

HARBOR

THE HARBOR MONTHLY

ISSUE 40

ENTERTAINMENT

NEW RELEASES
ALEX GIBNEY ON SOUND
SUNDANCE COVERAGE

ADVERTISING

NEW CAMPAIGNS

ALEX GIBNEY

ON SOUND

COVER PORTRAIT BY TIMOTHY GREENFIELD-SANDERS

A Note from the Editor

ELLIE POWERS
COPYWRITER, MKT

For an evolving writer, there are few things as inspiring as interviewing an award-winning interviewer. Speaking with documentarian Alex Gibney was just that. Alongside Harbor sound mixer Tony Volante, we quickly fell into an easy rhythm as they answered every question with enthusiasm. Read the feature to learn more about how sound helps Alex paint more visceral portraits of his subjects.

I extend my sincerest thanks to Alex Gibney and Jigsaw Productions for taking time away from exposing the world's evils (and triumphs, but mostly evils) to speak with me.

In case you were worried, you'll still find all the normal fare on this menu. The chicken fingers and French fries of *The Harbor Monthly*, if you will. Including the latest and greatest from our advertising and entertainment clients and a celebration of our collaborations which took center stage at the Sundance Film Festival.

Enjoy.



The THM Team

Ellie Powers, Editor-in-Chief
Madi Sabo, Editor
Gabriela Elder, Publisher
Alli Albion, Contributor
Drew Summers, Designer
Special Thanks to David Soto

04

#OUTNOW

ADVERTISING

CBS Sports "Football is Everyone"
 Dunkin' "On the Go"
 OLLY "Wellness On Your Terms"
 Oreo "Space Dunk"

22

ALEX GIBNEY

Balancing Verité and Emotion:
 A Conversation Between
 Alex Gibney & Tony Volante

34

#OUTNOW

ENTERTAINMENT

The Seeding
Lil Nas X: Long Live Montero
June
Mean Girls
True Detective S4
The Boys in the Boat

52

SUNDANCE

Power
Presence
Rob Peace
Conbody vs. Everybody
Suncoast
Stress Positions

ADV
ERTI
SING

#OUTNOW



CBS Sports "Football is Everyone"

Harbor // Color

Director: Zen Pace

Cinematographer: Peter Pascucci

Agency: Definition 6

Colorist: Oisín O'Driscoll

 **CBS SPORTS**





DUNKIN'

Dunkin' "On the Go"

Harbor // Flame, VFX, Color

Production: prettybird
Director: Max Malkin
Cinematographer:
Shawn Kim
Agency: Leo Burnett
2D Creative Director:
Anne Trotman
Senior Colorist:
Oisín O'Driscoll









Olly "Wellness on Your Terms"

Harbor // Color

Production: General Admission
Director: Vince Patrick
Cinematographer: Rob Witt
Colorist: Adrian Seery





Olly "Wellness on Your Terms"
Harbor // Color



Oreo "Space Dunk"

Harbor // Live Action, Creative Editorial,
VFX, Color & Sound

Production: Harbor, Habitant
Director: Kyle Sauer
Cinematographer: Bruno Firpo
Agency: The Martin Agency, PXP
Editor: Charlotte Carr
Colorist: Adrian Seery
Creative Director, VFX: Billy Jang
2D Supervisor: Melissa Graff
Creative Director, Sound: Steve Perski







Oreo "Space Dunk"

Harbor // Live Action, Creative
Editorial, VFX, Color & Sound

THE HARBOR MONTHLY ISSUE 40

ENTERTAINMENT



ALEX GIBNEY ON SOUND

#OUTNOW

SUNDANCE

ENTERTAINMENT



BALANCE, VERITÉ EMOTION

Director Alex Gibney,
Jigsaw Productions



Re-Recording Mixer
Tony Volante, Harbor



CING AND ON

A Conversation Between Alex Gibney & Tony Volante

Documentarian Alex Gibney and sound mixer Tony Volante have been working together for almost two decades. The duo met in 2006 on the documentary, *Herbie Hancock: Possibilities*, which Alex produced. When I asked how they first met, Alex said, “I feel like I’ve always known Tony.”

The fact that Alex agreed to an interview at all speaks volumes about the rapport he shares with Tony, but more telling perhaps, was Alex’s choice of attire. Sure enough, Alex joined our call in a Harbor sweatshirt.

By: Ellie Powers

In Alex and Tony’s capable hands, sound guides audiences to better understand and sympathize with the story. In pursuit of truth, they carefully consider how to maintain emotional impact while striving for verité. The conversation delves into several of Alex’s films, offering a new perspective on Alex’s prolific filmography.

Alex and Tony reflect on the trust that fuels their partnership and begets the soundscapes for dozens of films. For music or sports, religion or corrupt billionaires, every subject requires its own delicate care to extricate truth from emotion.

Ellie: I'd love to hear about your working relationship and how your creative process has changed for sound, starting with your collaboration on *Taxi to The Dark Side* (2007), all the way to *In Restless Dreams: The Music of Paul Simon* (2023).

Alex: It's hard to say. It changes from movie to movie depending on what we're trying to accomplish. I've always valued Tony's ability to create a soundscape that meets the creative intent of the movie and his ability to dig deep into the aesthetic and editorial aims of the film. Also, his ear, which becomes increasingly important to me as I get older and certain frequencies tend to disappear.

Tony: Right, one shoe doesn't fit all as each film has its own technique and style. But I think that the overview of the process probably hasn't changed all that much throughout the years. We attack them the same way and we're used to adjusting our approach together to match a given film's creative intent.

Ellie: What role does sound plays in your documentaries or what role should sound play?

Alex: I like the idea that you can create a soundscape or a kind of a mood that may not always be utterly evident in a conscious way to the viewer or listener. Something you feel subconsciously.

For example, in *Taxi to the Dark Side*, there was a plan to unite in visual space all the people who had been at the Bagram Air Force Base. We used the same backdrop and lighting scheme for the all the interviews, from New York to Birmingham where Moazzam





Begg was. So, when it came to the soundscape, we worked hard to also create that feeling like you were really in Bagram, no matter where the interview was recorded.

The whole idea was to create a purposefully realistic sound. Sometimes, you want to feel like it's the verité sound, and you don't want to mess with it. Other times, you want to create a mood, a kind of a mindscape or a soundscape that takes you to a certain place. The intent was to create soundscapes that complimented the visual and enhance storytelling.

Ellie: Does the visual come first and then you're figuring out the sound? How intertwined are those two disciplines for you?

Alex: Sound is important from the get-go. I've been lucky enough to work with editors who are invested in sound and understand that. We make changes along the way, but a lot of the intent comes from there. Yet, documentaries are funny in that way, in the sense that they're like fiction films, but you write the script at the end instead of the beginning. As you hone the script and the structure of the film becomes more defined, you begin to see and hear things that become more evident. It's a process of discovery.

Ellie: Let's talk about your most recent collaboration, *In Restless Dreams: The Music of Paul Simon*. How did you approach the sound and blending music into the soundscape?

Alex: I wanted to find a way, particularly in some of the present-day performances in Paul's studio, whether it be in Austin or New York, to maintain that intimate off the cuff sound while preserving enough of



an allegiance to the final record. It was important to feel both. We had all these great performances from Paul throughout the years. So, we tried to deliver to Tony as much of the multitracks as we could. That way he could really work his magic and give them the sort of richness they deserve. We knew from the beginning that we were going to let some of this music play at length.

And if you're going to do that, you have to commit to a richness of sound that's going to take the viewer someplace special. Because that's what music does. It takes you someplace special.

Tony: It's always particularly fun with Alex when we mix music together. I might do an initial pass on some of the music, but Alex and I really get the creative juices flowing when we start mixing together and making choices. Pulling some stems, maybe moving some music around. We always end up discovering pleasant surprises during the mix.

Ellie: Alex, can you tell us a bit about your process for archival sound specifically and how you weave that into the narrative?

Alex: Again, I would say it kind of depends on the film or even a given scene. There are times you might feel motivated to make it breathe as if it's real and compromise or silence the sound. Other times, you might want to emphasize that the archival is kind of a memory or almost a dream, and don't really want to recreate sound as if it's real.

Crazy, Not Insane comes to mind as well. Rather than lean into the actual sound of the archive, we chose to take it to a very dreamlike place. We used pieces of archive

that weren't necessarily related to the subject at hand, but were just trying to create dreamscapes. So, it was intended to connect you unconsciously and give you a feeling of free associating almost.

This is really where Tony, Dan, Bill Chesley, and I work together to determine what sounds should be rigorously real and key to the to the archive and what sounds should have a kind of more dreamlike or metaphorical vibe. And that is a more intuitive process.

Tony: I'm enjoying listening to you talk. I think you're nailing everything, and I'm also learning. I also see the archival layer like a movie within itself.

The archival has been produced and a lot of it has elements you can't revise. So, you're taking that layer and either playing it as it is, just as it was intended to be from the original source, or manipulating it in a way that it becomes a sound design element. That also comes in various shapes and forms of quality that we have to deal with, so it can be challenging.

Ellie: Are there any specific scenes or projects that stuck out for either of you as especially challenging or interesting mixes?

Tony: The whole process of sound for documentaries is challenging and interesting because there's this fine line between enhancing the film, while making it still feel real and not overdone. You can't over sound design it to make it sound like a Hollywood movie. Yet, you want it to be cinematic and powerful enough. I think that's the real trick and the real mastery producing sound for documentaries.





Alex: One example that was interesting in an unexpected way was our recent film *Boom! Boom!: The World vs. Boris Becker*. I had requested that the sound department pull together a bunch of different tennis ball sounds, depending on the era and the racket, and who was hitting and from where.

That turns out to be tricky because you're creating a movie and it's not just trying to represent reality. You're creating a moment and a lot of tennis is very psychological. There's also a rhythm to the game, and the sound of the ball contributes a lot to a sense of rhythm.

But if you enhance it too much, it feels phony and over the top. If you enhance it too little, you don't get any of that emotion.

So, at what point do you lean into a sound and exaggerate it and other times pull it back? We made

a choice to invest in those sounds, but to do so in a way that that really fit the character, the player, the rackets, and the psychology of any particular moment. It ended up contributing greatly to the narrative in ways that were unexpected.

Ellie: How do you approach incorporating silence into your documentaries?

Alex: Super good question. Sometimes I think I should incorporate it more than I do, and my composers will agree. I recall we played with silence a lot in *Mea Maxima Culpa: Silence in the House of God*. It's a film about deaf men and we didn't want to invest too much in the idea of what does a deaf person hear, but to really convey the idea that that there is a barrier between the hearing population and the deaf population. For some of our deaf heroes in the film, it was a little bit difficult for them to understand why we were mic-ing them, but we wanted to





capture their hands, movements, some of their voicings.

I remember we first introduced the main character of *Mea Maxima Culpa*, Terry Kohut, in a direct address interview. He was signing directly to camera but we intentionally left it raw and didn't translate it so that you would have a sense of that gulf between the hearing and the non-hearing.

If you didn't understand or recognize any American sign language, you wouldn't know what he was saying. We then translated what he had to say afterwards, as we went to imagery. That felt like a powerful sound choice. But as you mentioned, I'd like to investigate silence a little bit more in the future. It's disquieting.

Tony: I think silence was used powerfully in, *Going Clear: Scientology and the Prison of Belief*. There were moments where we put in space to enhance some of the tension of them being questioned. Sometimes the silence, even a minute amount, makes a huge difference. It doesn't have to be several minutes of silence. It can be these brief little moments that let the film breathe.

Alex: And sometimes we consciously leave them. But sometimes in interviews themselves, silence can be super important. You'd be surprised how

much more people tend to offer when they feel that uncomfortable silence that everybody seems to have a need to fill, but you can't get there without feeling that uncomfortable silence.

Ellie: Speaking of – Wish to say anything else to fill this uncomfortable silence?

Tony: Just, thanks to Alex. This has been great. Your loyalty has meant so much to me over the years. There's a lot of it in the business and for a reason. It pays off. Once you have that trust with someone, it just opens the creative process up that much more.

Alex: Right. I trust you to go through and do those first passes that I don't really have to be there for. So, working together for so long has allowed us to focus on the creative challenges of the film when we get together.

Tony: Well, looking forward to the next one.

Alex: Me too.



Harbor extends its heartfelt gratitude to Alex Gibney and Jigsaw Productions for their unwavering support and loyalty. We are deeply grateful to Alex for generously sharing his time and invaluable insights with us.



Images courtesy of Jigsaw Productions



MEAN GIRLS



Mean Girls

Cady Heron is a hit with the Plastics, an A-list girl clique at her new school when she makes the mistake of falling for Aaron Samuels, the ex-boyfriend of alpha Plastic Regina George.

Where to watch:
In Theaters

Harbor // Dailies, Color

Production Company:
Paramount Pictures

Directors:
Samantha Jayne
Arturo Perez Jr.

Cinematographer:
Bill Kirstein

Editor:
Andrew Marcus

Post Supervisors:
Jennifer Lane
Rebekah Hernandez

Colorists:
Damien
Vandercruyssen
Oisín O'Driscoll

#OUTNOW



**LIL NAS X:
LONG LIVE
MONTERO**



#OUTNOW

Lil Nas X: Long Live Montero

Long Live Montero follows rapper, singer and songwriter, Lil Nas X, as he embarks on his first ever tour. An intimate portrait of an artist navigating identity, family, expectations and acceptance.

Where to watch:
HBO Max
Harbor // Color
Production Company:
Columbia Records

Directors:
Carlos López Estrada
Zac Manuel

Cinematographers:
Pablo Berron
Zac Manuel

Post Producers:
James Uminowicz
Francesca Flores

Colorist:
Billy Hobson
Editor:
Andrew Morrow



JUNE



JUNE

The documentary film features rare and never-before-seen archival material that reveals the extraordinary life work of Carter Cash and her iconic entertainment career, alongside interviews with the monumental woman herself, as well as family, admirers, and friends including Dolly Parton, Reese Witherspoon, and Willie Nelson.

Where to watch:
Paramount+
Harbor // Color
Production:
Sandbox Productions

Sony Music
Entertainment
Maxine Productions
Director:
Kristen Vaurio

Colorist:
Andrea Chlebak

#OUTNOW



TRUE DETECTIVE



#OUTNOW

True Detective: Night Country

The newest season tracks Jodie Foster's character, Detective Liz Danvers, as she tries to figure out the disappearance of six men from the Tsalal Arctic Research Station in Ennis, Alaska.

Where to Watch:
HBO Max

Harbor // Dailies,
Anchor

Production Company:
Anonymous Content

Creators:
Nic Pizzolatto
Issa López

Cinematographer:
Florian Hoffmeister

Post Supervisor:
Layla Blackman



THE SEEDING



#OUTNOW

The Seeding

A lost man takes refuge with a woman who lives alone in the desert. However, when menacing strangers emerge from the hills, he discovers she may not be there willingly.

Where to watch:
In theaters

Harbor // Color, Anchor
Production Company:
Unbranded Pictures

Director:
Barnaby Clay

Cinematographer:
Robert Leitzell

Post Supervisor:
Brian Etting

Colorist:
Damien
Vandercruyssen



THE BOYS IN THE BOAT



#OUTNOW

The Boys in the Boat

During the height of the Great Depression, members of the rowing team at the University of Washington get thrust into the spotlight as they compete for gold at the 1936 Olympics in Berlin.

Where to watch:
In Theaters, AppleTV+

Harbor // Dailies

Production Company:
Tempesta Films

Director:
George Clooney

Cinematographer:
Martin Ruhe

Editor:
Tanya Swerling

Post Production
Executive:
Patsy Bougé

Post Supervisor:
Rachel Rosser



naïve sinner



**Sundance
Film Festival
2024**

Harbor was thrilled to highlight collaborations with filmmakers Steven Soderbergh, Chiwetel Ejiofor, Laura Chinn, and more, as their films took center stage at this year's Sundance Film Festival. We are proud of our contributions to the post production of these projects.

POWER

Driven to maintain social order, policing in the United States has exploded in scope and scale over hundreds of years. Now, American policing embodies one word: power.

CATEGORY: PREMIERES

Harbor // Sound

Production: Corvidae Media
Director: Yance Ford
Cinematographer: Julia Liu
EP: Liz Garbus
Editor: Ian Olds

Co-Supervising Sound Editors:
Tony Volante, Daniel Timmons
Re-Recording Mixer/Sound Effects Editor:
Daniel Timmons



PRESENCE

A family moves into a suburban house and becomes convinced they're not alone.

CATEGORY: PREMIERES

Harbor // Sound & ADR

Production: Extension 765
Director: Steven Soderbergh
Cinematographer: Steven Soderbergh
Editor: Steven Soderbergh
Post Supervisor: Samara Levenstein

Supervising Sound Editor: Glenfield Payne
Re-Recording Mixers: Josh Berger, Glenfield Payne
Dialogue Editor: Tyler Newhouse
Sound Effects Editor: Dave Paterson
ADR Mixer: Bobby Johanson
ADR Recordists: Beau Emory, Michael Rivera



ROB PEACE

The story of an inner-city Newark kid who attends Yale yet ultimately succumbs to harsh economic realities and the demons of his past.

CATEGORY: PREMIERES

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

Production: 25 Stories
Director: Chiwetel Ejiofor
Cinematographer: Ksenia Sereda
Editor: Masahiro Hirakubo

Colorist: Roman Hankewycz
Supervising Sound Editor: Robert Hein
Re-Recording Mixers: Josh Berger, Robert Hein
Sound Effects Editors: Dennis Dembeck,
Filipe Messeder
Dialogue Editor: John Bowen
ADR Mixer: Bobby Johanson
ADR Engineers: Beau Emory/Michael Rivera



CONBODY VS EVERYBODY

Throughout the course of eight years, Coss Marte constructs ConBody, a gym modeled after the exercises he learned while incarcerated.

CATEGORY: EPISODIC

Harbor // Sound

Director: Debra Granik
Cinematographers: Eric Phillips-Horst,
Sean Hanley, Kefentse Johnson
Executive Producers: Debra Granik, Anne Rosellini,
Victoria Stewart, Jeff Skoll, Diane Weyermann,
Joslyn Barnes, Jonathan Scheuer
Editor: Victoria Stewart

Supervising Sound Editor: Damian Volpe
Re-Recording Mixer: Dave Paterson
Supervising Dialogue Editor: William Sweeney
Sound Effects Editors: Filipe Messeder,
Laura Heinzinger



SUNCOAST

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

CATEGORY: U.S. DRAMATIC COMPETITION

Harbor // Sound & ADR

Production Company: Freestyle Picture Company
Director: Laura Chinn
Cinematographer: Bruce Francis Cole
Editor: Sara Shaw
Post Producer: Francesca Sylvestri

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



STRESS POSITIONS

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.

CATEGORY: U.S. DRAMATIC COMPETITION

Harbor // Sound & ADR

Production Company: Seaview Productions
Director: Theda Hammel
Cinematographer: Arlene Muller
Editors: Erin DeWitt, Theda Hammel

Supervising Sound Editor & Re-Recording Mixer:
Ryan Billia
Sound Effects Editors: Josh Bisso, Kevin Peters
Dialogue Editors: Alex Stuart, Beau Emory
ADR Mixer: Bobby Johanson
ADR Engineers: Beau Emory, Michael Rivera



ROLLING CREDITS

It takes a (video) village...

ADVERTISING

CBS Sports **"Football for Everyone"**

Creative, CBS:
Michael DeFusco

Producer, Definition 6:
Andrea Allen

Edit:
Ancillary Post

Senior Color Assist:
Joni Brandenburg

Senior Producer, Color:
Brad Martin

Producer, Color:
Max Hadson

Dunkin' "On the Go"

Executive Producer:
Jeanne Stawiarski

Asst. Head of Production:
Rachel Main

Line Producer:
Matt Wersinger

Associate Creative Directors:
Alison Radke
Francis LaBelle

SVP Executive Producer:
Joe Tipre

Senior Producer:
Joe Maggione

EVP Account Director:
Dana Stotts

VP Account Director:
Jamie Mack

Account Supervisor:
Madison Matre

Account Executive:
Rachel Horowitz

Senior Production Manager:
Kelly Gibson

EVP Executive Creative Director:
Mikal Pittman

Creative Director:
Justin Lesinski

Lead Composer:
Gigi Ng

Compositors:
Luke Midgley
Felipe Passarini

Associate Composer:
Allie Sargent

CG Artist:
Andrew Ortiz

Executive Producer:
Casey Swircz

Producer:
Tayler Gilchrist

Senior Color Assists:
Scarlett Thiele
Joni Brandenburg

Color Producers:
Brad Martin
Maxwell Hadson

Head of Technical Operations:
Will Curtin

Technical Operators:
Pete DeAndrea
Alejandra Cedeno
Sergio Perez

Head of Production:
Tia Perkins

Head of Operations:
Alyson Peters

Olly "Wellness on Your Terms"

Producer:
Taylor Rae

Senior Color Assists:
Scarlett Thiele
Joni Brandenburg

Color Assists:
Andrei Klein
Elizabeth Hickey

Color Producers:
Brad Martin
Max Hadson
Katie Andrews

Executive Producer:
Adam Reeb

Oreo "Space Dunk"

Executive Producer, Harbor:
Kelly Broad

EP/Head of Production, Harbor:
Rebecca Siegel

Senior Producer, Harbor:

Gabrielle Lasting
Production Manager, Harbor:
Elizabeth Gitto-Rodriguez

Associate Producer, Harbor:
Dashanka Sankar

Line Producer, Harbor:
Kyle Davis

Managing Director, Habitant:
Arturo Arroyo

Head of Production, Habitant:
Elizabeth Tapia

Operational Manager, Habitant:
Montserrat Becerril

Executive Producer, Habitant:
Gleny Valente

Line Producer, Habitant:
Ana Gaxiola

Leaders, The Martin Agency:
Jordi Martinez
Gillian Merrill
Brittany Tooker

Account Management,
The Martin Agency:
Helena Touseull
Colleen Hicks
Kate Snidow

Head Creatives,
The Martin Agency:
Blair Seward
Elizabeth Daniel

Project Management,
The Martin Agency:
Natalie Meyer
Samra Giorgis

Strategy, The Martin Agency:
Johnny Roelofs
Karin Santiago

Design, The Martin Agency:
Bruno Cintra
Rique Santiago

Leaders, PXP:
Carol Powley
Pamela Serp
Michelle Price

Account Management, PXP:
Rachel Startz
Alina Sanders

Production Management, PXP:
Scott Gould
Sharon Mendelow

Editor:
Charlotte Carr

Assistant Editor:
Aaron Wheeler

Colorist:
Adrian Seery

Producer, Color:
Katie Andrews

Creative Director, VFX:
Billy Jang

2D Supervisor:
Melissa Craff

Producer, Editorial & VFX:
Maura Hurley

ENTERTAINMENT

The Seeding

DI Producer:
Dylan Puchala

Color Assists:
Sam Fischer
Michelle Perkowski

Conform Artist:
Alec Perez

VFX Artist:
Chris Mackenzie

Associate DI Producer:
Nick Gammon

DI Post Coordinators:
Chris Guzman
Bianca Sanchez
Zifeng Zhuo

Mastering Technicians:
Andrew Minogue
Anil Balram
Jorge Piniella
Gino Volpe

Data Manager:
Ramos Smith

Support Engineers:
Jerome Raim
Curt Kuhl
Matt O'Shaughnessy
Stefan Hueneker

Imaging Scientists:
Matthew Tomlinson
CJ Julian

Supervising DI Producer:
Peter Boychuk

Executive Producer:
Elizabeth Niles

Lil Nas X: Long Live Montero

DI Producer:
Johnny VanBuskirk

Color Assists:
Weiyi Ang
Rudy Pesci

Conform Artist/Editor:
Andrew Brueck

DI Post Coordinator:
Josh Mathews

Mastering Technician:
Andrew Minogue
Jorge Piniella
Gino Volpe
Support Engineers:
Brian McMullen
Derek Wang

Head of Production:
Michael Dillon

Account Executive:
Carissa Clark

June

DI Producer:
Kayla Uribe

Color Assists:
Weiyi Ang
Emily Cramer
Rudy Pesci

Conform Artist/Editor:
Lisa Tutunjian

DI Post Coordinator:
Josh Mathews

Mastering Technicians:
Jorge Piniella
Gino Volpe

Data Operators:
John Hamlet
Brendan Coyle
Lucca Pastore

Data Manager:
Rob Marcacci

Support Engineers:
Brian McMullen
Derek Wang

Imaging Scientists:
Matthew Tomlinson
CJ Julian

Supervising DI Producer:
Zara Park

Head of Production:
Michael Dillon

Account Executive:
Rochelle Brown

Mean Girls

Senior DI Producer:
Rachael Rosenfeld

Color Assists:

Rachel Owart
Whitney Trower

Conform Artist/Editor:
Kevin Szczepanski

Associate DI Producer:
Nick Gammon
DI Post Coordinators:
Christopher Guzman
Zifeng Zhuo

Supervising Dailies Producer:
Nicole Guillermo

Associate Dailies Producer:
Lauren La Melle

Supervising Dailies Colorist:
Kevin Krout

Dailies Colorist:
Bryan Wicki

Dailies Operator:
Austin Ruh

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

Data Manager:
Bianca Sanchez

Support Engineers:
Stefan Hueneke
Curt Kuhl
Randy Main
Jerome Raim

Imaging Scientists:
CJ Julian
Matthew Tomlinson

Supervising DI Producer:
Peter Boychuk

Executive Producer:
Elizabeth Niles

Head of Production:
Kevin Vale

Account Executive:
Rochelle Brown

True Detective: Night Country

Lead Developer:
Luke Moorcock

Associate Developer:
Joseph Keable

Head of Workflow:
Dexter Kong

Anchor Operator:
Ciaran Ahern

Anchor Co-Ordinator:
Paul McCullough

Dailies Colorist:
Miles Anderson

Dailies Operators:
Mark Shrapnell-Smith
Charlotte Mauger

Supervising Dailies Operator:
Chris Munns

Dailies Coordinator:
Patrick Barry

Dailies Producers:
Munah Yahkup
Craig Eric Parker

The Boys in The Boat

Dailies Colorist Operator:
Jordan Altria

Dailies Coordinator:
Patrick Barry

Senior Dailies Producer:
Munah Yuhkup

SUNDANCE***Power***

Assistant Sound Editor:
Kelly Rodriguez

Mix Technician:
Chaim Goodman

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

Presence

Mix Technician:
Josh Bisso

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

Rob Peace

DI Producer/Supervising
Dailies Producer:
Nicole Guillermo

Color Assist:
Sam Fischer

Conform Artist/Editors:
Jon Pehlke
Michelle Perkowski

Associate DI Producer:
Nick Gammon

DI Post Coordinators:
Christopher Guzman
Zifeng Zhuo

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

Data Operator:
Bianca Sanchez

Support Engineer:
Jerome Raim

Executive Producer:
Elizabeth Niles

Account Executive:
Rochelle Brown

Associate Dailies Producer:
Lauren La Melle

Dailies Colorist:
Kevin Krout

Dailies Colorist:
Bryan Wikci

Dailies Operator:
Austin Ruh

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

ADR Supervising Producer:
Tricia Schultz

ADR Coordinator:
Lila Walsh

Director of Offline
& Studio Services:
Michelle Kaczor

Producer, Offline Editorial:
Jackie Contreras

Tech Ops Manager,
Offline Editorial:

Kyle Witkowski

Senior Engineer, Offline Editorial:
Matthew Setlow

Conbody VS Everybody

Assistant Sound Editor:
Michael Rivera

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

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

Suncoast

Assistant Sound Editor:
Otis Streeter

Mix Technician:
Matt Mulvihill

Chief Sound Engineer:
Avi Laniado

Sound Engineer:
Joel Scheuneman

ADR Supervising Producer:
Tricia Schultz

ADR Coordinator:
Lila Walsh

Senior Producer, Sound Post:
Lisa McClung

Associate Producer, Sound Post:
Madeline Little

Coordinator, Sound Post:
Natasha Nobre

