

THE HARBOR MONTHLY

INSIDE ISSUE 29:

Recent Headlines

#OUTNOW

Reel Works Short Film Fest Recap

BHM Watchlist

Super Bowl

A (GUEST) NOTE FROM THE EDITOR:

THE IMPORTANCE OF CELEBRATING BLACK HISTORY MONTH

MELISSA VILMENAY

Talent Manager

Each February, we celebrate the achievements and the rich history of the Black experience in the form of Black History Month. Recently, there has been some debate regarding the usefulness of Black History Month. Some say it has outlived its purpose. Some even question why we discuss history through the lens of race. Others say the year's shortest month is not enough.

Here's what I say – celebrating Black History Month gives us the opportunity to pause and pay homage to Black stories that have helped to shape our country's culture. One cannot tell the story of America without telling the stories of Black communities. The past often determines the present and the future. From the arts to education, inventions, community building, entrepreneurship, etc., Black people have played an influential role in shaping American society.

However, it is the retelling of Black stories that help to keep the Black experience alive. How else will we remember actress Hattie McDaniel receiving an Academy Award for Best Supporting Actress in 1940? Or how the moving writings of Gwendolyn Brooks were so powerful that she became the recipient of the Pulitzer Prize for poetry in 1950? How can we not pay homage to the many beautiful contributions of Black artistry during The Harlem Renaissance of the 1920s?

An unforgettable era that birthed legends such as Duke Ellington, Billie Holiday, and Louis Armstrong. Musical influences we continue to hear embedded in the pop culture of today.

There is no debate. We should be honoring Black history all year long. Removing it from view does not make it disappear, as long as we keep talking about it and celebrating it. We must continue to do more of both of those things. Collectively and consciously celebrating Black History in our daily lives would allow us the opportunity to understand the impact of Black excellence. Black history is American history and must be part of every discussion and all our learnings.

A handwritten signature in black ink, appearing to read "K. V. Long". The signature is stylized with a large, looped "K" and a distinct "V" followed by "Long".

EDITORIAL

Editors: Ellie Powers, Madeleine Sabo
Hannah Englander, & Gabriela Elder

Proofreaders: Sophia Mavromatis & Tasnuva Shehrin

ART & DESIGN

Graphic Designer: Florence Aryee

Photography: Jackie Contreras

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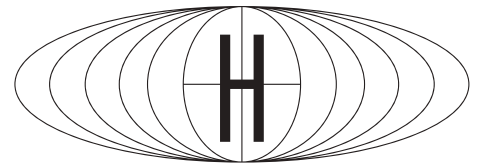
THE HARBOR MONTH



OR
HLY

29

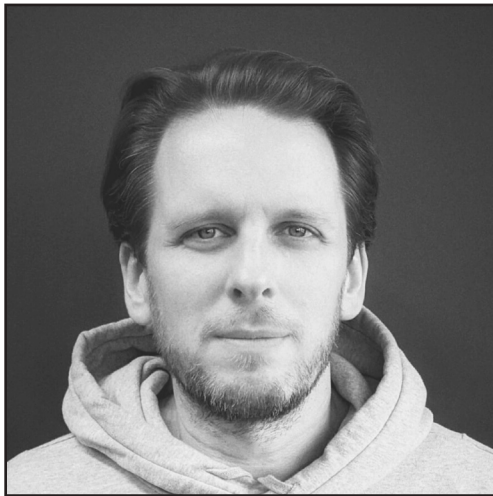
RECENT HEADLINES



HARBOR ANNOUNCES SOUND TALENT TO JOIN LONDON STUDIO

LONDON, 2023

Harbor has announced two exciting new talent hires in sound finishing: Nigel Squibbs (Creative Director of Sound and Re-Recording Mixer) and James Gregory (Senior ADR Mixer).



Nigel Squibbs is a BAFTA and C.A.S. Award Nominee, and a RTS Craft & Design Award Winner (Best Sound, The Tunnel). He was also nominated for a 2018 RTS for his work on Patrick Melrose, and a 2022 Music and Sound Award for Trigger Point. He takes up the role of Creative Director of Sound and Re-Recording Mixer at Harbor, bringing a wealth of experience and credits including most recently, *Extraordinary*, *Strike*, *SAS Rogue Heroes*, *The Capture Series 2*, *Inside Man*, *Mrs. Harris Goes to Paris*, and *The Thief, His Wife, and the Canoe*.

Nigel's distinguished career spans feature films, high-end television dramas, documentaries, and video games.

Feature film highlights include *Serenity*, *Yardie*, *Breathe*, *Absolutely Fabulous: The Movie*, *Man Up*, and *Pride*. Other notable television credits include *Ragdoll*, *Soulmates*, *Dracula*, *Deep Water*, *The Durrells*, *Fortitude*, *Mrs. Wilson*, and most recently, the upcoming *Rain Dogs*, and *Then You Run*.

James Gregory is a multi-award-winning Senior ADR Mixer, whose prolific career has seen him collaborate with some of the global film and TV industry's top acting and directing talent including Danny Boyle, Joe Wright, Guy Ritchie, Susanne Bier, and Alex Garland. With credits from high-end TV dramas and feature films, to documentaries and video games, Gregory's skills and first-class reputation have secured him the 2020 Cinema Audio Society (US) Outstanding Achievement in Sound Mixing for Television for *Fleabag*, as well as the Best Sound Design for *Truth Seekers* at the 2021 Music and Sound Awards. He was also nominated in the Best Sound Design category at the Music and Sound Awards in 2020 for *Killing Eve* and the Motion Picture Sound Editors (US) Outstanding Achievement in Sound Editing – Dialogue and ADR for Episodic Long Form Broadcast for *Bodyguard*.

Gregory has collaborated with all the major studios, streamers and networks including Disney, Showtime, BBC, ITV, Channel 4, Netflix, Amazon, Warner Bros, A24, and Sky. Recent highlights include, *Matilda*, *The Swimmers*, *Breeders*, *The First Lady*, *The Thief, His Wife and the Canoe*, *Men*, and *Killing Eve*.

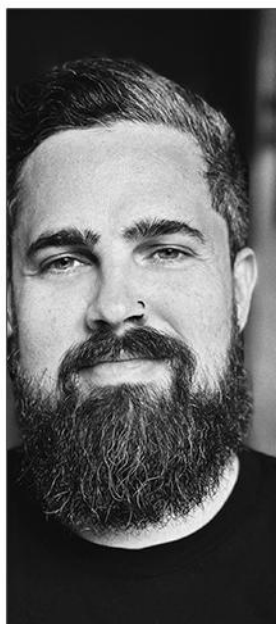
Harbor's new Turnmills studio boasts 3 mix stages (1 theatrical ATMOS, 2 Nearfield ATMOS) and 2 ADR stages. The newly launched sound department is nestled in the 3- storey studio in Farringdon, London amongst Harbor's dailies, offline editorial, picture finishing, and mastering & distribution capabilities for a full-suite post-production offering for the London market.



Commercial Director of Harbor's studios in the UK, James Corless, stated, "We are thrilled to have Nigel on board heading up our creative sound offering in the UK. His body of work and reputation in the industry is second to none. Likewise, James has been consistently producing exceptional ADR work and we are excited to see him continue this in our new studio."

HARBOR ANNOUNCES NEW UK TALENT ROSTER

LONDON, 2023



From Right to Left: Daniel Tomlinson (Senior Flame Artist), Helen Phelps (Head of Episodic Sales, UK), Dan Moran (Senior Colourist), Dexter Kong (Head of Front End Workflow & Imaging Integration) and Richard Ellis (Flame Artist), all joining Jateen Patel (Senior Colourist, not pictured) at the London studio.

After the recent unveiling of its new three-story, end-to-end postproduction facility at the Turnmills building in London's Farringdon, Harbor has announced five exciting new talent hires in picture finishing.

Harbor has entered a new creative collaboration with **Senior Colourist Dan Moran** to complement its global roster of artists working across film, TV, and commercials. Moran is a highly respected talent, particularly for his creative look development, which has seen him collaborate across genres with many of the world's leading filmmakers including directors Babak Anvari, Philip Barantini, Yorgos Lanthimos, and Phil Hawkins; and cinematographers Stephen Murphy BSC/ISC, Kit Fraser, Matthew Lewis, Ed Moore BSC, and Daniel Landin BSC. Recent highlights include *I Came By*, *No One Gets Out Alive*, Netflix's *Night On Earth*, *Malpractice*, and *George Michael: Freedom*.

Daniel Tomlinson joins Harbor's editorial talent line-up as **Senior Flame Artist**. With a credit list comprised of major indie and studio features as well as a host of acclaimed TV dramas, Daniel has recently completed *Death on the Nile*, *Enola Holmes*, *Judy*, *Rocketman*, *Dumbo*, *Yesterday*, *Everybody's Talking About Jamie*, *The Capture*, *Breeders*, *The Thief His Wife and the Canoe*, and *A Very English Scandal*. Upcoming projects include *Damage* and *The Last Kingdom: Seven Must Die*. Prior to Harbor, Tomlinson spent time with Goldcrest Post and LipSync Post.

Richard Ellis boards the team as **Flame Artist** on HETV, longform episodic and features, after building his impressive credit portfolio over the past 15 years. Recent highlights include *The Last Kingdom*, *Trigger Point*, *The Chelsea Detective*, and *SAS Rogue Heroes*. Ellis joins Harbor following previous tenures with Molinare and Deluxe/Company 3.

technical management & workflow of Dailies & Anchor (Harbor's VFX pulls & media management platform) pipelines. Selected credits include *Fantastic Beasts*, *Aladdin*, *Black Mirror*, *Avenue 5*, and *Dracula*. Previously he was with Picture Shop and Technicolor.

Helen Phelps joins as **Head of Episodic Sales, UK** bringing a wealth of experience and contacts following an impressive 25-year career in post-production sales including long tenures at Molinare, Pepper, and TVI. Major highlights on Helen's credit list include *The Crown*, *Killing Eve*, *Dr. Who*, *State of Play*, *Life on Mars*, *Spooks*, and *Billy Elliot*.

Harbor's new Turnmills picture studio boasts Theatrical and HDR grading theatres, Offline Editorial Suites, and supervised online suites in addition to the sound departments Atmos Mix and ADR capabilities. The newly launched picture finishing department is nestled in the 3-story studio in Farringdon, London.

amongst Harbor's dailies, offline editorial, sound, and mastering & distribution capabilities for a full-suite offering to post-production for the London market.

Commercial Director James Corless commented that "it's testament to both Harbor's global reputation and our plans for the London facility that we have been

able to attract such exceptional talent. Creatively Dan, Daniel, and Richard's work is of the highest caliber and in keeping with what our clients expect from Harbor in North America.

Likewise bringing Dexter's experience and knowledge to the team will be instrumental in executing the most

seamless pipeline from camera through to post. Finally, I am so pleased we have been able to bring Helen on board to oversee our UK episodic sales. Her reputation is second to none and it's a privilege to work alongside her."



LONDON, FARRINGTON: TURNMILLS STUDIO

TOP NYC SOUND MIXER BRIAN BATTERSBY RELOCATES TO HARBOR CHICAGO

CHICAGO, FEBRUARY 21, 2023

After building a reputation as one of NYC's go-to sound talents in the commercial world, Brian Battersby heads to Harbor's studio in Chicago this month.



Major brands Battersby has worked with include Pantene, Facebook Messenger, Nintendo, CITI, Olay, Oral B, Lancôme, Comcast, Pepsi, Siemens, American Airlines, Laura Mercier, Red Lobster and Garnier. Top agency collaborations have included PNY, SSNY, LB, BBH, Ogilvy, FKA, Digtas, and Grey.

Battersby's creative approach sees an emphasis on bespoke sound design: "I've been trying to focus on the unique by creating and performing sounds myself rather than gravitating towards effects from libraries. In what I do, sound design is probably the

most creative part of the work, and it's ever evolving. It's important to keep pushing the envelope and to never settle for something you've done before just because it worked in the past. Like all our work, every project is unique."

Past special achievements for Battersby include a Best Sound Editing nomination at the LA Indie Short Fest for "War Peace".

Prior to Harbor, Brian worked with Sonic Park Recording Studio and ACIEM Studios.

BRINGING COLOUR TO *BARDO, FALSE CHRONICLE OF A HANDFUL OF TRUTHS*

ORIGINALLY PUBLISHED ON FILMLIGHT, FEBRUARY 2023

Directed by five-time Academy Award winner, Alejandro G. Iñárritu, the 2023 Oscar-nominated movie, *Bardo*, tells the story of an acclaimed journalist-turned-documentarian, Silverio, as he goes on a journey to reconcile with the past, the present and his Mexican identity.

Silverio faces questions about identity, success, mortality, the history of Mexico and the deeply emotional familial bonds he shares with his wife and children.

A proven partnership

The immersive film was graded on Baselight at Harbor in Los Angeles, by colourist Damien Vandercruyssen. He worked closely with award-winning cinematographer, Darius Khondji, to achieve the desired look.

Khondji has been nominated for a Best Achievement in Cinematography Oscar for his work on the movie, as well as an ASC Award for Outstanding Achievement in Cinematography in Theatrical Feature.



The pair have worked together on many occasions - including *Uncut Gems* (2019), *Lisey's Story* (2021) and most recently *Armageddon Time* (2022) - and have developed a strong creative bond. They like to treat every project as a blank canvas.

"Something I really admire about Darius's work is that every job requires its own approach, feel, and look," comments Vandercruyssen. "*Bardo* and *Armageddon Time* were shot by the same DP, on the same camera, and in the same year, yet they are refreshingly nothing alike. We of course have a common sense and culture that we lean towards naturally, but we want every project to be unique. So, it also serves as a red flag to stop us from falling into automatism too easily."

[READ THE FULL STORY HERE](#)

HARBOR
REEL W

OR X
WORKS



HARBOR X REEL WORKS

Harbor presented a Film Festival for Black Artists in partnership with Reel Works. Guests had the opportunity to get to know Reel Work's talented filmmakers - Manal Fadlalla, Octavia Simon, Kya Nelson, Jaire Marshall, and Camryn Mina at the mixer and screening, followed by a Q&A session. Read more about the films and filmmakers.

[**CLICK HERE TO
WATCH THE FILMS**](#)

OCTAVIA SIMON



Octavia Simon is a Caribbean-American from Brooklyn, New York, and an alum of the Brooklyn STEAM Center's Film and Media pathway. She is an overall creative, but most recently wrote and directed her first short film 'Solace' as part of Reel Works' 2021 Narrative Lab cohort.

Octavia is currently attending Adelphi University, like her father before her, as a Psychology major. She is an active member of the Levermore Global Scholars program, which is dedicated to preparing students to become global thinkers and leaders in our changing world.

Overall, her goal in everything she does is to benefit her community and young people all over, and to be a voice that can allow them to be heard.

Solace

Filmmaker: Octavia Simon

Mentor: Mary Glen Fredrick



Kio is a high school senior who is grieving her mother's loss in self-destructive ways. In an attempt to help her make better choices, the school pairs her with a student who knows how to follow the rules.

What is your personal connection to this film?

Octavia:

I pulled inspiration from my best friend and me, and how I saw him move through the world. As a young man going through life seeing and experiencing what he has, it wouldn't be surprising if he had essentially given up on the world around him because of how much was taken from him. Despite this, he still is an extremely loving and selfless individual that I see get mistreated and misunderstood constantly. This film is an ode to him, showing a view past the wall he has been forced to put up.

Going into psychology as well, I have seen young people of color get denied the help they need even if they seek it out, and this has caused a lot of problems in our community. Depicting loss is something that everyone can relate to, and seeing how healthy coping mechanisms for those suffering but also empathy from those around them can make a vast difference.



Describe yourself as a filmmaker.

Octavia:

I am extremely collaborative. I feel that everyone on a set is vital to the process and should be treated as such. When people have a passion for these things, I think a crew and the entire set should feel like friends if not family.

I don't think I have a specific set of influences other than real life people and how the world around them has shaped them. I'm ultimately trying to bring more compassion and empathy to audiences with my films, because I have seen people feel for fictional characters more than those around them. We are so desensitized to bad things happening in the world and/or stigmas we all may possess.



CAMRYN MINA



Camryn Mina is a Junior at NYU Tisch Film and Television. She has been interested in film since she was three years old, and picked up her first camera when she joined Reel Works at the age of 14. With their support, she filmed her first documentary, 'Black Sheep,' which details her experience as a Black girl at an independent private school. Her hope in the future is to work as a producer and screenplay writer in both live action film and animation, telling stories across a range of genres that include thrillers, fantasy, and sci-fi.

One Bite

Filmmaker: Camryn Mina



Struggling to lose weight and land the boy of her dreams, a young woman must overcome her insecurities, and the envy she feels for her older sister.

What is your personal connection to this film?

Camryn:

Growing up I was what many people called “the ugly sister.” I was a very chubby kid. I never knew how to do my hair and I wasn’t the greatest makeup artist in the world. My sister was the complete opposite. She was thinner, had what some would call “perfect hair” and never needed makeup because she had natural beauty.

I wanted to show this unique dynamic between “pretty sister” and “ugly sister” but from a dramatic view rather than comedic.



Describe yourself as a filmmaker.

Camryn:

My influences would definitely be Ryan Coogler, Jordan Peele, Gina Prince-Bythewood, and Martin Scorsese. I feel like EVERY story should have some sort of message whether it be comedy, drama, horror, or sci-fi. I always want to make sure my film is saying something and pouring something into my audience. I want them to walk away with an experience that is thought provoking, regardless of the genre.





KYA NELSON



Kya A. Nelson is a young filmmaker who works to create diverse representations within her films. She is a current high school student at Saint Ann's School and is part of Reel Works Teen Filmmaking. In 2022, Kya was a Youth Ambassador with Reel Works and a Documentary Lab Student. She created a short documentary film, 'Contrast,' about the Black experience at predominantly white institutions. She won the Social Impact Award at Reel Works' first annual film festival in 2022 and went on to have her film screened at multiple film festivals. Kya currently has two short films in the works, coming out summer of 2023.

Contrast

Filmmaker: Kya Nelson



A look into the daily lives of Black students in White environments as they venture through the journey of self-love.

What is your personal connection to this film?

KYA:

I drew inspiration not only from my experience at a predominately white institution but also from my peers' experiences. As Black students in these spaces, we are often placed in uncomfortable situations that are very specific to being in an educational atmosphere. I felt that it was necessary to open up a conversation about how these racist and microaggressive encounters may affect Black students academically and mentally.

I also wanted to focus on how students may take these negative experiences and turn them into something positive, like creating a stronger bond within their community in an effort to create change.



Describe yourself as a filmmaker.

KYA:

One thing I value heavily and hope to support in life is Black youth. Though that is broad, I see how forgotten and undermined we often are. My goal as a filmmaker is to depict young Black beauty and joy, along with the internal struggle that comes with finding confidence and acceptance within oneself.





MANAL FADLALLA



Manal Fadlalla is a young black hijabi. She discovered the art of filmmaking through Reel Works and found it a passion of hers ever since. She wants to use this passion to voice her frustrations about the world we live in.



Achromatism

Filmmaker: Manal Fadlalla

A performative and cinematic documentary on how black hijabis are often misrepresented in the media.



JAIRE MARSHALL



Age: 21
From: Brooklyn, NY



INVASION OF THE CULTURE SNATCHERS

Filmmaker: Jaire Marshall

Mentor: Andrew Bowe

Invasion of the Culture Snatchers is an afro-surrealist satire of gentrification from the lens of a young black man in Brooklyn.

A college student returns to his neighborhood for summer break, but something has changed. The bodega is under new management and the new owners have ulterior motives for the neighborhood.



SUPER

BOWL

DOWNY UNSTOPABLES “DOWNY MCBRIDE”

Harbor Services: Color Grading, GFX/VFX, Flame Conform, & Sound Mixing

After months of teasing featuring a celebrity who won't unveil his identity until he proves that Downy Unstopables scents last up to 12 weeks, Downy reveals their mystery man: Danny McBride.



AGENCY & CLIENT CREDITS

Agency: Saatchi & Saatchi,
Woven Collaborative
CCO: Daniel Lobaton
CCO, Woven: Ciro Sarmiento
Creative Directors: Brian Pinkley,
Talon Gustafson
Senior Art Director: Luis Pombo
Director, Integrated Production:
Tim LeGallo
Senior Producer:
Danielle Hallack

Associate Producer: Anna James
CEO, Woven Collaborative:
Sarah Beaumont
SVP, Group Account Director:
Jen Brotman
Account Director: Kohar Shrikian
Digital Account Supervisor:
Alexandra La-Rotta
Account Executive: Charly Stamps
Senior Project Manager: Matt McGuire

SVP, Global Strategy Director:
Julia Perissinoto
Client: P&G, Downy
SVP Fabric Care North America:
Martin Hettich
Senior Brand Director, Downy:
Jenny Maxwell
Brand Director: Brian Cofer
Senior Brand Manager:
Zach Koons



HARBOR CREDITS

Senior Colorists:
Roman Hankewycz,
Adrian Seery

Additional Senior Colorist:
Oisin O'Driscoll

Color Assists: Scarlett Thiele,
Sushil Gangaraju

Color Producer: Brad Martin,
Max Hadson

Associate Color Producer:
Brian Corey

EP, Commercial Post:
Jesse Schwartz

Senior Flame Artist/ VFX
Supervisor: Paul Rosckes

Flame Artist: Kevan Lee

Flame Assistant: Pete
DeAndrea, Jacob Robinson

Producer, VFX and Finishing:
Kalisha Allen

Senior Mixer/Sound Designer:
Steve Perski

Associate Audio Engineer:
Catherine Sangiovanni

Associate Audio Engineer:
Andrew Wodzanowski

Senior Producer, Commercial
Production: Lauren Boyle

Senior Producer, Commercial
Sound: Cammie McGarry

BUD LIGHT "HOLD"

Harbor Services: Color Grading

Take it from Miles Teller: even when you're on hold, enjoyment is only a sip away with Bud Light.



AGENCY CREDITS

Agency: Anomaly

Client: Bud Light

Creative Director: Nick Alcock, Taylor Green,
Conor Hagan, Cori Johnson

Senior Producer: Mateus DeFaria

Production: Reset

HARBOR CREDITS

Senior Colorist:
Damien van der Cruyssen

Color Producer: Brad Martin,
Maxwell Hadson

Associate Color Producer:
Brian Corey

Color Assists: Scarlett Thiele,
Sushil Gangaraju

CROWN ROYAL "OH CANADA!"

Harbor Services: Color Grading

Dave Grohl helps Crown Royal honor the many things Canada has given the world.



AGENCY CREDITS

Agency: Anomaly
 Client: Crown Royal
 Editor: Akiko Iwakawa
 Senior Producer: Cynthia Laplaige
 Anomaly Producer: Annie Viosich
 Director: Jake Scott
 Production: RSA Films

HARBOR CREDITS

Supervising Colorist: Joe
 Gawler
 Senior Colorist: Oisin O'Driscoll
 Color Assist: Scarlett Thiele,
 Sushil Gangaraju
 Producer: Brad Martin,
 Maxwell Hadson

Associate Producer:
 Brian Corey
 Coordinator: Shyla Jade

POWER TO THE PATIENTS

Harbor Services: Color Grading

Fat Joe joins unions, workers, employers, and families across the country to fight for a more affordable, equitable, and honest healthcare system in America.



CLIENT CREDITS

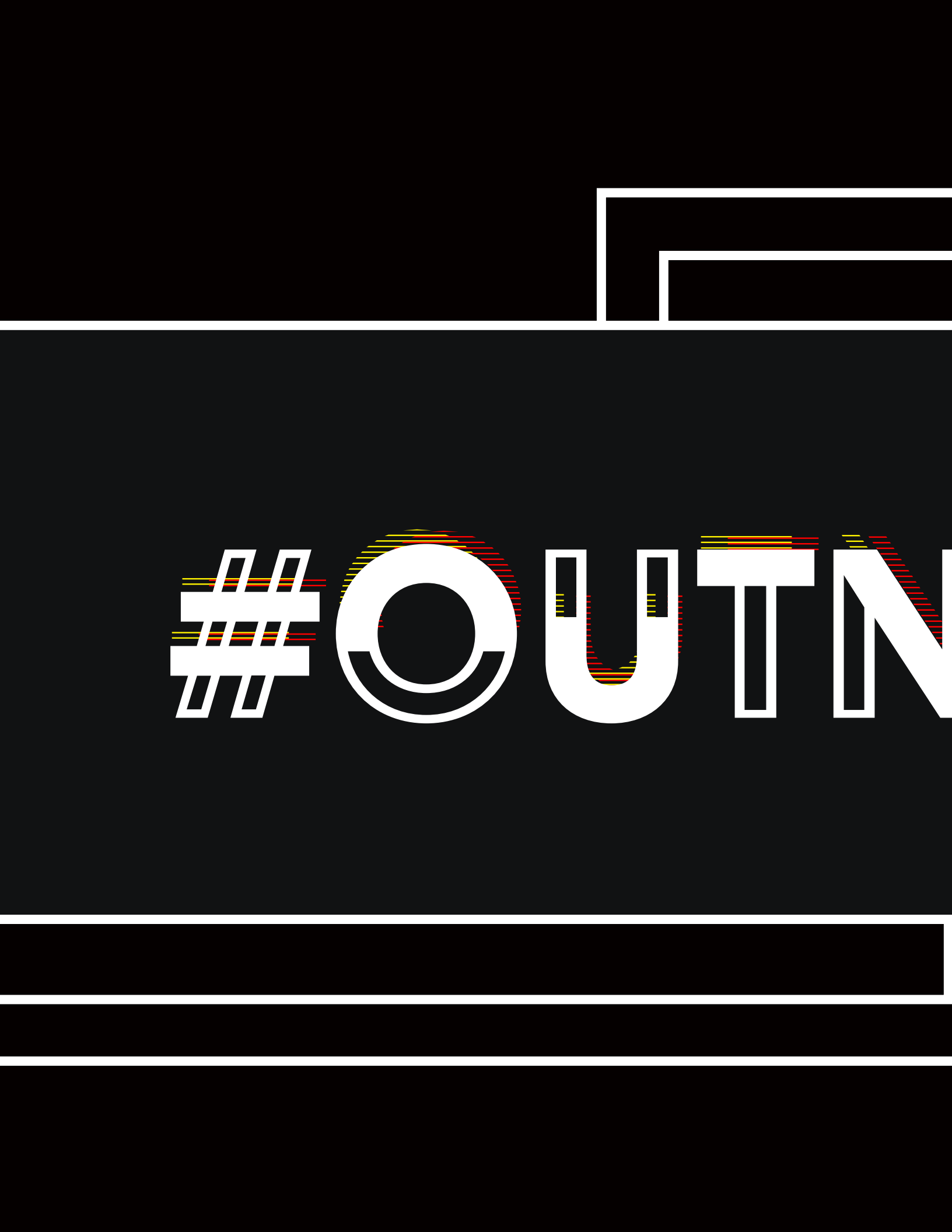
Production Company:
Swift River Productions
Director: Kevin Morra

Executive Producer: Paul J. Morra
Director of Photography: Boaz Freund
Editor: Josh Glaser



HARBOR CREDITS

Senior Colorist: Oisín O'Driscoll	Associate Producer:
Color Assist: Scarlett Thiele,	Brian Corey
Sushil Gangaraju	Coordinator:
Producer: Brad Martin,	Shyla Jade
Maxwell Hadson	

The image features a dark background with white geometric lines. At the top, a series of white lines form a stepped, architectural-like structure. In the center, the text "#OUTN" is displayed in a bold, white, sans-serif font. The hashtag symbol is stylized with multiple parallel lines. The letter 'O' is a simple circle. The letter 'U' has a small vertical line on its right side. The letter 'T' is a simple vertical line. The letter 'N' is a simple vertical line. The text is surrounded by horizontal lines in yellow, orange, and red, creating a sense of motion or a digital glitch effect.

#OUTN

now

ENTERTAINMENT

GOD'S TIME

Harbor Services: Picture & Sound Finishing

Two best friends race against time to stop the woman they're both in love with from committing murder.

Streaming on AppleTV+ & In Theaters



FILMMAKERS

Director: Daniel Antebi

Cinematographer: Jeff Melanson

Editor: Daniel Antebi, Jon Poll, Sara Shaw

Producers: Emily Korteweg, Michael Angelo Covino, Andrew Hutcheson, Kyle Marvin

Post Supervisor: Reid Hannaford

HARBOR CREDITS

Colorist:

Damien Vandercruyssen

DI Producer: Kyle Flannery

Color Assist: David Franzo

Conform Artist/Editor: Kevin Szczepanski

VFX Artist: Chris Mackenzie

Associate Producer:

Lorena Lomeli Moreno

Mastering Technician: Andrew Minogue

Support Engineer: Curt Kuhl, Jerome Rain

Imaging Scientist: Matthew Tomlinson

Supervising DI Producer: Peter Boychuk

Sound Editing: Ryan Billia

Chief Sound Engineer: Avi Laniado

Sound Engineer: Joel Scheuneman

Technical Audio Engineer: Jimmy Cruz

Coordinator, Sound Post: Madeline Little

IFC FILMS TOPIC STUDIOS AND RAVEN PRESENT A WARCH THIS READY PRODUCTION "GOD'S TIME" BEN GRIFF DION CISTELLO KIZ CAUTRELL SERRA WITH JARED ABRAHAMSON "STEFAN BUTZEL" SARA SHAW JON POLL DANIEL ANTEBI JEFF MELANSON
"TY ALEXANDER" OLIVIA PERODICH "JEFF MELANSON" "ANNA TUCKERMAN" RYAN HELLER MICHAEL BLOOM MICHAEL ANGELO COVINO KYLE MARVIN JAMES MASCHIELLO MATT SCARF MITCHELL ZHANG JOSH PETERS TROY VALLANTE
"OLIVIA KAPPAUGH" "EMILY KORTEWEG" ANDREW HUTCHESON REID HANNAFORD "DANIEL ANTEBI" BEN GRIFF DION CISTELLO "DANIEL ANTEBI" "DANIEL ANTEBI" IFC FILMS

PENS & PENCILS

Harbor Services: Picture Finishing

A high school teacher finds herself on a wild-goose chase to find a missing student that no one else seems to miss.

Streaming on HBO



FILMMAKERS

Production Company:
The Black TV & Film Collective

Director: Gia-Rayne Harris

Cinematographer: Veronica Bouza

Editor: Lily Judge

HARBOR CREDITS

Senior Colorist: Andrea
Chlebak

Color Assist: Emily Cramer

Senior Conform Artist: Andrew
Brueck

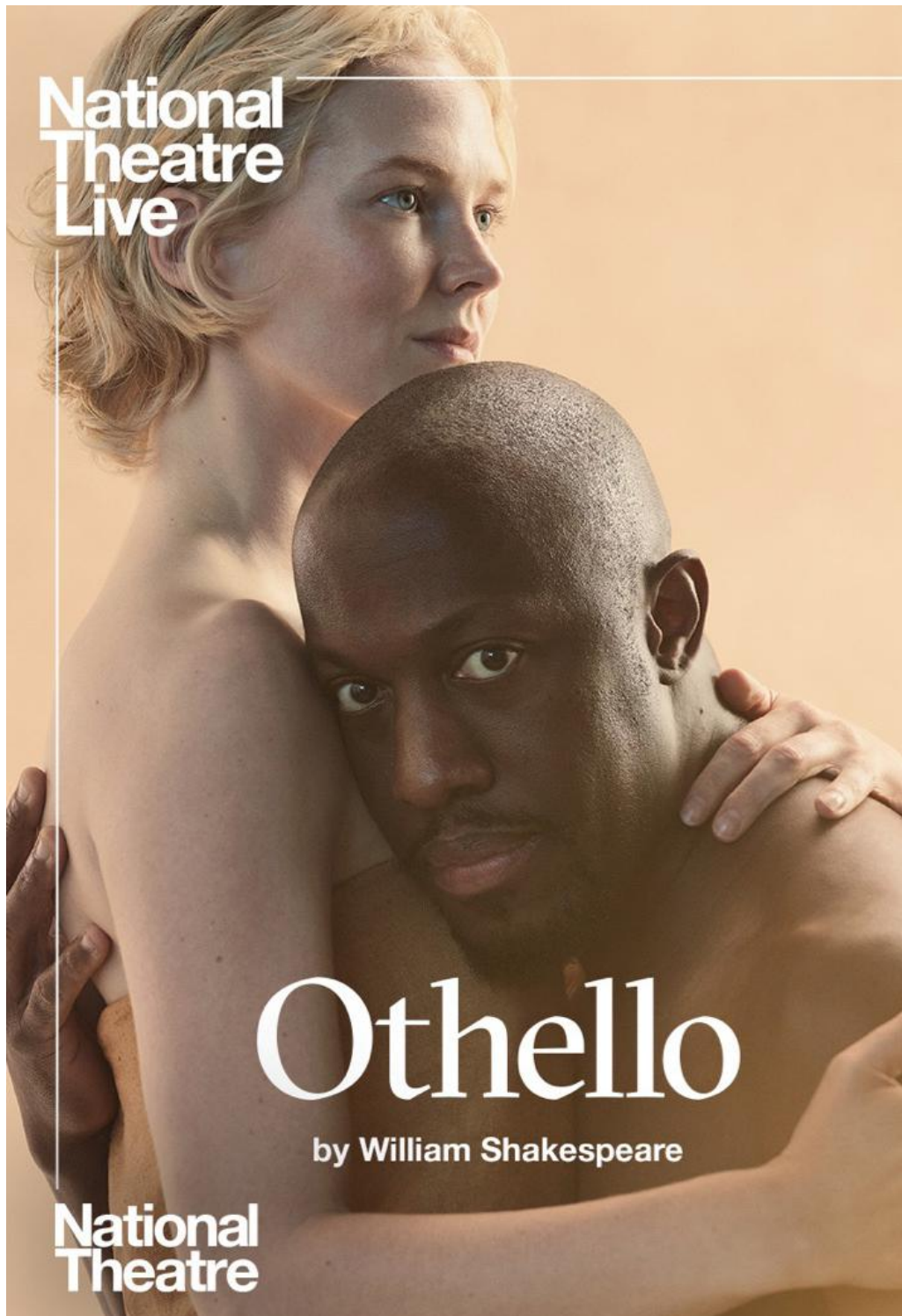
DI Producer: Kayla Uribe

OTHELLO

Harbor Services: Content Mastering and Delivery

An extraordinary new production of Shakespeare's most enduring tragedy. Directed by Clint Dyer with a cast that includes Giles Terera (Hamilton), Rosy McEwen (The Alienist) and Paul Hilton (The Inheritance). Filmed live on the Lyttleton stage of the National Theatre.

In Theaters



FILMMAKERS

Production Company:
National Theatre

Director: Clint Dyer

Video Designer: Nina Dunn,
Gino Ricardo Green

HARBOR CREDITS

Content Mastering & Delivery:
Harbor

Senior Mastering Producer:
Rob Dowson

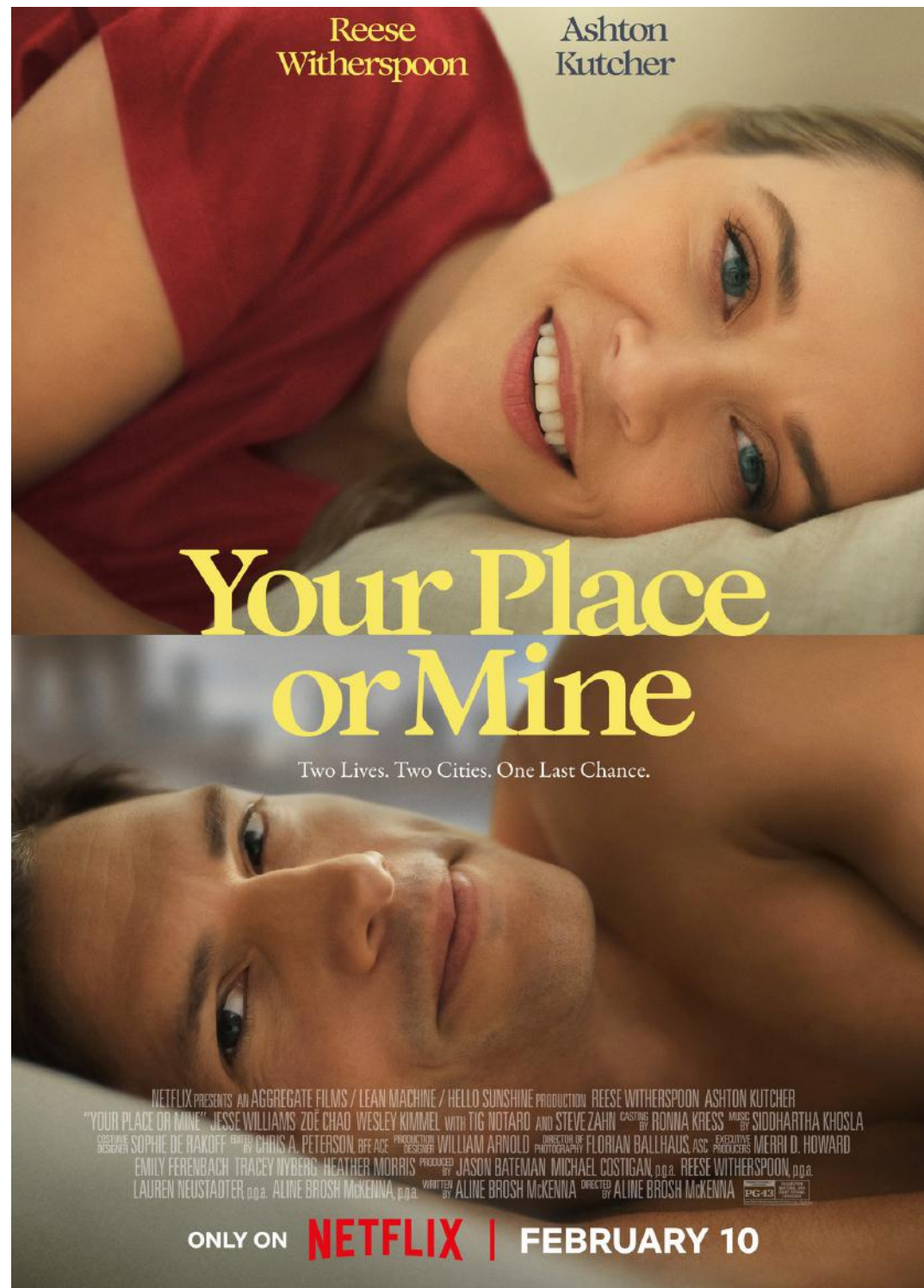
Director of Distribution:
Dan Clark

YOUR PLACE OR MINE

Harbor Services: Picture Finishing

Debbie and Peter are best friends and total opposites. She craves routine with her son in LA, but he thrives on change in NY. When they swap houses and lives for a week they discover what they think they want might not be what they really need.

Streaming on Netflix



FILMMAKERS

Production Company:
Aggregate Films

Director: Aline Brosh McKenna

Cinematographer: Florian Ballhaus

Editor: Chris A. Peterson

Post Production Supervisor:
Lisa Rodgers

Post Production Executive:
Jesse Torres

HARBOR CREDITS

Dailies Producer: Jonathan
Mencenas

Dailies Colorist: Scott Fox

Support Engineers:
Brian McMullen, Jerome Raim

Colorist: Joe Gawler

Color Assists: Sam Fischer,
Davis Clenney, David Franco

Senior DI Conform Editor:
Jon Pehlke

DI Producer: Robert Phillips

Associate DI Producer:
Kayla Uribe

ADVERTISING

CHEEZ IT 'HUMAN TOBOGGAN'

Harbor Services: Creative Editorial, Color Grading, GFX/VFX, Flame Conform, & Sound Mixing

"What better way to bring the irresistibility of Cheez-It to life than asking fans, 'Would you literally become a human-toboggan for Cheez-It?' Spoiler alert: The answer is yes."

- Leo Burnett's Global Executive Creative Director, Sam Shepherd.



AGENCY CREDITS

Agency: Leo Burnett & Digitas
VP, Executive Producer: Greg Lederer
EVP, ECD: Sam Shepherd
Art Director: Katie DiNardo
Copywriter: Kelley Barrett

VP, Account Director: Charlie Volanakis
Account Supervisor: Ed Nowicki
Associate Director, Business Affairs:
Courtney Novotny
Production Company: Smith & Jones
Films Ltd

Director: Ulf Johansson
Executive Producer: Philippa Smith
Production Manager: Michelle Kirkman
Director of Photography: George Richmond



HARBOR CREDITS

Executive Creative Director:
Chris Hellman

Executive Producer,
Advertising Post: Casey Swircz

Producer, Advertising Post:
Tayler Gilchrist

Producer, VFX & Finishing:
Joaqui Lopez

Editor: Dick Gordon

Assistant Editor: Luke Nelson

Producer, Color: Brad Martin,
Maxwell Hadson

Associate Producer, Color:
Brian Corey

Production Coordinator, Color:
Shyla Jade

Colorist: Oisin O'Driscoll

Color Assist: Scarlett Thiele,
Sushi Gangaraju

VFX Supervisor, Lead Flame
Artist: Kyle Cody

Senior Lead Compositor: Molly
Intersimone

Compositors: Hailey Akashian,
Luke Midgley

Flame/Nuke Artist: Gigi Ng

Head of Tech-Ops: Will Curtin

Flame Assist: Pete DeAndrea,
Jacob Robinson

Digital Matte Painter: Seung
Ho Henrik Holmberg

Creative Director, Motion
Design: David Soto

Associate Producer, Motion
Design: Tanner Agle

Producer, Commercial Sound:
Lauren Boyle

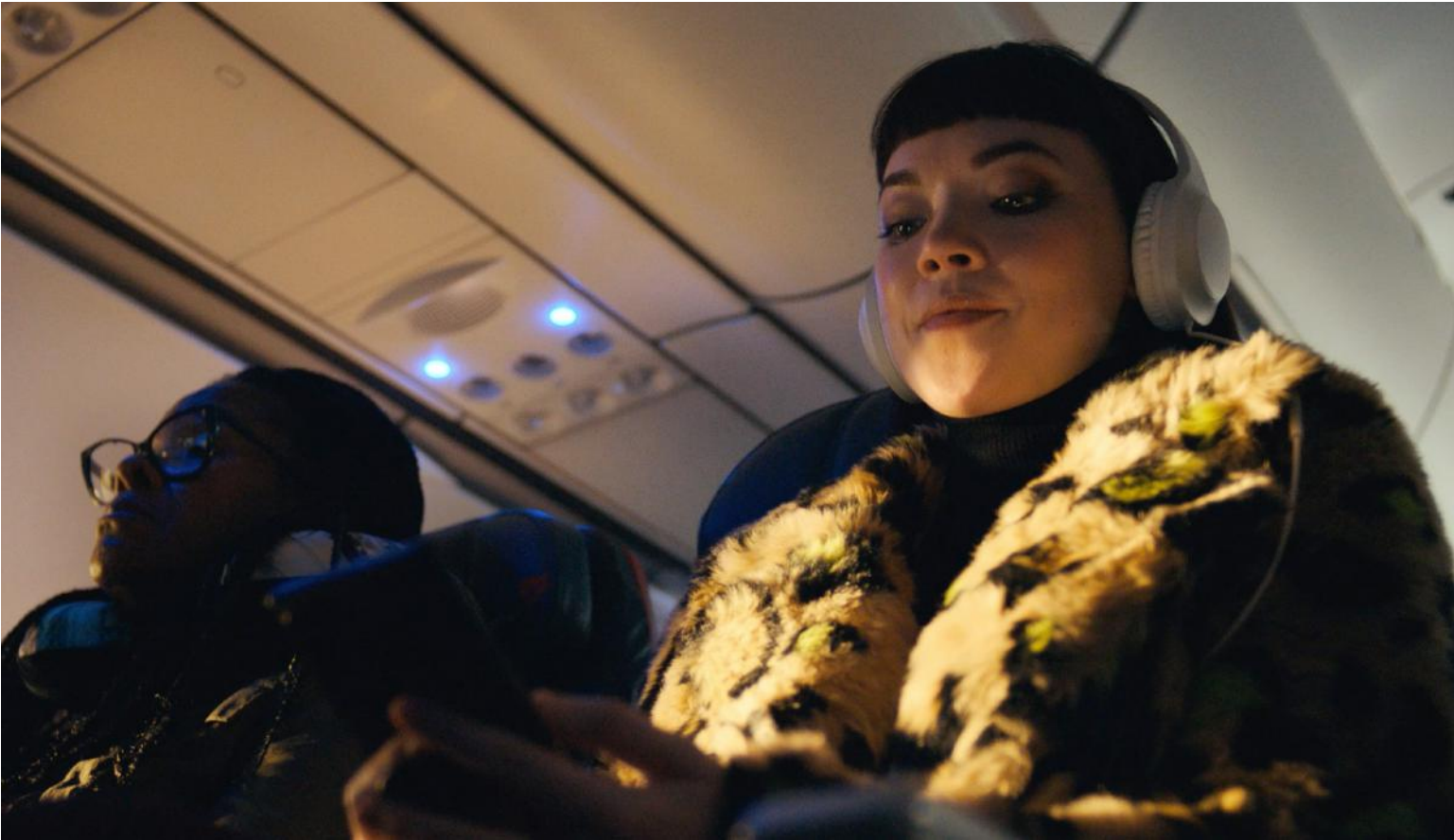
Sound Mixer: Glen Landrum

Assistant Mixer: Catherine
Sangiovanni, Chris Perepezko

DELTA ‘SYNC’

Harbor Services: Creative Editorial, Color Grading, GFX/VFX, & Sound Mixing

Where your journey will be tailored to you, because even if we’re on the same flight, we’re not all going the same way.



AGENCY CREDITS

Agency: Digitas
SVP, Creative: Jenny Awasano
VP Director, Creative: Sebastian Andreassen,
Danny Gottlieb

Executive Producer: Danielle Menna
Group Account Director: Arlene Bae
Account Director: Hayley Buch

HARBOR CREDITS

Executive Creative Director,
Editorial: Chris Hellman
Executive Producer,
Advertising: Jesse Schwartz
Producer, Commercial Post:
Tayler Gilchrist
Editor: Chrissy Rabe
Assistant Editor: Ignacio
Casaretto, Carl Elsaesser

Colorist: Adrian Seery
Color Assist: Scarlett Thiele,
Sushil Gangaraju
Producer: Brad Martin /
Maxwell Hadson
Associate Producer: Brian
Corey
Production Coordinator: Shyla
Jade

Producer, VFX & Finishing:
Kalisha Allen
Flame Artist: Kevan Lee
Flame Assist: Jacob Robinson
Creative Director, Motion
Design: David Soto
Associate Producer, Motion
Design: Tanner Agle

GFX Artist: Kirsten Cho
Producer, Commercial Sound:
Lauren Boyle
Sound Mixer: Mark Turrigiano
Associate Mixer: Andrew
Wodzanowski

LEVI'S 501'S 105TH ANNIVERSARY - 'GREATEST STORY EVER WORN: PRECIOUS CARGO'

Harbor Services: Color Grading

This is the true story of fishermen importing 501® jeans to the docks of Kingston in the '70s, and Jamaicans exporting their style back to the world by the metric ton. And that's one influential island in the greatest story ever worn.



AGENCY CREDITS

Production Company: de la revolución
 Director: Melina Matsoukas
 Director of Photography: Bradford Young

Client: Levi Strauss & Co
 Chief Executive Officer: Chip Bergh
 President: Michelle Gass
 Vice President, Global Marketing: Chris Jackman
 Vice President, Global Brand Creative: Chad Hinson
 Creative Director, Global Brand Creative: Renée Perdomo

Agency: Droga5 NY
 Chief Executive Officer, The Americas: Susie Nam
 Chief Creative Officer, Droga5 NY: Scott Bell
 Group Creative Director: Tom McQueen, George McQueen
 Creative Director: Carrie Levy
 Senior Art Director: Gonzalo Navarro, Cara Cecchini, Mathew Jerrett
 Art Director: Eunie Jang
 Executive Producer, Film: Mike Hasinoff

HARBOR CREDITS

Colorist: Joe Gawler
 Color Assists: Scarlett Thiele,
 Sushil Gangaraju

Color Producer: Brad Martin,
 Maxwell Hadson
 Associate Producer: Brian
 Corey

An artist's studio with a large table, brick walls, and a window. The table is covered with various art supplies, including paint containers, brushes, and papers. The background features a brick wall with a large whiteboard and a window with a view of a city. The text "BLACK CREATORS" is overlaid in the center.

BLACK CREATORS



WALMART 'BLACK AND UNLIMITED: SHOWCASE LIMITLESS POTENTIAL'

WALMART 'BLACK AND UNLIMITED: SHOWCASE LIMITLESS POTENTIAL'

Harbor Services: Live Action & Sound Mixing

Black history is more than just the past. Black history is every day. Walmart is committed to celebrating our Black associates, entrepreneurs, and African American communities across the US whose legacies are in the making.



AGENCY CREDITS

Agency: Department W (PNY, BBH, Retrospect)
Senior Producer: Lauren Press
Associate Producer: Armani Berrios

Business Affairs Manager: Yenia Paez
Chief Creative Officer: Erica Roberts
Executive Creative Directors: Kasia Canning, Estefanio Holtz, Quinnton Harris

Creative Directors: Fernando Mattei, Amy Travis, Nate Anderson
Creative Team: Liv Johnston, Nia Bolling, Lee Lawrence

HARBOR CREDITS

Executive Producer: Kelly Broad
EP / Head of Production: Rebecca Siegel

Director: Cameron Busby
Director of Photography: Sam Brave

Senior Production Manager: Elizabeth Gitto-Rodriguez
Associate Producer: Dash Sankar

Casting Director: Alexa Magnotto
Sound Mixer: Diego Arancibia
Senior Producer: Lauren Boyle

PUBLICIS 'WORKING WITH CANCER'

Harbor Services: Creative Editorial, Color Grading, GFX/VFX, & Flame Conform

Debuting the pledge at Davos, Publicis rallied some of the world's most influential companies around the commitment to building the most open, supportive, and recovery-forward work cultures for their employees.



AGENCY CREDITS

Production: Object & Animal, Production
Director: Haya Waseem
Line Producer: Stine Moisen
DP: Adam Newport-Berra

Executive Producer: James Cunningham
Agency: Le Truc
Founding Partner & CCO: Andy Bird
Associate Creative Director: Craig Shervin

Associate Creative Director: David
Spradlin
EVP, Head of Production: Ryan Chong
Associate Producer: Ryan McNally

HARBOR CREDITS

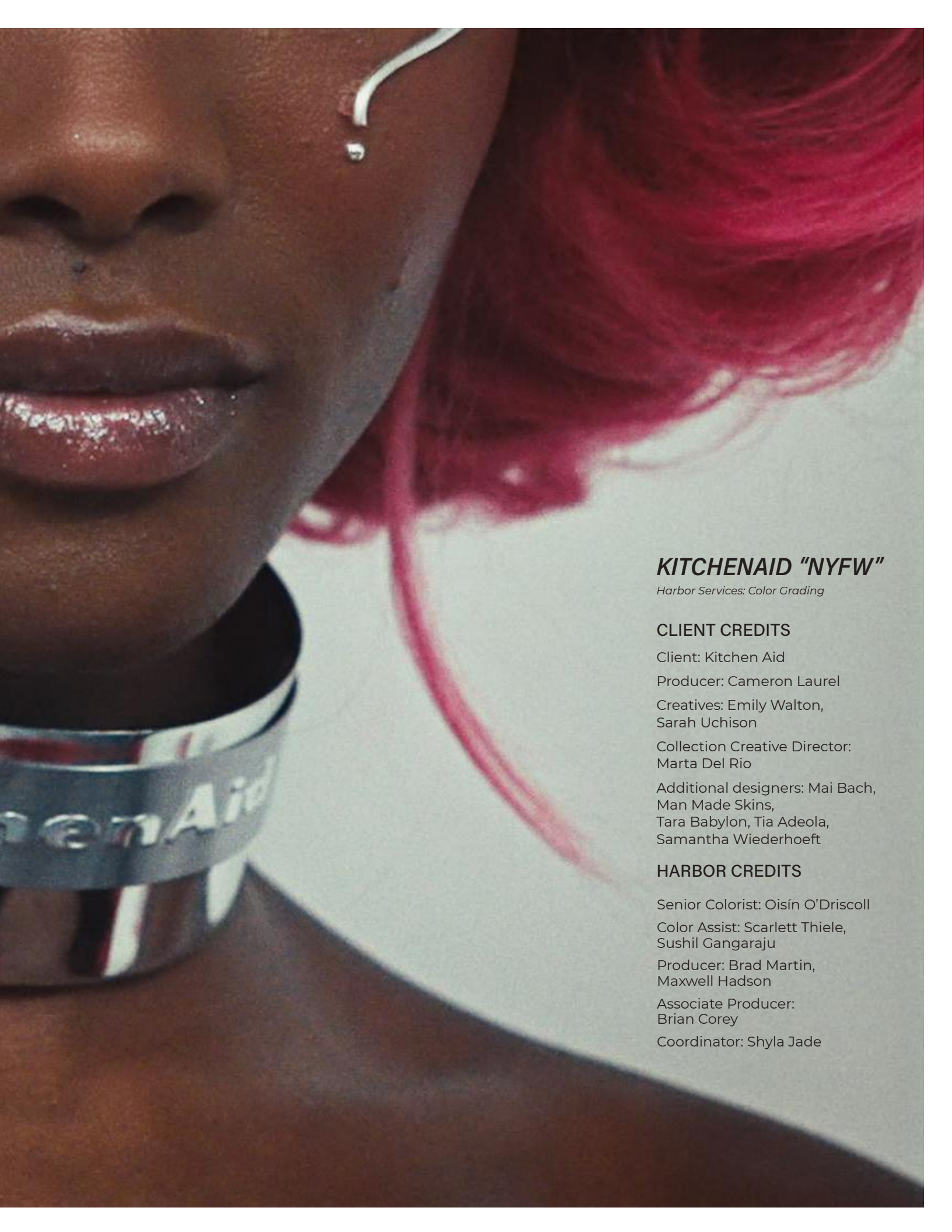
Executive Creative Director,
Editorial: Chris Hellman
Creative Director, Motion
Design: David Soto
Executive Producer,
Advertising: Adam Reeb

Senior Producer, Commercial
Post: Samm Smith
Associate Producer,
Commercial Post: Tanner Agle
Editor: Quenton Jones
Commercial Color Producer:

Maxwell Hadson
Commercial Color Producer:
Brad Martin
Senior Colorist: Adrian Seery
Senior Lead Composer:
Molly Intersimone

GFX Artist: Albert Fortgang
GFX Artist: Kirsten Cho
Producer, Commercial Sound:
Chris Cassar
Associate Mixer:
Chris Perepezko





KITCHENAID "NYFW"

Harbor Services: Color Grading

CLIENT CREDITS

Client: Kitchen Aid

Producer: Cameron Laurel

Creatives: Emily Walton,
Sarah Uchison

Collection Creative Director:
Marta Del Rio

Additional designers: Mai Bach,
Man Made Skins,
Tara Babylon, Tia Adeola,
Samantha Wiederhoeft

HARBOR CREDITS

Senior Colorist: Oisín O'Driscoll

Color Assist: Scarlett Thiele,
Sushil Gangaraju

Producer: Brad Martin,
Maxwell Hadson

Associate Producer:
Brian Corey

Coordinator: Shyla Jade

BHM
WATCH

ALIST

BLACK HISTORY MONTH WATCH LIST

To celebrate Black History Month, we are featuring classic films from Black filmmakers and artists. The following films contain lifestyle, art, and street culture on the rise in New York City, as the art and music scene was explosive in the 1980's and 90's. These films follow various, unique protagonist journeys with backdrops of movements and

culture we now consider modern pop culture: drag, graffiti, hip-hop, DJing, breakdancing, and more. We highly encourage you to watch one or all of the selected films to get a better look into the origins of filmmaking that stood at the forefront of these artistic movements.

Downtown 81

Where to Watch: Amazon Prime, AppleTV



The film is a day in the life of a young artist, Jean-Michel Basquiat, who needs to raise money to reclaim the apartment from which he has been evicted. He wanders the downtown streets carrying a painting he hopes to sell, encountering friends, whose lives (and performances) we peek into.

Shot in 80' – 81', the film was abandoned due to financial issues and released in 2000 at Cannes Film Festival. This film is just as much about Basquiat as it is a time capsule to the music and artists of the time.

Mo' Better Blues

Where to Watch: Peacock, AppleTV, Amazon Prime



Spike Lee's 5th film and first collaborative efforts with Denzel Washington. *Mo' Better Blues* (1990) is a musical comedy-drama film starring Denzel Washington, Wesley Snipes, and Spike Lee, who also wrote, produced, and directed. *Mo' Better Blues* follows a period in the life of fictional jazz trumpeter Bleek Gilliam (played by Washington)

as a series of bad decisions result in jeopardizing both his relationships and career. The film focuses on themes of friendship, loyalty, honesty, cause-and-effect, and ultimately salvation. The makings of Spike Lee's visual signatures, Spike created the double dolly shot (floating effect) on set with Cinematographer Ernest Dickenson.

Paris is Burning

Where to Watch: Amazon Prime, HBO Max, AppleTV



Paris Is Burning (1990) is a documentary film filmed in the mid-to-late 1980s. It chronicles the ball culture of New York City and the African-American, Latino, gay, and transgender communities involved in it. A thoughtful exploration of race, class, gender, and sexuality in America.

In 2016, the film was selected for preservation in the United States National Film Registry by the Library of Congress as being “culturally, historically, or aesthetically significant”. The title takes its name from the Paris Is Burning ball held annually by artist Paris Dupree who appears in the film.

Beat Street

Where to Watch: Roku Channel, Pluto TV, Amazon Prime, Apple TV



Beat Street (1984) is an American dance drama film featuring New York City hip hop culture of the early 1980s. Set in the South Bronx, the film follows the lives of a pair of brothers and their group of friends, all of whom are devoted to various elements of early hip hop culture, including breakdancing, DJing and graffiti.



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