effects Editor: Jeremy Bloom

Dialogue Editor: Ian Cymore

THE ACOLYTE

HARBOR // DAILIES, COLOR, ANCHOR

An investigation into a shocking crime spree pits a respected Jedi Master against a dangerous warrior from his past.



Production Company: Lucasfilm
Creator: Leslye Headland
Cinematographers: James Friend, Chris Teague
Editor: Miikka Leskinen

Supervising Finishing Colorist: Nat Jencks
Finishing Associate Colorist: David Franzo
Finishing Editor: Alec Perez

FIREBRAND

HARBOR // VFX, COLOR

In the final months of King Henry VIII's (Jude Law) reign, his sixth wife, Katherine Parr (Alicia Vikander), navigates the treacherous waters of the Tudor court.



Production Company: Brouhaha Entertainment

Director: Karim Ainouz

Cinematographer: H el ene Louvart

Editor: Heike Parplies

Senior Colorist: Jateen Patel

Senior DI Online Editor: Daniel Tomlinson

QUEENIE

HARBOR // VFX, COLOR

Queenie Jenkins is a 25-year-old Jamaican British woman living in south London, living in between two cultures and entering neatly into neither.



Creator: Candice Carty-Williams
Directors: Joelle Mae David, Makalla McPherson
Cinematographers: Rachel Clark, Nathalie Pitters

Senior Colorist: Jateen Patel
Online Editor: Edward Corrigan

FANTASMAS

HARBOR // COLOR

It follows the tale of when Julio Torres lost a golden oyster.



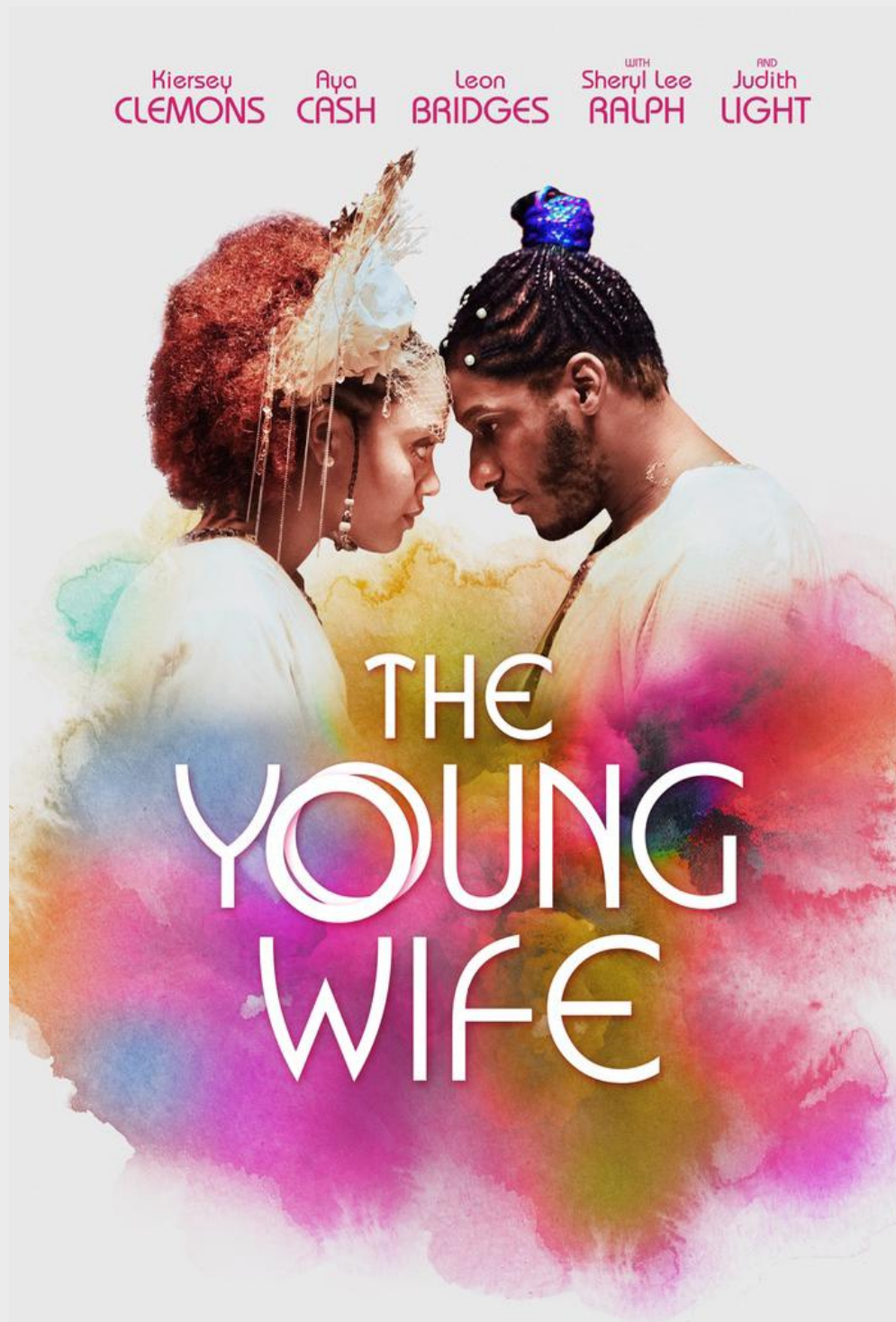
Production Company: Fruit Tree, 3 Arts Entertainment, Irony Point
Creator/Director: Julio Torres
Cinematographer: Sam Levy
Editors: Nolan Jennings, Jacob Secher Schulsinger
Senior Colorist: Damien Vandercruyssen

THE YOUNG WIFE

HARBOR // DAILIES, COLOR, SOUND, ANCHOR

It follows a young woman grappling with the meaning of love and commitment, follow her over her non wedding day.

Kiersey CLEMONS Aya CASH Leon BRIDGES WITH Sheryl Lee RALPH AND Judith LIGHT



Production Company: Archer Gray
Director: Tayarisha Poe
Cinematographer: Jomo Fray
Editor: Kate Abernathy

Colorist: Damien Vandercruyssen
VFX Artist: Chris Mackenzie
Supervising Sound Editor/Re-Recording Mixer: Ian Cymore
Re-Recording Mixer/ Sound Effects Editor: Ryan Billia
Dialogue Editor: Bob Hein

WE ARE LADY PARTS, SEASON 2

HARBOR // COLOR, ADR

A look at the highs and lows of the band members that make up a Muslim female punk band, Lady Parts, as seen through the eyes of Amina Hussein, a geeky PhD student who is recruited to be their unlikely lead guitarist.



Production Company: Working Title Television
Director: Nida Manzoor
Cinematographer: Diana Olifirova
Editor: Robbie Morrison

Senior Colorist: Toby Tomkins
ADR Mixer: James Gregory

REN FAIRE

HARBOR // VFX, COLOR

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.



Production Company: Elara Pictures
Director: Lance Oppenheim
Cinematographer: Nate Hurtsellers
Editors: Max Alliman, Nicholas Nazmi
Senior Colorist: Damien Vandercruyssen
VFX Artist: Chris Mackenzie

MOTHER, COUCH

HARBOR // SOUND

Three children are brought together when their mother refuses to move from a couch in a furniture store.



Production Company: Lyrical Pictures, Fat City
Director: Niclas Larsson
Cinematographer: Chayse Invin
Editor: Carla Luffe

Supervising Sound Editor & Re-Recording Mixer: Grant Elder



THE TENSION & COMEDY OF SOUND

**An Interview with Director
Theda Hammel & Mixer Ryan Billia**

By: Ellie Powers

Of all the elements that make *Stress Positions* a uniquely tense and hilarious film, sound is perhaps closest to the heart of writer/director/actor/composer Theda Hammel. A graduate of NYU Steinhardt with a Masters in Music Technology, Theda brings a robust sonic knowledge to her filmmaking approach.

Her feature debut, *Stress Positions*, which premiered at Sundance earlier this year, uses sound to illustrate the anxiety of quarantine amidst a comedy of errors. Theda herself composed the music and worked with mixer Ryan Billia and ADR mixers Bobby Johanson, Mike Rivera, and Beau Emory to layer thematic sound elements which permeate the film. For Billia, working with Hammel on *Stress Positions* felt like a conversation between fellow sound experts. Theda would provide highly technical notes that flowed from her creative intent and music stems from the back of the mix stage when needed.



Caption: John Early in *Stress Positions*

REUNITING THE TWO OF THEM FOR THIS CONVERSATION FELT LIKE SITTING IN ON A (ALBEIT ENTHRALLING) LECTURE TAUGHT BY TENURED PROFESSORS.

ELLIE: Let's start from the beginning. How were your initial conversations with Ryan?

THEDA: I would start from the end rather than beginning, because the conclusions that I reached at the end of the process were very different from those I came in with. At the start, I wanted too much sound, and too much noise. The mix taught me a lot about the hierarchy or the schematization of sound in a movie like this one, a dialogue comedy with an additional important sound design component. The juggling of dialogue and ambience took a great deal of care. It's not the kind of movie where you're just listening to the crickets in the forest.

RYAN: We also had, which I hadn't really done before, taken groups of sounds which Theda felt were important to the film's world – sirens, cars, helicopter, etc. – and had them all available in the mix session. So anytime Theda wanted a sound added, I could jump down the timeline, grab it, and drop it in where she wanted it. But for *Stress Positions*, a lot of these sounds became thematic. If we've heard the same siren three or four times, it was okay. It was meant to be this weird world where we were hearing things repeat.

T: That approach was compatible with the overall schematization of the movie, where you have the same delivery guy, the same Lyft driver, the same spot in the kitchen where

the character keeps slipping; it's not realistic, it's schematic. One of the problems with all of the technology being so high resolution now is that it forces you into a kind of realism that's incompatible with this schematization. We needed to figure out how to juggle all these high-resolution components to get back to something that is more like a fable, or a sketch.

R: There were a few scenes that we were working on where every element – music, dialogue, sound effects and foley – was loud. We had to decide, what's our focus supposed to be? What's driving the scene? Sometimes, music should be driving. And then we

can pop things out and duck the music. Mixing is really finding those spaces for something to pop through and shine. I would watch Theda in real time figure out those things which was fun.

E: I really felt the whole way through that the sound was adding so much to the tension. You felt like you were there and just so anxious.

T: The characters in this movie are people trapped indoors, with a fear and anxiety about the outside world. Sound is the only way to bring that outside world into the image, because we're never cutting to the outside world. In fact, there are actually two offscreen worlds! There's the simultaneously occurring offscreen world, which is the soundscape coming through

T (Cont): the windows and walls of this house, and then there is the very offscreen, non-simultaneous world which presented in the voice over and suggested in scoring and sound design.

E: There are also a lot of comedic elements in the film. How did you balance the anxiety and tension with the comedy that exists alongside?

T: I think that there is a general disregard for how much work goes into making dialogue sound good. The sound that makes everybody go wow is the wooshing crashing stuff. But in this film, there was so much good work done just to make the dialogue clear and intelligible. People will forgive almost anything, but you have to be able to hear what people are saying clearly to find a movie like this funny. That's not just the result of actors speaking

well and being recorded, it requires a lot of technical work. And then that dialogue track still needs to be balanced with the environmental sounds. The ambience can't go dead. The world can't suddenly stop. But it can only overtake the dialogue in a selective way.

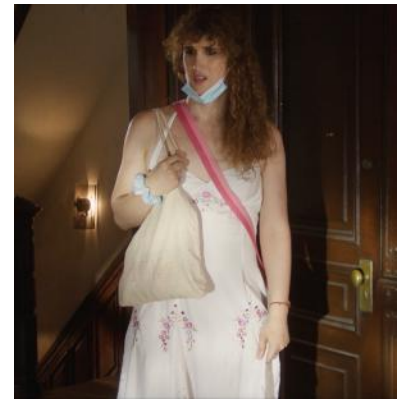
R: I agree. Thank you for saying that. It's true because we do a lot of clean up in the dialogue editing process. It's very tedious, but it's necessary because once you're able to clean up the dead mics and phase align mics and do some denoising, then we can hear everything. So that's first. I've always said, dialogue is at the top; dialogue is king. Everything else wraps around the dialogue. And we played a little with timing for comedic effort as well when things didn't need to be in sync to accentuate the joke. It's the old adage – what's funny? Timing. What



Faheem Ali as Ronald



*(L) Amy Zimmer as Abigail
(R) Theda Hammel as Karla*





makes a joke funny? Timing. You realize if you can nudge something a few frames this way or a few frames that way, it just lands better.

E: Theda, you were also the composer on this film. As a composer, how did you bring that knowledge to the sound finishing process?

T: We had temp music until the very last minute, but I had some musical themes in my mind from the beginning. I did find composing relaxing, because it was the one area where I had any experience. It was a relief to have music come at the very last stage, as it helped a lot to unify a very chaotic movie full of all these disjunct elements. Actually, the fact that this movie is even watchable at all is at a real triumph. It could have easily been



From Top to Bottom: John Early as Terry Goon, Theda Hammel and Amy Zimmer, Qaher Harhash, Rebecca F. Wright & John Roberts



the most unwatchable movie imaginable. And so, for example, Ryan was extremely helpful in making it a watchable, coherent, and credible sounding movie. And I think that the music also helps with that.

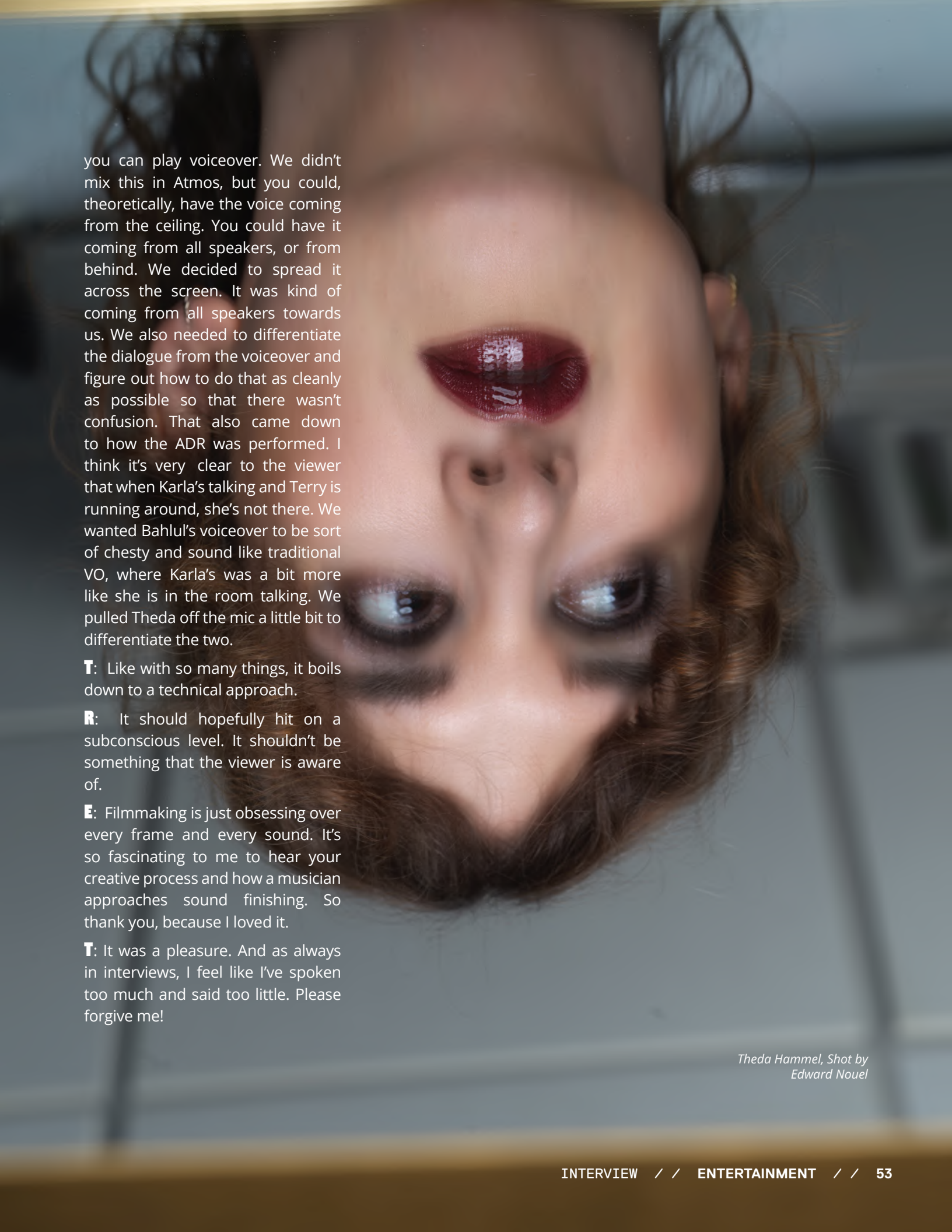
R: As Theda is a composer herself and very sonically driven, she understands sound and can speak in sound terms, for example, she was talking to me a lot about EQ. Theda could really dial-in on what she was hearing and using sound terminology, I knew exactly what she meant which was helpful.

E: Theda, you brought up the voiceover as an important element how did you come to the decision to use voiceover and then how did you decide to have Karla and Bahlul's point of view and not anybody else's?

T: The big issue at the heart of this movie is a crisis in the representation of otherness. We don't see Bahlul speak very much in the film. We see him watching and listening. He doesn't speak because

the characters around him, and the scenario itself, don't give him room to speak. His interiority is represented through voiceover. But the temporal origin of any voiceover is extremely ambiguous. That mode gives the viewer a sense of the inner life of this character, but it's not an authoritative or objective characterization, since there's a strong implication that the text that Bahlul is reciting has maybe been passed from person to person in the form of these journals. You should actually get the sense that maybe the final language has been tampered with by a character who is not unlike me as the writer-director. And the reason there are two voiceovers instead of one is the same. It's in order that that neither one of them has total authority. But Terry, our lead, gets no voiceover, and really that's because he doesn't have any subvocalized internal life. Terry's inner monologue would just be him screaming and cursing.

R: From a sound perspective too, especially in a theatrical environment, there's so many ways



you can play voiceover. We didn't mix this in Atmos, but you could, theoretically, have the voice coming from the ceiling. You could have it coming from all speakers, or from behind. We decided to spread it across the screen. It was kind of coming from all speakers towards us. We also needed to differentiate the dialogue from the voiceover and figure out how to do that as cleanly as possible so that there wasn't confusion. That also came down to how the ADR was performed. I think it's very clear to the viewer that when Karla's talking and Terry is running around, she's not there. We wanted Bahlul's voiceover to be sort of chesty and sound like traditional VO, where Karla's was a bit more like she is in the room talking. We pulled Theda off the mic a little bit to differentiate the two.

T: Like with so many things, it boils down to a technical approach.

R: It should hopefully hit on a subconscious level. It shouldn't be something that the viewer is aware of.

E: Filmmaking is just obsessing over every frame and every sound. It's so fascinating to me to hear your creative process and how a musician approaches sound finishing. So thank you, because I loved it.

T: It was a pleasure. And as always in interviews, I feel like I've spoken too much and said too little. Please forgive me!

*Theda Hammel, Shot by
Edward Nouel*

GRIFFIN IN SUMMER

Fourteen-year-old Griffin Nafly is the most ambitious playwright of his generation. But once he meets handsome twenty-five-year-old handyman Brad, his life (and play) will never be the same.



WINNER: FOUNDERS AWARD FOR BEST U.S. NARRATIVE FEATURE
WINNER: BEST SCREENPLAY IN A U.S. NARRATIVE FEATURE
WINNER: SPECIAL JURY MENTION FOR NEW NARRATIVE DIRECTOR

Harbor // Color

Production Company: Coveside Films
 Director: Nicholas Colia
 Cinematographer: Felipe Vara de Rey
 Editor: Jon Higgins, Sam Levy

Senior Colorist: Anthony Raffaele



FIREBRAND

Katherine Parr, the sixth wife of King Henry VIII, is named regent while the tyrant battles abroad. When the king returns, increasingly ill and paranoid, Katherine finds herself fighting for her own survival.



Production Company: Brouhaha Entertainment
 Director: Karim Ainouz
 Cinematographer: H el ene Louvart
 Editor: Heike Parplies
 Post Supervisor: Meg Clark
 Senior Colorist: Jateen Patel

Harbor // Color, Anchor

RESTLESS

A middle-aged empty nester's mundane life is upended when raucous new neighbors move in next door, unleashing potential danger and disruption.



Harbor // Color, Anchor

Production Company: Haus Pictures
 Director: Jed Hart
 Cinematographer: David Bird
 Editor: Anna Meller
 Post Producer: Benedict Turnbull
 Senior Colorist: Toby Tomkins

THE THINKING GAME

Chronicles visionary scientist Demis Hassabis' relentless pursuit to crack artificial general intelligence, a journey of extraordinary perseverance.



Production Company: Cityspeak Films

Director: Greg Kohs

Cinematographer: Greg Kohs

Editor: Steven Sander

Executive Producers: Tom Dore, Jonathan Fildes

Supervising Sound Editor/Re-Recording Mixer: Glenfield Payne

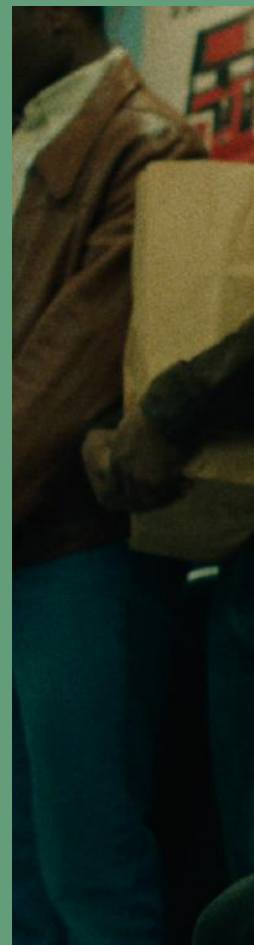
Re-Recording Mixer: Roberto Fernandez

Dialogue Editor: Ian Cymore

Sound Effects Editor: Ryan Billia

Harbor // Sound

Creating Impressions of '80s New York



If you haven't met Benedict Spence before, you're in for a treat. And if you have, well, you already know what a treat it is. Full of energy, even after a "terrible day," he arrives at the suite Toby's been grading in all day. "Oof that's looking nice Toby", Benedict says looking at Toby's monitor, which is displaying a still from his latest project for Sky. "I used the LUT from Eric" Toby jokes as they sit down.

The latest fruit of their established relationship is *Eric* for Netflix – a six-episode limited series starring Benedict Cumberbatch, written by Abi Morgan (*The Hour*, *The Iron Lady*, *The Split*), and directed by long term collaborator and good friend, Lucy Forbes.

"I've worked with Lucy for 20 years, which makes me feel a bit sick," Benedict laughs, "throughout all the iterations of our careers. We both started in factual entertainment, I moved into commercials, and now we're in drama. So, working with her is always a joy. And then obviously, I was like, what about Toby? Let's get him on board."

The trio has some previous successes. Most recently on the BAFTA-winning mini-series *This Is Going To Hurt* (also by *Eric* producers SISTER Pictures), and before that, on *The End of the F***ing World*, which received a Cinematography nomination at the Emmys.

By: Alli Albion

Photos Courtesy of: Netflix

SETTING THE SCENE

Being set in 1980s New York meant a creative approach to locations was needed, because "New York is obviously incredibly expensive to shoot in, and it doesn't really look like the eighties anymore," starts Benedict, "so we shot three quarters of the schedule in Budapest for the interiors, which were either set builds or existing locations changed to look like 1980s New York," before finally heading to New York to shoot for around five weeks. "As a Londoner who wishes they were really a New Yorker, it was a dream come true to live and shoot in Manhattan," Benedict smiles, "we were staying in Wall Street so I could walk 3 and a half minutes to work where we had three cameras, a supertechno crane and 200 extras, right in the middle of downtown New York. It was brilliant!"

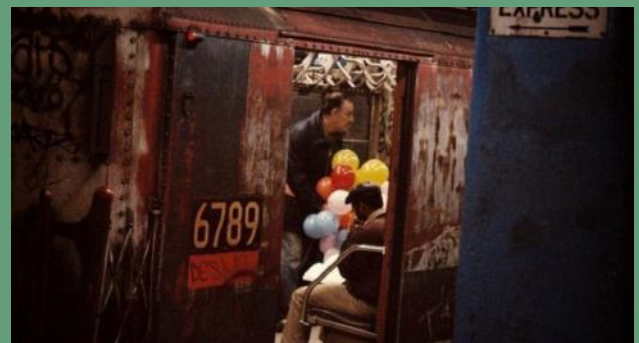
"I've always wanted to do period New York, especially sort of seventies/eighties, so this was a dream come true brief," says Toby, who is well known for his timeless looks. Lucy provided key images as



reference that “felt of-the-time” and encapsulated the gritty reality of New York. “It was about finding a balance of something that felt of the time but that didn’t necessarily feel like it was captured at the time” Toby adds, “and obviously that’s a very subjective thing to everyone involved” - whether that comes from memories of visits, living through it in the era, or experiencing it through cinema. Grain was an important consideration when it came to locating it in the past. “For me, if something is in ‘80s New York, the grain sells that,” says Toby, “I’ve only been exposed to ‘80s New York through cinema with something acquired through film.” “Everything is an impression,” adds Benedict, “I wanted the lighting and the camera work of a modern TV show but the feel of something out of time, not specifically mimicking what those ‘80s cameras would do.”

Having spent time before shooting finding the look for the dailies, when it got to finishing, there wasn’t

a huge deviation from the show LUT, which meant the pair were left to push the look a little further in the DI with little resistance. “It was an easy journey once we’d done episode one” says Toby. “We were left to it, and it was nice to feel that trust.” “We’re not far from the references on these pages,” Benedict says, pointing to a tone document in front of him, “which is a really good feeling. Most of these images were shot on film, but you don’t need film anymore



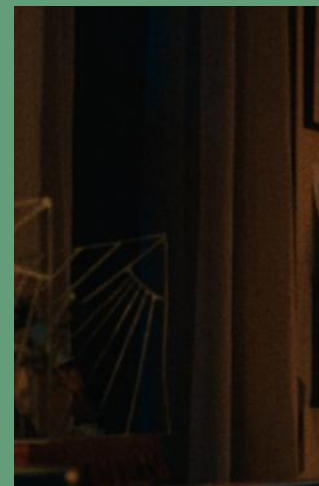
REFERENCE SHOT BY FRANK HORVAT

“We’re not far from the references on these pages,” Benedict says, pointing to a tone document in front of him.

because you’ve got Toby Tomkins!” Benedict smiles. The series was actually shot on a pair of ARRI Alexa 35s, which “gave us the best possible starting point for a film emulation” adds Toby, “shout out to Arri!”

Benedict has done screen tests for his previous few jobs, and now swears by them. “You get to meet everybody, you get to do a perfect lighting setup which you’ll never get to do on a TV schedule, you get to shoot all your key cast on a set. They look good. You get to take footage back to Toby Tomkins, who makes it look amazing. And then you show everybody this amazing footage. And suddenly everyone’s confident and excited instead of shitting their pants scared, which is what they normally are at that stage, including me!” From a grading perspective too, it means Toby can experiment with the look on actual footage, which makes it easier for execs and crew to envision and get on board with, “which gets us closer to the look, sooner” Toby confirms. “You can create something bold and strong because you know it’ll work.”

“Look dev is probably my favourite part,” says Toby. “You’re kind of feeling it out, and when you find it, you know it’s right. It’s different for every job because it depends on the material, depends on the cast, depends on the production design, the lighting, the costume, the makeup. The perfect look for one thing will never be the perfect look for something else. They might look similar from afar, but when you look at them closely, they’re all slightly different... like snowflakes!”



STORYTELLING

The story plays out across multiple locations in New York: Domestic environments, Upper West Side townhouses, subway-based homeless villages, police stations, and clubs all serve as a backdrop to a story that centres class, racism, homelessness and collective anxieties. "It's quite rare to play with the extreme ends of society like this. It's a big, big world," says Benedict.

When it comes to using colour for storytelling, Benedict says "I try my best to make choices based on character and arcs, but more than anything else I think it has to be believable for that space." Robert Anderson, the father of Benedict Cumberbatch's character, is a multimillionaire property developer who lives in a giant apartment with great high ceilings. "I did a little bit of research and energy saving light bulbs had just been invented. So, we put in our version of energy saving light bulbs with a horrible daylight green spike. If you were rich (and had no taste!), you'd have this latest technology" says Benedict.

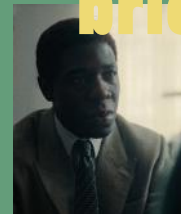
Eric is without a doubt the most mainstream show Benedict and Toby have worked on thus far, and

Benedict has been working on it since Autumn 2022. "I'm quite excited to see what people think about it," says Benedict, "because I wouldn't describe it as a look for everyone." Being somewhat new to the world of drama, the pair feel they have added something slightly more unusual or "indie" to the series when it comes to the cinematography. "I was expecting us to sort of water it down a bit more than we had to, look wise, grade wise, but we didn't," explains Toby.

In its first week of release, figures show *Eric* was watched for approximately 1.1 billion minutes, topped the streaming charts, and reached #1 on Netflix worldwide, according to *Variety*. Undoubtedly this is down to the topnotch writing, acting, direction, production design, and every department bringing their A-game – but certainly, as far as the cinematography goes, there is much to be said for the careful custodianship of the vision, the high level of craft and attention to detail, and the nurturing of the creative relationship Toby, Benedict, and Lucy have built over time. It's one not to miss.

Eric is out now on Netflix.

"I've always wanted to do period New York, especially sort of seventies/ eighties, so this was a dream come true brief."



ENTERING FX'S



SPERMWORLD

with Lance Oppenheim

LANCE OPPENHEIM'S DOCUMENTARY FILMMAKING

LEXICON INCORPORATES ELEMENTS OF NARRATIVE FILMMAKING TO SHOW A REALITY THAT FEELS BOTH WITHIN AND WITHOUT OUR WORLD.

Lance Oppenheim's documentary filmmaking lexicon incorporates elements of narrative filmmaking to show a reality that feels both within and without our world. His approach factors in the grade from the beginning, and he uses the color process to craft images that live on the edge of fiction and vérité. His most recent film, FX's *SPERMWORLD*, delves deep into the lives of women seeking sperm donors via unregistered domains (e.g. Facebook groups) and the men who travel the country to provide their seed free of charge (minus travel reimbursements) to help these women get pregnant.

Oppenheim and Cinematographer David Bolen began working with Colorist Damien Vandercruyssen on Oppenheim's breakout, *Some Kind of Heaven*, which follows the lives of Floridian retirees at the Villages, the largest retirement community in

America. Oppenheim was struck by Vandercruyssen's versatility from film to film, and knew he wanted to engage Vandercruyssen early in the process to help perfect the look for FX's *SPERMWORLD*. Vandercruyssen recalls, "during editing, Lance would invite me to screenings to discuss creative direction for the DI. The look itself was then pushed to the extreme in the DI. I think what we did started from a film look but clearly evolved into its own unique universe."



The final look sits somewhere between film and digital but feels wholly unique. It's dark and moody with deep blues and greens, thanks to Vandercruyssen's LUT which Oppenheim described as "nuclear," and broken up with splashes of warm oranges. The mix of cool tones and high contrast, for Oppenheim, mirrored "the loneliness and the feeling of disconnection, despite connecting with each other via the Internet." Oppenheim referenced the first sequence of the film, where two people meet in a motel room followed by "a sort of reverie of dreamy images of babies and more abstract imagery," as the key to accessing "another dimension to the emotion of the movie and inhabiting the dream."



“

**IT'S LIKE
GOD'S LIGHT,
THE WAY
EVERYTHING
IS BLOOMING.**

”

SPERMWORLD

Oppenheim intended for the color to reflect his desire to transport the viewer “inside that experience, into someone’s headspace, or fantasy, using all the cinematic tools in our arsenal. Hopefully, we leave you with the feeling that you’re living inside of a world that’s our world, but not.” He recalls as well how many asked him if they had put Vaseline on the lens when they shot due to the halo-like effect to the light in certain shots.

Cinematographer David Bolen added that the team wished for the color “to feel subjective to the characters and the surreal worlds they inhabit. We leaned heavily into cold and dark tones to portray their loneliness, isolation and desperation. To counter this, we added halation and glow to always provide a glimmer of hope in each frame - a visual representation of each person’s dream of one day creating a baby”

When it came time for the grade, Oppenheim says that Vandercruyssen “dialed up the halation and created a filmic look that didn’t feel like a filter or pasted on but intrinsic to the footage. Damien always says, ‘it’s like God’s light, the way everything is blooming.’ And even in these dark, mundane places where people are meeting up to exchange genetic fluids, how does the light look?”

Vandercruyssen described his efforts to add “extra diffusion and glow to enhance the sacredness of the semen, resulting in a magical dimension to the precious product. The softness of the resulting image was then balanced by a heavy grain to tighten the image back together.”

Oppenheim adds that he, Bolen, Vandercruyssen, Editor Daniel Garber, Composer Ari Balouzian, producers Lauren Belfer, Sophie Kissinger, and Christian Vazquez, along with the rest of the crew, shared a mutual understanding to “portray reality that will divide people and elicit strong opinions but present the world really without commentary or judgments.”

For Oppenheim, documentaries should be more than educating an audience; they should offer a slice of life that audiences engage with as they would a narrative feature. A big part of earning the viewer’s trust in that regard comes from Oppenheim’s collaboration with Bolen and Vandercruyssen to sell the world as both our reality and one that lives perhaps just beyond.

FX’s *SPERMWORLD* is available to stream now on Disney+.





TECHNOLOGY



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OFFLINE EDITORIAL
ON DEMAND

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“ASK MATT” WITH HEAD
OF COLOR SCIENCE MATT
TOMLINSON

H A R B O R

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REASON?**

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 tools do you use, Matt?

A I was just thinking about how I am often asked about what tools I use to create “Looks” for shows. It’s a question that is presented to me as if there is some magic black box that I’m hiding in a dark corner and the person who yields the power of the magic black box holds the keys to the universe. The universe, in this case, usually means the emulation of some look with which someone has an emotional attachment and which lines up with the underlying themes of the “show.”

What people want me to tell them is that I use a software named “put name of software here” and like any other piece of software, if you can master the software, you can master what it does. That’s not the point. What software I use is not the question you should be asking. The question that I would ask me is not what software/tools I use, but “tell me what makes a good ‘Look’ for a show?”

It’s too easy to say, “I want it to look like film.” It’s too easy to say, “I don’t want it to look like digital.” Those answers reference an image in your head. And your idea of what film looks like versus what I present to you may not be the same thing. If I simply present to you what Kodak Vision looks like, that may not be what you are thinking. Instead, tell me what you feel about the movie. Tell me about the hues you see in your head.



Tell me about other movies, art, poetry, and memories that you think about when you think about the “Look” of your show.

Okay, if you really want to know what tools/software I use, I use them all. I use whatever provides me what I need to complete vision of the show.

My go to is Excel. But I’m willing to bet that’s not a very satisfying answer. It’s not about the tools. It’s about talking to each other. From there, let me show you options and we can grow from there.

Submit questions for Matt here



CULTURE



72

ARTISTRY UNFILTERED:
EMBRACING QUEERNESS
IN THE CREATIVE PROCESS

artistry

UNFILTERED



By: Camille Wilson | Photos by: Ellie Powers

From left to right: Chris Arruda, Theda Hammel, Nadia Dabibi



UNDER the ambient lights of an upper room in Soho House, guests settle down as Executive Director of Production at Ogilvy NY, Tim LeGallo, introduces the panelists of the third annual, Artistry Unfiltered. As the crowd finds their seats, one thing is clear – next year calls for a bigger room. For the last three years, Harbor has had the privilege of hosting an event that brings together queer artists and filmmakers for one night. But we never anticipated how much the event would grow and the collaborations that would have come from it. Just ask Director Zen Pace, Cinematographer Peter Pascucci, and Harbor Colorist Oisín O’Driscoll, who met at last year’s Artistry Unfiltered and have since then collaborated on Samsung’s “Broken Guitar” spot and CBS Sports’ “Football for Everyone” spot, the latter of which received a Sports Emmy® nomination.

From left to right, top to bottom: panelists etc etc etc name name name name Aliaspis magnimint offic te pre pro conecea turisi rae qui quaturis dolum ipsam, cuptatam incimi, solorerum acernam, quam aut lam rechilliquas non rem commolu ptiam, accaborio id qui quis denempediam faccaes tempor reperum eos et apiet porendam, siniae offic tempori sime volende eumquam quo ommolor aborecatus eum, que sed erumquis sunt parioresstias ipieniminim ium audae peratem.



The panels of the night centered honest discussions on the role of identity in filmmaking, going beneath the vague, treadmill call-to-action of representation. Among the topics explored were Film & TV Producer Chris Arruda's recognition of the queer relationships and communities he found that allowed his career to evolve. The importance of community was reaffirmed by the personal stories shared by Harbor's Executive Producer of Color, Nadia Dabibi, and Colorist Oisín O'Driscoll, which reminded one that the path to radical self-expression is not always a linear one. Regardless, the journey one goes on to embrace their own queerness undoubtedly colors their approach to filmmaking. Writer

and director of *Stress Positions*, Theda Hammel, reflected on this when positioning her queerness in relation to her creativity. If there's more than one way to live life beyond the white-picket approach, then there's more than one way to direct a movie.

As the panel concluded and panelists and guests were left to fellowship over drinks, one couldn't help but look at the lively crowd and think that somewhere in the room was the beginning of a new partnership destined to give birth to the next trailblazing collaboration. Or three. Until next year.

From left to right, top to bottom: panelists etc etc etc name name name name Aliaspis magnimint offic te pre pro conecea turisi rae qui quaturis dolum ipsam, cuptatam incimi, solorerum acernam, quam aut lam rechiliquas non rem commolu ptiam, accaborio id qui quis denempediam faccaes tempor reperum eos et apiet porendam, siniae offic tempori sime volende eumquam quo ommolor aborecatus eum, que sed erumquis sunt pariorestias ipieniminim ium audae peratem.

QUESTION FOR THE PANELISTS:

What film brought you into consciousness?

Tim Legallo

(TIM LEGALLO)



(Moderator)
Executive Director, Production, Ogilvy NY

Doug Harrison

(DOUG HARRISON)



Senior Producer, BBH

Peter Pascucci

(PETER PASCUCCI)



Cinematographer

NADIA DABIBI



THE TREE OF LIFE / MATRIX

EP Color, Harbor

(NADIA DABIBI)

CHRIS ARRUDA



STARZ WARS

Film & TV Producer

(CHRIS ARRUDA)

THEDA



Ha Ha Ha

Writer, Director, Composer

(THEDA HAMMEL)

OISIN



Donnie Darko

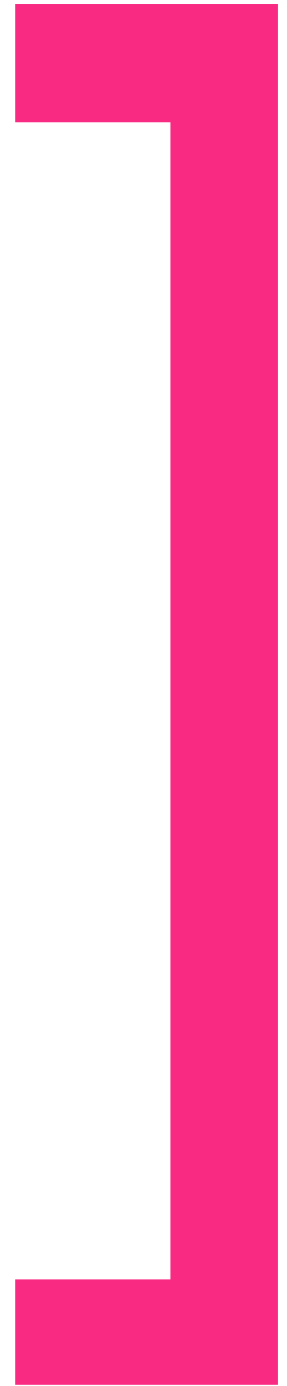
Senior Colorist, Harbor

(OISÍN O'DRISCOLL)



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Christopher Vanderkleed
Production Agency: PXP
Executive Producer: Lauren
Schneidmuller
Senior Producer: Rachel
Tierney
Lead Color Assist: Joni
Brandenburg
Executive Producer, Color:
Nadia Dabibi
Color Producer: Brad
Martin
Associate Sound Mixer,
Socials: Chris Perepezko
Senior Audio Producer,
Socials: Cameron Ensley
Executive Producer: Jesse
Schwartz
Head of Production: Tia
Perkins
Senior Producer: Joe
Hobaica
Producer: Adean Gopala-
Foster

Samsung Broken Guitar "COA Rapid Response"

Producer: Henry Wolf
Associate Creative Director:
Lee Lawrence
Senior Color Assist: Joni
Brandenburg
EP, Color: Nadia Dabibi
Producer, Color: Brad
Martin
Senior Producer, Audio:
Lauren Boyle

Toyota Global Olympics "Send Off"

Managing Director /
Executive Producer: Justin
Pollock
Head of Production:
Chelsea Schwiering
Executive Producer: Jackie
Kelman-Bisbee
Executive Producer /
Line Producer: Caroline
Kousidonis
ACD Art Director: Nomi
Malek
ACD Copywriter: Nick
Finney
Head of Production: Doğan
Dattilo
Director of Content
Production: Rodrigo Vargas
Executive Producers:
Stephanie Dziczek, Avi
Walsky
Agency Communications
Director: Paula Adams
Color Assists: Mara Ciorba,
Sophie Sugrue
Color Producers: Sarah
Banks, Katie Andrews
Senior Producers,
Commercial Sound: Lauren
Boyle, Cameron McGarry
Associate Mixers:
Catherine Sangiovanni,
Chris Perepezko, Andrew
Wodzanowski

Pop-tarts "Unfrosted"

Senior EP: David Thorne
Post Producer & Media
Manager: Patrick Lopez
Managing Director: Dan
Bennett
Producer: Sarah Banks

Ram "The Convoy" feat. Glen Powell

Executive Producer: Taylor
Buzbee
EVP: Gary Pascoe
ACD: Guillermo Gonzalez

VP Executive Producer:
Mike Albert
Associate Editor: Victoria
Villa
Senior Producer, Edit:
Lauren Johnson
Executive Producer, Audio:
Lauren Boyle
Color Assists: Weiyi Ang,
Baptiste Carrara
Executive Producer, Color:
Nadia Dabibi
Color Producer: Jake Grom

Kellogg's Special K "Because"

VP, Executive Producer:
Cheherazade Patel
Senior Producer: Beth
Dolnick
VP, Account Director: Carly
Richter
Account Supervisor: Alex
Rivard
Account Executive: Amber
Meklad
VFX: Jason Kerman
Post Producer: Lauren
Omachel
Senior Color Assists Joni
Brandenburg, Scarlett
Thiele
Color Assist: Elizabeth
Hickey
Color Producer: Brad
Martin

Oreo x Star Wars "Harvest"

Global Production Lead:
Julie Marchesseault
SVP, Group Director,
Regional Client Lead:
Pamela Serp
Head of Production: Carol
Powley
VP, Executive Producer:
Steve Intrabartola
Senior Producer: Alex
DerHohannesian
Production Planner: Alina
Sanders

VP, Director, Business
Affairs: Kelly Ventrelli
Business Affairs
Manager: Julie Pajuheshfar
Executive Producers: Casey
Swircz
Head of Production: Tia
Perkins
Senior Producer: Bindy St.
Leger
Associate Mixer: Catherine
Sangiovanni
Executive Producer, Audio:
Lauren Boyle

Supercell Squad Busters "Squad Up"

Producer: Kaiya Taffel
Assistant Producer: Beth
Mechem
Managing Partner: Brendan
Bell
Business Director: Ross
Keane
Account Director Max
Nabridnyj
Executive Producers: Tova
Dann, Sorcha Shepherd,
Michael Sagol
Producers: Bernard Rahill,
Dan Hernandez
Chief Production Officer:
James Guy
Executive Producer:
Jennifer Mersis
Producer: Kortney
Rubottom
Color Assistant: Joni
Brandenburg
Color Producer: Brad
Martin
Executive Producer: Nadia
Dabibi
VFX Producer: Charlotte
Murphy
Executive Producer: Dan
Bennett

***Romeo + Juliet Broadway
Promo***

Associate Creative Director:
David Rothstadt

Director of Production: Tom
Coppola

Executive Producer:
Sherwyn Santos

Senior Color Assist: Joni
Brandenburg

Senior Color Assist: Scarlett
Thiele

Color Assist: Elizabeth
Hickey

Color Producer: Brad
Martin, Max Hadson

Head of Production: Tia
Perkins

Lead Senior Color Assist:
Joni Brandenburg

Color Assist: Elizabeth
Hickey

Producer, Color: Brad
Martin, Max Hadson

EP, Advertising Color: Nadia
Dabibi

Associate Mixers: Catherine
Sangiovanni + Chris
Perepezko

Executive Producer,
Commercial Sound: Lauren
Boyle

Samsung "Can I Kick It?"

President: Daniel
Bergmann

Deputy MD/Exec Producer:
Mungo MacLagan

Producer: Ash Lockmun

Associate Creative
Directors: Stephen Icardi,
Patrick De Young

Chief Strategy Officer:
Samantha Deevy

Senior Strategist: Jessica
Neira

Executive Producers:
Andrew Runkle, Karen
McKibben

Associate Producer: Sophia
Koolik

Senior Business Affairs
Manager: Katrina Parker

President: Agnes Fischer

Creative Practice Lead:
Adam Arnold

Group Account Director:
Nicole Daniel

Account Director: Jean-Luc
Ford

Account Supervisor: Alex
Wyatt

VFX Producers: Bethan
Thomas, Cath Daly

Executive Producer: TJ
Sponzo

ENTERTAINMENT

Eric

Color Assist: Steve Knight
Conform Editors: Justin Drew, Aiden Tobin
Picture Post Producers: Kyle Casey, Rebecca Budds
Head of Workflow: Dexter Kong
I/O Coordinator: Paul McCullough
I/O Operator: Ciaran Ahern
Mastering Technicians: Jashesh Jhaveri, Mark Shrapnell-Smith
Data Operators: Chris Munns, Jack Kelly
Head of Episodic Sales: Helen Phelps

Jim Henson Idea Man

Senior DI Producer: Jeffrey Burgess Reed
Color Assists: Sam Fischer, Whitney Trower
Conform Artist/Editors: Jon Pehlke, Alec Perez, Michelle Perkowski
DI Post Coordinators: Christopher Guzman, Zifeng Zhuo
Mastering Technicians: Chloe Bowman, Andrew Minogue, Jorge Piniella, Gino Volpe
Data Manager: Bianca Sanchez
Support Engineers: Stefan Hueneke, Curt Kuhl, Jerome Raim, Jay Sampson
Imaging Scientists: CJ Julian, Matthew Tomlinson
Executive Producer: Elizabeth Niles
Head of Production: Kevin Vale
Account Executive: Rochelle Brown
Assistant Sound Editor: Kelly Rodriguez
Mix Technician: Alex Stuart
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

The Acolyte

Lead Finishing Producer: James Reyes
Finishing Producers: Kyle Casey, Kyle Flannery
Finishing Coordinators: Christopher Guzman, Zifeng Zhuo
Finishing VFX Artists: Chris Mackenzie, Rachel Owart
Image Scientists: CJ Julian, Matthew Tomlinson
Technical Project Manager: Randy Main
Mastering Technician: Andrew Minogue
Finishing Engineers: Curt Kuhl, Stefan Hueneke
Senior Dailies Producer: Munah Yahkup

Supervising Dailies Operator: Chris Munns
Dailies Producer: Craig Parker
Dailies Operator: Jordan Altria
Dailies Coordinator: Patrick Barry
Operations Executive: Thom Berryman
Head of Workflow: Dexter Kong
Head of Development: Luke Moorcock
Anchor Operator: Ciaran Ahern
Anchor Production Coordinator: Paul McCullough
Executive Producer: Elizabeth Niles

Workflow Pipeline Engineer: Jerome Raim
Account Executive: James Corless

Firebrand

Post Supervisor: Meg Clark
Color Assist: Katie Linard
DI Producers: Karolina Dziwinska, Rachael Yates
Assistant DI Producer: Munah Yahkup
DI Assistants: Steve Knight, Sumit Malhotra, Aiden Tobin
Head of Workflow: Dexter Kong
Technical Manager: Paul Sisley
Systems Engineers: Adam Powell, Carl Glennon
Mastering Producer: Rob Dowson
Digital Lab Technician: Jashesh Jhaveri
Commercial Director: James Corless
Operations Director: Thom Berryman

Queenie

Producer: Lisa Walters
Executive Producers: Candice Carty-Williams, Sarah Conroy, Lisa Walters, Steve November
Post Supervisor: Rami Pantoja
Post Coordinator: Cheri Darbon
Color Assists: Maikel Topic, Katie Linard
Post Production Producer: Rachael Yates
DI Editor: Justin Drew
Head of Episodic Sales: Helen Phelps

Fantasmas

Senior DI Producer: James Reyes
Senior Conform Artist: Kevin Szczepanski
Senior Color Assist: David Franzo

The Young Wife

Post Supervisor: Lauren Orban
Senior DI Producer: James Reyes
Color Assist: David Franzo
Conform Artist: Michelle Perkowski
Associate DI Producer: Nick Gammon
DI Post Coordinators: Bianca Sanchez, Zifeng Zhuo
Dailies Producer: Nick Bussey
Dailies Coordinator: Lauren La Melle
Senior Dailies Colorist: Scott Fox
Dailies Colorist: Elizabeth Hickey
Support Engineers: Curt Kuhl, Jerome Raim, Luke Moorcock, Matt O'Shaughnessy, Stefan Hueneke
Imaging Scientists: CJ Julian, Matthew Tomlinson
Lead Mastering Technician: Andrew Minogue
Mastering Technician: Anil Balram, Gino Volpe, Jorge Piniella, Matt Mamie
Data Manager: Ramos Smith
Supervising Producer: Peter Boychuk
Executive Producer: Elizabeth Niles
Head of Production: Kevin Vale
Account Executive: Rochelle Brown

Mix Technician: Chaim Goodman

Chief Sound Engineer: Avi Laniado

Sound Engineer: Joel Scheuneman

Technical Audio Engineer: Jimmy Cruz

Producer, Sound Post: Lisa McClung

Associate Producer, Sound Post: Madeline Little

We are Lady Parts, S2

Color Assist: Theresa Crooks

DI Producer: Munah Yahkup

Producer, ADR: Janice Harrington

Ren Faire

Post Supervisor: Anthony Shabazz

Senior DI Producer: Rachael Rosenfeld

Color Assist: Sam Fischer

Conform Artist/Editor: Michelle Perkowski

Associate DI Producer: Nick Gammon

DI Post Coordinators: Christopher Guzman, Zifeng Zhuo

Mastering Technicians: Chloe Bowman, Matt Mamie, Andrew Minogue, Jorge Piniella, Gino Volpe

Data Manager: Bianca Sanchez

Support Engineers: Stefan Hueneke, Curt Kuhl, Randy Main, Jerome Raim, Jay Sampson, Derek Young

Imaging Scientists: CJ Julian, Matthew Tomlinson

Supervising DI Producer: Peter Boychuk

Executive Producer: Elizabeth Niles

Head of Production: Kevin Vale

Account Executive: Rochelle Brown

Mother, Couch

Producer: Alex Black

Dialogue Editor: Tyler Newhouse

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

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