

THE HARBOR MONTHLY

A LOOK INSIDE
THE HARBOR MONTHLY
ISSUE 25:

Sights & Sounds of Halloween Films:
Madeleine Sabo

Nominations

New York Film Festival

Spooky Music Review:
Julia Acker

EDITORIAL

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

ART & DESIGN

Graphic Designer: Elizabeth Zarrello
Photography: Jackie Contreras

A NOTE FROM THE EDITOR:

WELCOME TO THE EXPERIMENT

ELLIE POWERS:

Copywriter, Marketing

When I joined the Harbor marketing team last year, this monthly newsletter was a short email update of happenings and recently released projects. Thoughtfully executed, but with its limitations. As our global footprint and staff grew, we wanted the monthly newsletter to grow along with it. We changed course and entered the choppy waters of self-publishing.

I have thoroughly enjoyed playing a small role in connecting the Harbor community and uplifting the hard work and creativity of my comrades.

Now, we push this experiment into its next phase, expanding this publication's community to include all of you.

So welcome. And thank you. By opening this magazine, you're now a part of this project. Stay a while. Enjoy. Make yourself at home. Read about projects we've recently worked on, some recent headlines, what we're listening to, and take a deep dive into the finishing process for recently released Horror films (*Goodnight Mommy*, *The Curse of Bridge Hollow*, *Halloween Ends*, *Bodies*, *Bodies*, *Bodies*) from the artists who brought the thrills to life.

If you're still with me, maybe you want to contribute. And I want to nurture that desire. This magazine would be nothing without our staff contributions. So, any contribution – a long feature on the state of the industry or a doodle of your dog on a receipt – send it my way. We strive every day to put art on a pedestal, and yours is no exception.

Before I release you to peruse the beautifully laid out pieces included within, I would be remiss not to acknowledge and thank the woman who supported me and trusted me with this brand. This is for Gabriela Elder. I couldn't possibly sum up everything you've done for me, so I'll just say, Gaby, thank you for guiding us through the storm to a safe Harbor.





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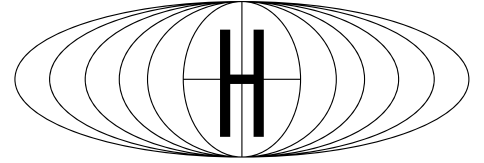
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RECENT HEADLINES



THE HARBOR MONTHLY REPORT

Originally Published on Deadline, September 14, 2022

Roybal Film & Television Production Magnet Fund Sees \$4M From Studios – Deadline

Featuring Glenfield Payne

Supervising Sound Editor Glenfield Payne signs on to be a mentor as part of the Roybal Film & Television Production Magnet fund.

The Roybal Film & Television Production Magnet fund is to a specialized academy created to drive transformational change across the industry by building a more inclusive pipeline of historically underrepresented college- and career-ready students pursuing below-the-line careers in film and television.

As reported in Deadline:



“Helping to expand access and accelerate the progress of diversity and inclusion in below-the-line professions, a group of artisans, including costume designers Ruth Carter and Emilio Sosa; production designers Wynn Thomas and Korey Washington; hair and make-up artist Howard Berger; cinematographer Erik Messerschmidt; lighting director Danny Gonzalez; supervising sound editors Bobbi Banks and Glenfield Payne; film editor Michael Tronick; animation artist Vicky Pui; and visual effects producer Brooke Breton; have joined as inaugural members of the Roybal Industry Council, lending their expertise to the development and delivery of career pathways.”

Read the full article on Deadline.

Originally Published on Little Black Book, September 22, 2022:

Bossing It: Lessons in Creative Leadership

Featuring Michelle Kaczor

There's no one way to be a leader and no one way to become one. Bossing It is a new series where we encourage inspiring industry leaders to share their experiences and insights, and to talk honestly about the challenges of navigating leadership in this rapidly changing world. We hope that it can inspire and inform others who are still starting their own journey.

What was your first experience of leadership?

My first experience of leadership was when I went from being a member of a team to taking over from my manager to head the department which you can imagine was an adjustment.

How did you figure out what kind of leader you wanted to be – or what kind of leader you didn't want to be?

I have always tried to observe and learn from those around me, trying to emulate the characteristics that I admired in my colleagues and managers, and avoiding those that I felt were not productive.

What experience or moment gave you your biggest lesson in leadership?

When I was first promoted into a leadership role, I went from being a friend and colleague to becoming those same people's manager. It was a big moment for me to learn how to prove myself as a manager, while maintaining respectful and healthy relationships with my colleagues.

Did you know you always wanted to take on a leadership role? If so, how did you work towards it and if not, when did you start realising that you had it in you?

I have always been a natural leader in my academic and personal life, but didn't expect to have the opportunity to take on a leadership role in the workplace so early on in my career. It was initially intimidating. But, as I saw myself enacting positive change in my team's performance and output, I was more confident in my capacity for success in the role. I believe leadership is a learning journey that never ends, and I still learn from those around me.

When it comes to 'leadership' as a skill, how much do you think is a natural part of personality, how much can be taught and learned?



I think it can absolutely be learned, if you have the drive. I've seen so many different personalities succeed as leaders; I don't think it's a one-size-fits-all answer.

Read the full article on Little Black Book Online.

New York, October 2022

Alexa Magnotto Joins Harbor as Casting Director

In a move that further enhances Harbor's Commercial Sound Division, the studio has appointed Alexa Magnotto as Casting Director; announced Founder and CEO Zak Tucker today.

Magnotto brings her singular approach and a deep-seeded passion for casting to her new role, along with both her experience casting hundreds of commercial projects over various mediums and her extensive network of agent and talent relationships across New York, Los Angeles, London, and Canada.

Magnotto is the creator of Virtual Booth, a service that enhances the experience and result of remote voice auditions. The platform facilitates real direction from a casting director for voice actors during remote auditions adding a personal touch to a remote setting; something that both actors and agency producers can trust and hear.

Commenting on her arrival at Harbor, Alexa said: "Working at Harbor allows me an unparalleled opportunity to work globally with professional talent agents and respected and upcoming voice tal-

ent. I look forward to collaborating with our clients as we work at the highest level to produce excellent voiceover content."

Prior to joining Harbor, Magnotto served as Head of Casting at Sound Lounge and worked on commercial projects with Tiffany's, Nike, and The American Museum of Natural History, where she recently worked with clients to find a narrator for an up-and-coming exhibit. Prior to her time there, she honed her craft working on Broadway, off-Broadway, and regional theatre productions, as well as working agency-side in the voiceover department at Innovative Artists Agency.

Magnotto is a member of the Casting Society of America.

Tony Robins, Advertising Managing Director at Harbor stated: "We are excited that Alexa is joining Harbor. Offering full-service casting to our clients contributes to our purpose of being instrumental in our clients' success. Alexa's passion and dedication to the art of voice work is a phenomenal addition to the team and I look forward to seeing this department continue expanding."





SIGHTS

F E A T U R I N G

DAMIEN VANDERCRUYSSSEN

JOE GAWLER

MATHEW WATERS

ROBERT HEIN

SOUNDS

OF HORROR



THE SUBTLE EFFECTS OF SOUND IN *GOODNIGHT MOMMY*

WITH ROBERT HEIN

*Supervising Sound Editor
& Re-Recording Mixer*

This film, Goodnight Mommy, is certainly dark. How was the mix on a project like this?

The cool thing about the movie is that, as a viewer, you're in the dark about who is telling the truth, who is good, and who is evil. When the film begins, darkness centers around one character through sound, and as the story develops, darkness transfers to another character. Sound shifts the mood parallel to the plot. It's a subtle shift that happens as the viewer unravels the mystery. Sound is used to mislead you.

Also, we used sound to draw suspicion around the twin sons and the perceived reality of this world. In one scene, one twin urges the other to threaten his mother. Here, sound intensifies the violence and raises more questions about the nature of these boys.



But, I don't think I should give away the secret of the movie...

Agreed, no spoilers. How do you craft these reality-shifting sounds?

A lot of the creation of the sound was turning natural sounds into sinister sounds. We didn't want to use synthesized dark sounds, so we created them ourselves. We changed the pitch and EQ and used some plugins to play around and enhance the lower frequencies. It

was a fun challenge. All the sounds were created, and there was a lot of experimentation involved to arrive at the final design.

Can you tell us more about the process of achieving the desired mood?

With sound design, we change this world. We change how the audience perceives the characters and their motives. Sometimes it's a normal day, sometimes not. This was a

delicate sound job too. We had to be careful to not give anything away. We were threading a thin line of false indicators and red herrings. But it had to be so subtle and refined that the viewer is constantly questioning what is real and what is not.

What does score do for this film and this genre? How was the collaboration with the composer, Alex Weston, and Goodnight Mommy team?



Courtesy of Amazon Studios

The score was powerful, and we collaborated closely with Alex. At times, we would discuss the score and consider how the sound would play a role, almost like an instrument, complementing the score. For example, at one point, there's a dream-like sequence where the mother transforms into a monster. Through the combination of sound design and music, we elevated the urgency of this disturbing and

alarming scene, heightening fear to the next level.

The director, Matt Sobel, knew exactly what he wanted for the sound, overall, and when sounds should shift. He really understood the characters and was able to give us a clear roadmap, which was very helpful in making the story come alive through sound. Part of the mix was done remotely, so a lot of the

process was playing back with Matt to get notes and then zero in on the final sound design.

Was there a specific scene that was most exciting to mix? What role did sound play in building the tension and fear?

Well, there's definitely parts of the film which are eerily quiet and super

realistic. However, the ending is the opposite – a huge climactic scene in the barn. I won't give anything away, but for the purposes of this conversation, I'll just say there is a fire. The fire is loud and shocking, just as what happens in that scene is shocking. It's upsetting to see and hear. Yet, in earlier scenes, the barn is almost quiet in a threatening way. You hear faint footsteps, a distant bird, a creak of the floor. You can tell it is not a safe place and that we're not supposed to be here.

“THE BARN IS ALMOST QUIET IN A THREATING WAY. YOU CAN TELL IT IS NOT A SAFE PLACE AND THAT WE’RE NOT SUPPOSED TO BE HERE.”

Throughout the film, there are moments where the viewer has a false sense of security, but then you'll hear something small that just doesn't sit right.

This film doesn't scream out horror or slasher, it provokes fear psychologically. So, a lot of that sound design is very psychological, subtle, and disturbing.





PRESERVING NOSTALGIA IN HALLOWEEN ENDS

WITH JOE GAWLER

Senior Colorist

Halloween Ends is a franchise with a huge following. What was it like working on this film and helping create the look?

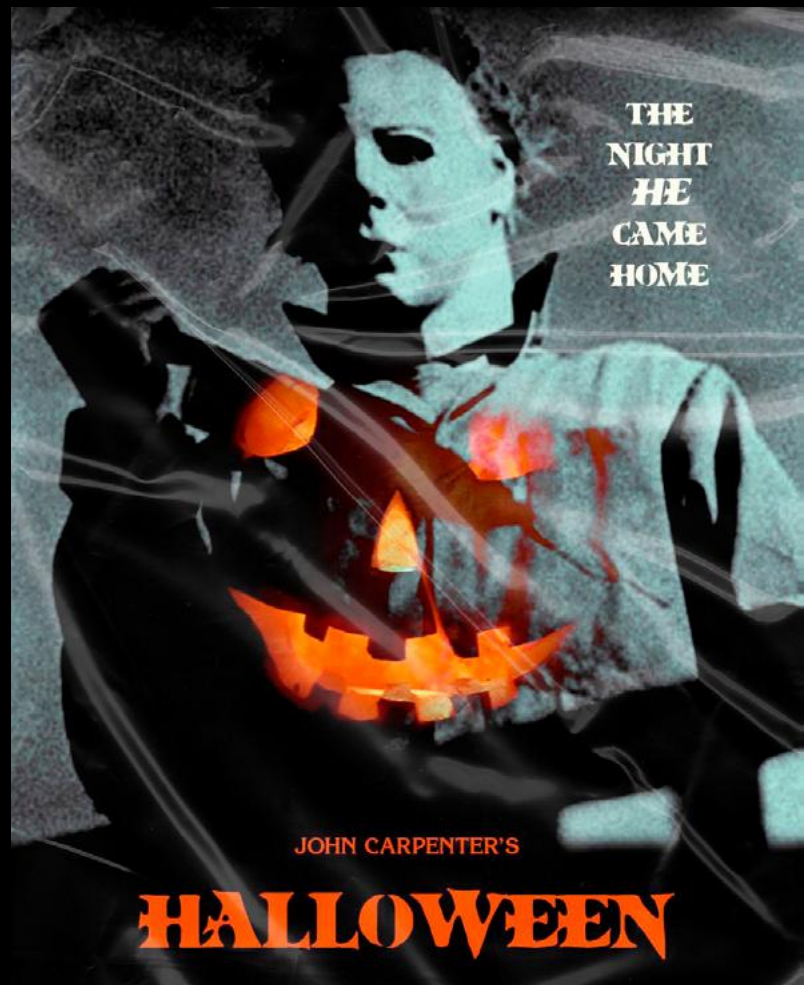
It's really exciting to be a part of this franchise and I'm honored to play a part in it all. *Halloween* has been a series I've been watching since I was younger. I grew up on it. I think a lot of people did. Along that vein, the director, David Gordon Green, and director of photography, Michael Simmonds, wanted to create a throwback look for the film. Although the film doesn't establish a specific time period, they wanted the film to feel nostalgic, like stepping into the past. We kept it soft; nothing was too sharp. We wanted it as photochemical as possible.

Did you draw inspiration from the original films when you approached the grade?

The original films influenced the overall palette, but *Halloween Ends* has its own unique feel. The film was shot in digital format, but we added a lot of grain to it. With Baselight's texture operators, you can selectively sharpen or soften specific parts of the image to give it that analog vibe. Some shots were cut from the original movies into this film, so we wanted the looks to match.




“HALLOWEEN HAS BEEN A SERIES I’VE BEEN WATCHING SINCE I WAS YOUNG. I GREW UP ON IT. I THINK A LOT OF PEOPLE DID. ALONG THAT VEIN, THE DIRECTOR, DAVID GORDON GREEN, AND DP, MICHAEL SIMMONDS, WANTED TO CREATE A THROWBACK LOOK FOR THE FILM.”



Images from Google in homage to Halloween (1978)

Trick Or Treat Comes One Night Early!


HALLOWEEN



FIRST TIME ON TV!

8:00PM While all the children are tricking or treating, a psycho is on the loose. From the man who terrified you with "Prom Night" and "The Fog," Jamie Lee Curtis • Donald Pleasence

Parental Discretion Advised
Found on CineMaterial.com



6, 7, 13



HALLOWEEN

The Night He Came Home

MONSIEUR AXKAD PRESENTS DONALD PLEASANCE IN JOHN CARPENTER'S "HALLOWEEN"
WITH JAMIE LEE CURTIS, P.J. SOLES, NANCY LUDMIS - WRITTEN BY JOHN CARPENTER AND DEBRA HILL
EXECUTIVE PRODUCER IRWIN YABLANS - DIRECTED BY JOHN CARPENTER - PRODUCED BY DEBRA HILL

PLANNING A COMPASS INTERNATIONAL RELEASE

THE TRICK WAS TO STAY ALIVE



MIRACLE FILMS present

John Carpenter's

HALLOWEEN

This is a movie that has a lot of darkness. How do you play with light in a dark horror film?

The film was well lit in the sense that there's always contrast. It is overall very moody, but it has shafts of light. Even though the scenes are dark, we found alternative lighting to play off of. For example, one setting is a radio station where the neon lights from the station's sign

become the main source of light.

The one scene I can think of that is very dark, compared to the rest of the film, is at the very end, the climax. There is a lot of movement and action, but we wanted to keep the mood mysterious. We decided that the action plays better when you're not seeing every single miniscule detail.

What are some of the fearful

elements that were enhanced in the grade?

There are a lot of haunting images in this film, like a shadow moving in the background here and there, which the grade enhanced. But they were ultimately successful because the filmmakers did a great job capturing this imagery on set. It was highly intentional and made my job easier.



[TO WORK WITH JOE, CLICK HERE](#)

That and the blood. We did a lot of work on the blood. There are scenes with a tremendous amount that we had to brighten up.

What was it like collaborating with David and Michael?

The cool thing about working with this crew was that David, Michael, and Tim Alverson, the editor, had already worked

together a few times. This allowed us to adapt easily in the post process.

There's a montage full of flashbacks that we made editorial changes to in the color grade, flipping some takes backwards to enhance the disorientating feeling of the montage. It was fun to play around and heighten

those memories with some super contrast-y and crazy colors. Overall, it was very collaborative. While it's a scary movie, it's still a lot of fun. The movie doesn't take itself too seriously, and neither did the filmmakers. I'm just grateful to be a part of something as big as *Halloween Ends*.



CALIBRATING GENRE FOR ALL AUDIENCES IN *THE CURSE OF BRIDGE HOLLOW*

Courtesy of Netflix



THE CURSE OF BRIDGE HOLLOW

WITH MATHEW WATERS

*Supervising Sound Editor
& Re-Recording Mixer*



The Curse of Bridge Hollow is a more enjoyable film of the Halloween genre, with comedic stars like Marlon Wayans, Rob Riggle, and John Michael Higgins. What was the process of sound design like?

It's a different type of Halloween film. It's a fun one. As a crew, we were constantly experimenting with how scary to go. We initially leaned into a frightening tone, but then reeled it back to make it kid friendly, but that version wasn't scary at all. So, we were always working to find that middle ground.

How do you find that middle ground and make those decisions?

Experimentation. Luckily, with the director, Jeff Wadlow, and the editor, Sean Albertson, experimenting was encouraged. I was able to throw suggestions at the wall, and then Jeff would tell me, "I love that!" or "I hate that!" But it didn't matter, because the process of having that space to try and see what works, especially on a film like this, was so important.

At the end of the day, we're all audience members, right? I find varying opinions are important. If I created something, then I would obviously think it works. I lean on the team to tell me what they think and enjoy having a mix stage where everyone is heard, and collaborating is easy. That's the only way these mixes are successful.

How do score and sound work together in this film?

I always find it enjoyable working with a score. This score does an excellent job of elevating the film. The music and sound play off each other,

which, in my mind, is the recipe for a great mix. If a film is inundated with score, then no one is excited. It's nice to get a breath of fresh air without music, let sound do the work, then all of the sudden – boom. Score comes in.

Sometimes, I would remove our sound design because it was redundant with the music. Other times, I would incorporate other pieces of the sound design that the score wasn't using, allowing sound and music to blend. I also enjoy creating delays in the sound to complement the score. It's cool when people don't realize it's sound design they're hearing. They think it's music.

Was there a lot of original sound creation for the movie?

I think I've heard the same door close in films 4,000 times. I love hearing something I've never heard before. So, the film consists mostly of sounds we created. For instance, for the clowns and creatures, which were probably the scariest part of the film, we asked the Harbor crew to go out and record in all sorts of real environments. They did a great job of creating sound for the moments when there was no sound.

For example, in a scene on the

front lawn, we had to ask ourselves, "what does that sound like? Maybe you hear a rush of wind through leaves. Kids playing here and there?"

What do you think the age range for this film is?

This was discussed a lot during the process. I think it's suitable for middle schoolers and up. It's a movie I hope the whole family can watch together. It was important that it was goofy and silly but still enjoyable for the adults in the room.

At the same time, there are lots of frightening jump scares. And, if that's not enough, we created the feeling that this giant spider is attacking the audience with the movement of Atmos. The sound starts with hundreds of little spiders crawling, and then one huge spider enters. We hear it venture up the ceiling, around, and back down. Similarly, we used Atmos to imitate bats circling around the room.

Seems like a pretty complex mix.

It's a busy film with a complex mix. It was challenging, and we did a lot of experimenting. But it was a joy working with such a strong team. Once everything came together, we watched the film down and thought – "wow, we're really proud of this."



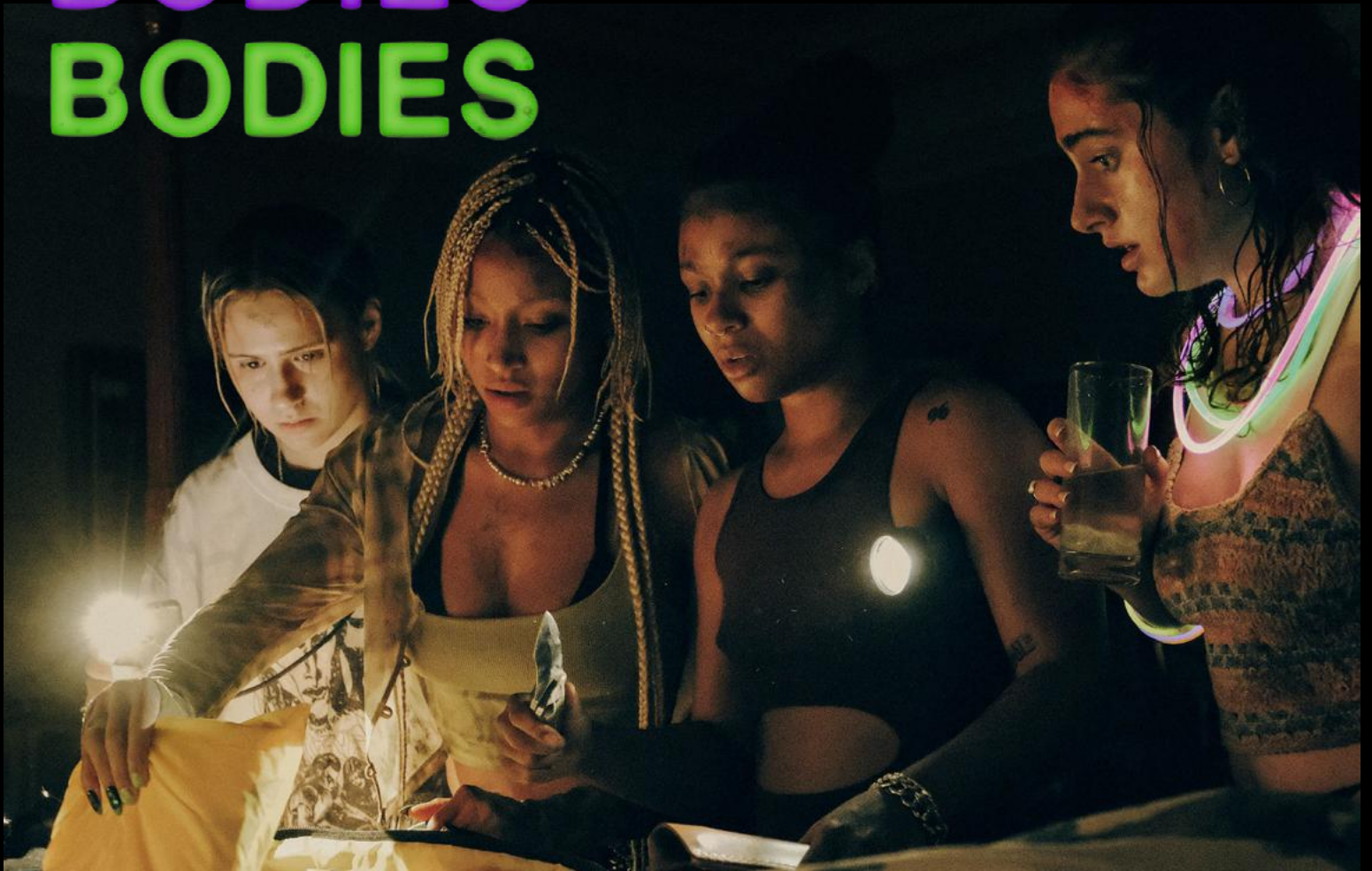
TO MIX WITH US, [CLICK HERE](#)



**“IT’S A BUSY FILM
WITH A COMPLEX
MIX. IT WAS
CHALLENGING, AND
WE DID A LOT OF
EXPERIMENTING.”**



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BODIES

A NEON BLACKOUT IN *BODIES BODIES BODIES*

WITH DAMIEN VANDERCRUYSSSEN

Senior Colorist

How was working on a film of this genre, Bodies Bodies Bodies, a unique comedic slasher flick?

I really enjoyed working on this film and Jasper Wolf, the director of photography, was very passionate about his vision on the look and feel of the film, which made the finishing process seamless. It is a genre piece that almost doesn't fit into any genre.

Can you talk more about the collaborative process between you and Jasper?

It was my first time meeting and collaborating with Jasper, and it was a joy. We immediately understood each other and were aligned on a lot, but most importantly, the artistic direction of the movie. Jasper came to me with a moodboard he had created including a wide range of artistic references which helped me understand

his visual intent and allowed me to build various looks. We refined the look a few times during production as the film began to take shape. It was invaluable to have Jasper's initial inspiration, so I could keep a close eye and provide feedback.

How was the process of creating a filmic look for a film shot on a digital camera?

Jasper definitely wanted a filmic look with contrast and grit, but also a vibrant vibe to keep it fun. Before we dove in, we discussed shooting some tests on film to compare with Alexa footage to match the film stock feel he was looking for. Throughout production, we collaborated with the Harbor Dailies team to ensure the grain structure of the film stock was emulated.

What were some of the challenges in grading?

Part of the look of the film was striking a balance between light and dark, both visually and





thematically. It has haunting elements, but it also has its fun and humorous moments. So, one big challenge was maintaining the vibrant colors even in a total blackout. It was important to the filmmakers that alternative light sources were accentuated. For example, we prioritized the brightness of the character's headlamps, flashlights, and the neon-lit glow necklaces and bracelets which became a staple of the film. These light sources were out of the film gamut and had to be specially adjusted. There were a lot of instances where we took up the color out of the backdrop. Jasper & Halina Reijn, the director, paid close attention to every detail from the character's specific phone case colors, to their nail colors.

“PART OF THE LOOK OF THE FILM WAS STRIKING A BALANCE BETWEEN LIGHT AND DARK, BOTH VISUALLY AND THEMATICALLY.”

How does the grade amplify the tone of the film?

In the beginning of the film, we worked on creating a very ominous tone for the storm. The sound here supports the tone as well. It is intended to signal to the audience that something bad is going to happen. It's the first sign of danger and sets the environment and tone for the rest of the movie. Also, it was fun to create the red room (indoor basketball court). We really wanted to create an aggressive look for it, as certain rooms had certain emotional states and this was a dangerous red, as it becomes the first scene of explosive violence.

Also, the majority of the film takes place at night, without power. It isn't until the final scene where the film resolves, in which there is finally daylight and no longer filmed in darkness. No spoilers... but the ending is great. It is definitely not one to miss.





The image features a dark, textured background, possibly a piece of fabric or paper, with a vertical white line running down the center. The text 'NCD ADMIN' is written in a bold, white, sans-serif font across the middle of the image, with the vertical line passing through the letters 'C' and 'D' in 'NCD' and 'M' and 'I' in 'ADMIN'.

NCD ADMIN

ATIONS

SOUND & MUSIC AWARDS



BEST AUDIO MIX IN A COMMERCIAL FOR TOYOTA "BROTHERS"

Finalist: Steve Perski, Creative Director, Sound Finalist: Steve Perski, Creative Director, Sound

Creative Director of Commercial Sound, Steve Perski has been nominated in the "Best Audio Mix in a Commercial" category at this year's Music+Sound Awards for his work on Toyota's "Brothers."

"Brothers" is Toyota's 2022 Superbowl and Winter Olympics campaign which tells the story of the McKeever brothers as they helped each other win 10 Paralympic medals after Brian McKeever lost his sight.

ABOUT THE MIX

Steve Perski mixed this special campaign collaborating extensively in the editorial phase with Oscar-winning sound designer Nicolas Becker (*Sound of Metal*) and composer Brandon Campbell.

The delicate mix drawing cinematic textures from Becker's design and the tense composition together, brings you into the experience of Brian McKeever as he loses his eyesight.

Steve approached this project as if it were a feature film. He carefully crafted every small detail – rustles of clothing, skis against the snow, amplified breaths in the middle of workouts as the picture goes blurry – all to bring the audience deeper into Brian's experience.

CREDITS

Client: Toyota

Agencies: Saatchi & Saatchi,
Dentsu

CCOs: Jason Schragger,
Yasu Sasaki

ECD: Fabio Costa

Group CD:
Marc d'Avignon

CDs: Nick Cade,
David DeRoma

Executive Producer:
Rodrigo Vargas

Senior Producer:
Stephanie Dziczek

Managing Director: Al Reid

Sound Mix: Harbor

Creative Director, Sound:
Steve Perski

Mixer: Brian Battersby

Sound Designer:
Nicolas Becker

HPA AWARDS



OUTSTANDING SOUND – DOCUMENTARY/NONFICTION FOR *BECOMING COUSTEAU*

Nominee: Tony Volante, Dan Timmons

Harbor's Co-Supervising Sound Editors & Re-Recording Mixers, Tony Volante and Dan Timmons, have been nominated for an HPA Award in the "Outstanding Sound – Documentary/

Nonfiction" category for their work on Liz Garbus's *Becoming Cousteau*.

ABOUT THE MIX

Almost all the dialogue in Liz Garbus's *Becoming Cousteau*, except for a small amount of VO record, is archival derived from various sound sources. Some were very distorted some echoey, others muffled, and all had varying degrees of background noise. Numerous scenes were streamed together with these archival pieces, and my task was to make them blend and play as natural as possible. This was accomplished by using a combination of equalization, noise reduction,

distortion, and reverb. It was a sonic dance blending the different-sounding clips to make them sound as one.

Along with the challenging dialogue, I created a soothing and dynamic soundscape of underwater sounds to bring Cousteau's boat, Calypso, to life. All this was woven together harmoniously by the beautiful score.

CREDITS

Production Company: Story
Syndicate

Director: Liz Garbus

Post Production Coordinator:
Samantha Gordon
Stoyanovich

Co-Supervising Sound Editor
& Re-Recording Mixer: Tony
Volante

Co-Supervising Sound Editor &
Sound Designer:
Daniel Timmons

Dialogue Editor: Sylvia Menno

Assistant Sound Editor:
Giuseppe Cappello

Chief Sound Engineer:
Avi Laniado

Sound Engineer:
Joel Scheuneman

Senior Producer, Sound Post:
Kelsea Wigmore

Producer, Sound Post:
Joy Jacobson

HPA AWARDS



OUTSTANDING COLOR GRADING – COMMERCIAL FOR AMAZON “KINDNESS IS THE GREATEST GIFT”

Nominee: Damien Vandercruyssen

Harbor Senior Colorist Damien Vandercruyssen has been nominated for an HPA Award in the “Outstanding Color Grading – Commercial” category for his work on the Amazon holiday campaign, “Kindness, the greatest gift.”

Directed by Trey Shults and shot by Drew Daniels, this Christmas spot for Amazon tells the story of the power of small gestures. When a young woman is feeling increasingly isolated, a neighbor extends a helping hand.



CREDITS

Client: Toyota

Agencies: Saatchi & Saatchi,
Dentsu

CCOs: Jason Schragger,
Yasu Sasaki

ECD: Fabio Costa

Group CD:
Marc d'Avignon

CDs: Nick Cade,
David DeRoma

Executive Producer:
Rodrigo Vargas

Senior Producer:
Stephanie Dziczek

Managing Director: Al Reid

Sound Mix: Harbor

Creative Director, Sound:
Steve Perski

Mixer: Brian Battersby

Sound Designer:
Nicolas Becker





NY

NY



TILL

FILMMAKERS

Production Company:
Frederick Zollo Productions

Director: Chinonye Chukwu

Cinematographer:
Bobby Bukowski

Post Production Supervisors:
Ann Gray, Paul Levin

HARBOR CONTRIBUTIONS

Harbor Services:
Picture Finishing

Colorist: Joe Gawler

Color Assists: Davis Clenney,
David Franzo,
Michelle Perkowski

Senior Conform Artist:
Kevin Szczepanski

Conform Artists:
Ben Grube, Nico Johnson

VFX Artist: Chris Mackenzie

Associate DI Producer: L
orena Lomeli Moreno

DI Post Coordinators:
Nick Gammon, Bianca
Sanchez, Zifeng Zhuo

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

Data Manager: Ramos Smith

Support Engineers: Curt
Kuhl, Jerome Raim, Stefan
Hueneke

Imaging Scientists:
Matthew Tomlinson, CJ Julian

Supervising DI Producer:
Peter Boychuk

Executive Producer, Picture
Post: Liz Niles

Account Executive:
Rochelle Brown



ARMAGEDDON TIME

FILMMAKERS

Production Company: Focus Features
 Director: James Gray
 Cinematographer: Darius Khondji
 Editor: Scott Morris
 Producers: Anthony Katagas
 Post Supervisor: Jeff Penman

HARBOR CONTRIBUTIONS

Harbor Services: Dailies	Associate Colorist: Robert Crosby	Michelle Kaczor	Mike Rivera
Dailies Producer: Nicole Guillermo	Colorist Assist: Weiyi Ang	Sound Finishing: Harbor	ADR Supervising Producer: Tricia Schultz
Dailies Coordinator: Lauren La Melle	Senior DI Editor: Lisa Tutunjian	Supervising Sound Editors: Robert Hein, Josh Berger	Chief Sound Engineer: Avi Laniado
Senior Dailies Colorist: Kevin Krout	DI Producer: Will Beaton	Re-Recording Mixers: Robert Hein, Josh Berger	Sound Engineer: Joel Scheuneman
Dailies Operator: Brian Wilkowski	DI Supervisor: Zara Park	Sound Effects Editors: Jeremy Bloom, Kevin Peters, Ryan Billia	Technical Audio Engineer: Jimmy Cruz
Picture Finishing: Harbor	Imaging Scientist: Matthew Tomlinson	Dialogue Editor: Ian Cymore	Producer, Sound Post: Lisa McClung
Senior Colorist: Damien Vandercruyssen	Account Executive: Rochelle Brown	Mix Technician: Josh Bisso	Coordinator, Sound Post: Madeline Little
	Head of Production: Mike Dillon	ADR Mixer: Bobby Johanson	
	Director of Offline Editorial:	ADR Recordists: Beau Emory/	



PERSONALITY CRISIS: ONE NIGHT ONLY

FILMMAKERS

Production Company:
Imagine Documentaries

Director: Martin Scorsese &
David Tedeschi

Cinematographer: Ellen Kuras

Editor: David Tedeschi

Post Supervisor: Francis
Power

HARBOR CONTRIBUTIONS

Harbor Services:
Picture Finishing

Colorists: Joe Gawler

DI Producer:
Rachael Rosenfeld

Color Assists: David Franzo
and Michelle Perkowski

Conform Artist:
Kevin Szczepanski

VFX Artist: Chris Mackenzie

DI Post Coordinators: Nick
Gammon, Bianca Sanchez,
and Zifeng Zhuo

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

Executive Producer:
Elizabeth Niles

Head of Production:
Kevin Vale



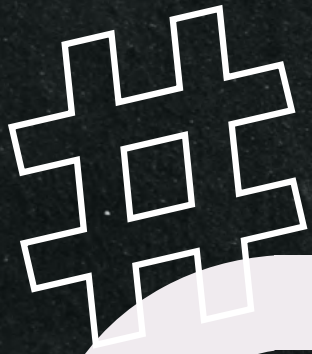
SHOWING UP

FILMMAKERS

Production Company: FilmScience
 Director: Kelly Reichardt
 Cinematographer: Christopher Blauvelt
 Editor: Kelly Reichardt
 Post Supervisor: Mark Sean Haynes

HARBOR CONTRIBUTIONS

Harbor Services: Picture Finishing	Post Coordinator: Nick Gammon	Re-Recording Mixer: Tony Volante	Sound Engineer: Joel Scheuneman
Colorist: Adrian Seery	Mastering Technician: Andrew Minogue, Jorge Piniella, Gino Volpe, Anil Balram	Dialogue Editor: Rachel Wardell	Technical Audio Engineer: Jimmy Cruz
DI Producer: Kyle Casey	Support Engineer: Randy Main, Jerome Raim, Curt Kuhl, Stefan Hueneke	Mix Technician: Mark Amicucci	Senior Producer, Sound Post: Kelsea Wigmore
Color Assist: Sam Fischer, Michelle Perkowski	Account Executive: Rochelle Brown	ADR Mixer: Bobby Johanson	Producer, Sound Post: Lisa McClung
Conform Artist: Alec Perez, Benjamin Grube	Sound Finishing: Harbor	ADR Recordists: Michael Rivera & Beau Emory	Coordinator, Sound Post: Madeline Little
VFX Artist: Chris Mackenzie	Supervising Sound Editor: Daniel Timmons	ADR Supervising Producer: Tricia Schultz	
Associate Producer: Lorena Moreno		Chief Sound Engineer: Avi Laniado	



CO

NO

OUT

DWW

ADVERTISING

ADELE "I DRINK WINE"

Music Video



HARBOR CONTRIBUTIONS

Harbor Services: Color Grading

AGENCY CREDITS

Director: Joe Talbot
DP: Adam Newport-Berra
Color: Damien Vandercruyssen
Editor: Joe Talbot & Rob Richert

Writers: Nat Talbot, Olivia Gatwood, Joe Talbot
Production Designer: Liam Moore
Post Supervisor: Rob Richert & Whitney Jackson
Head of Production: Rebecca Davis

SVP Video Content & Production: Bryan Younce, Columbia Records
Production Company: m ss ng p eces & Longshot Features
VFX: Scissor Films
Sound Design: Dillon Cahill, Therapy Studios

MONKEY SHOULDER "MAKE IT MONKEY"

Tired of the same old cocktails? Dress codes? Rules? It's time to make every night your night.



HARBOR CONTRIBUTIONS

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

AGENCY CREDITS

Co-Chief Creative Director:
Nikki Baker

Co-Chief Creative Director:
Leslie Shaffer

Creative Director: Melissa
Hoke

Creative Director: Emily
Swenson

Copywriter: Mike Breighner
Art Director: Aldis Rasums

Copywriter: Manny Garcia

Designer: Aliya Perry
Senior Producer: Rob Lee
Group Strategy Director:
Chad Koehnen

Managing Director:
Matt Garcia

Group Account Director:
Marion Roussel

Account Supervisor:
Cynthia Saad

CVS "WOMEN'S HEALTH MATTERS HERE"

Here, women will never be told our concerns are all in our head, pay more than men for the same products, or pay taxes on period products. Here, healthier happens together.



HARBOR CONTRIBUTIONS

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

AGENCY CREDITS

Director of Integrated
Production Publicis & Saatchi
NY: Tim LeGallo

VP, Executive Producer:
Joyce Roughley

Senior Producer:
Jamie Zimmerman

Business Manager:
Laurie Pascoe
Creative Director: Liz Harrison

Creative Director:
Anthony Chelette

Art Director: Katie Straughn

Copywriter: Riley Cedar

EVP Portfolio Lead:
Rachael Poad

VP Group Account Director:
Matt Libbey

Account Executive:
Sachi Dulai

Strategy Director: Kris Weldon

SVP Group Strategy Director:
Elizabeth Rowny

BRIDGESTONE WEATHERPEAK

Making a life full of memories, one road trip at a time.



HARBOR CONTRIBUTIONS

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

AGENCY CREDITS

Executive Creative Director:
Mikal Pittman

Associate, Creative Director:
Rob McDowell

Senior Art Director:
Will Delmont

Production Consultants:
Bridget Rose, Natalie Dahl

EVP, Account Director:
Mark Burgess

VP, Account Director:
Rebecca Ewan

Account Director: Kim Shields

Assistant Account Executive:
Rachel Schneider

GOLDFISH "TINY HANDS, TINY HANDFUL"

Goldfish Mega Bites too big and cheesy to go for the handful? Boban Marjanović found a way.



HARBOR CONTRIBUTIONS

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

AGENCY CREDITS

Production Company:
Stink Films

Director: Traktor

AGENCY- Saatchi & Saatchi NY

CCO: Daniel Lobaton

ECD: Dustin Tomes

ACD: Erin Avon, Jason Burke

Senior AD: Jill Archibold

Senior CW: Zach Schweikert

Director of Integrated
Production: Tim LeGallo

Senior Producer: Sam Berry

VICK'S VAPOCOOL

Got a big show? Try Vick's VapoCool Severe with 2x more menthol and the powerful rush of Vick's vapors.



HARBOR CONTRIBUTIONS

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

AGENCY CREDITS

EVP, Executive Creative Director: Mark Ronquillo

Associate Creative Director: Juliana Ardila

Executive Producer: Marc Reina

Producer: Natalie Zeller

Business Affairs Manager: Sylvia Maxwell

VP, Account Director: Sarah Kostecki

Account Supervisor: Rachael Duarte-Riascos

ENTERTAINMENT

MONA LISA AND THE BLOOD MOON

FILMMAKERS

Production Company: 141 Entertainment, Le Grisbi Productions

Director: Ana Lily Amirpour

Director of Photography: Pawel Pogorzelski

HARBOR CONTRIBUTIONS

Harbor Services:
Picture Finishing

Supervising Sound Editor:
Colorist: Roman Hankewycz

DI Producer: Sheila Lobo

Supervising Conform Artist:
Christian Farfán

Color Assist: Sam Fischer

Color Assist:
Michelle Perkowski

Conform Assist:
Margaux Hemard

VFX Artist: Chris Mackenzie

Post Coordinators:
Kyle Flannery, Ben Williams

Mastering Technician:
Andrew Minogue

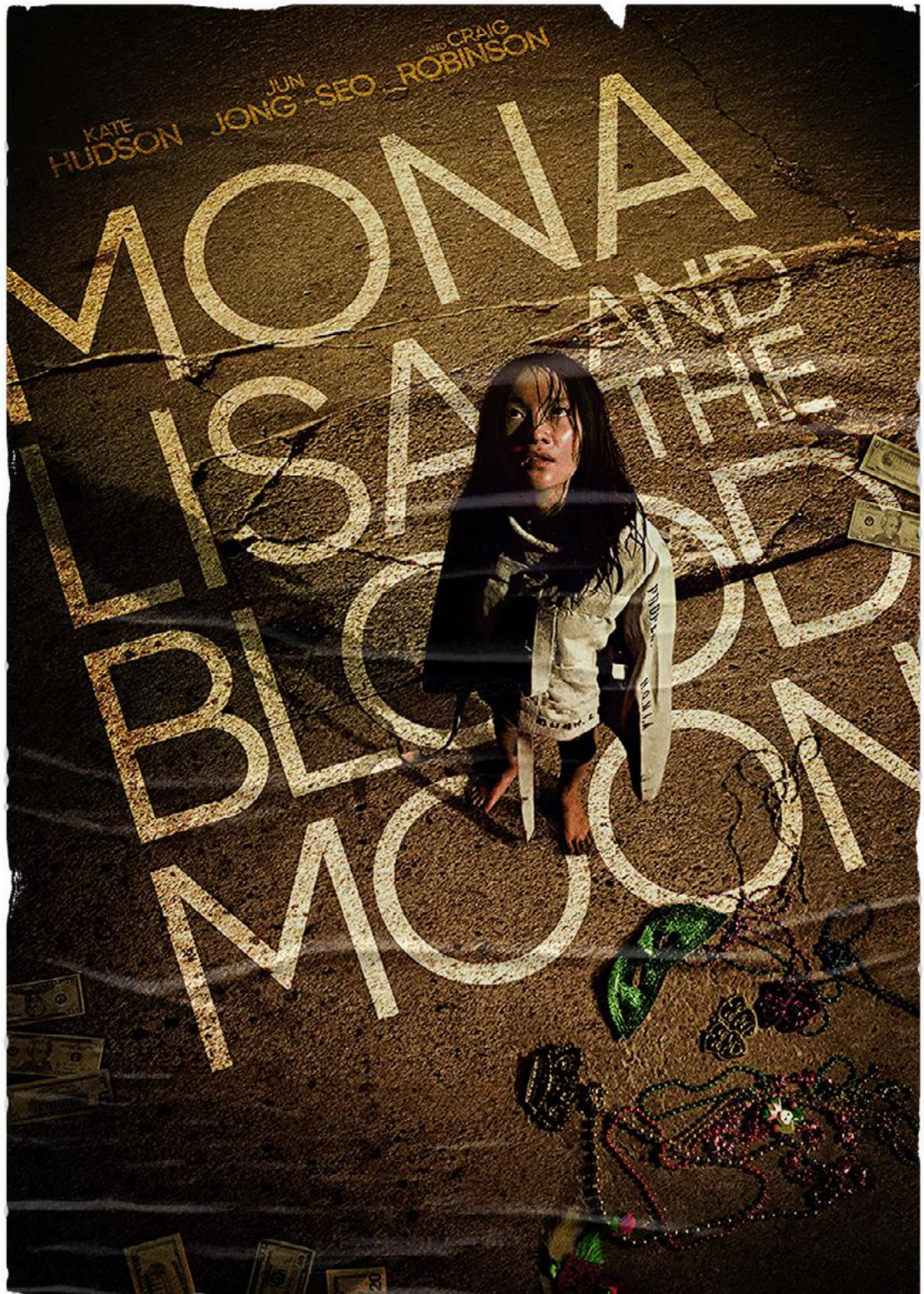
Mastering Technician:
Max Marcellus

Data Operator: Jorge Piniella

Support Engineers: Corey Stewart, Jerome Raim, Gautam Sinha, Curt Kuhl, Phil Harris

Imaging Scientist:
Matthew Tomlinson

Account Executive:
Russ Robertson



TO LESLIE

FILMMAKERS

Production Company: BCDF Pictures

Director: Michael Morris

Cinematographer: Larkin Seiple

Editor: Chris McCaleb

Music Editor: Tass Filipos

Post Production Supervisor: Jessie Mastronardi, Barclay DeVeau

HARBOR CONTRIBUTIONS

Harbor Services:
Sound Finishing

Supervising Sound Editors:
Grant Elder & Kevin Peters

Re-Recording Mixers:
Grant Elder & Kevin Peters

ADR Mixer: Bobby Johanson

ADR Recordist: Michael Rivera

Supervising Producer, ADR:
Tricia Schultz

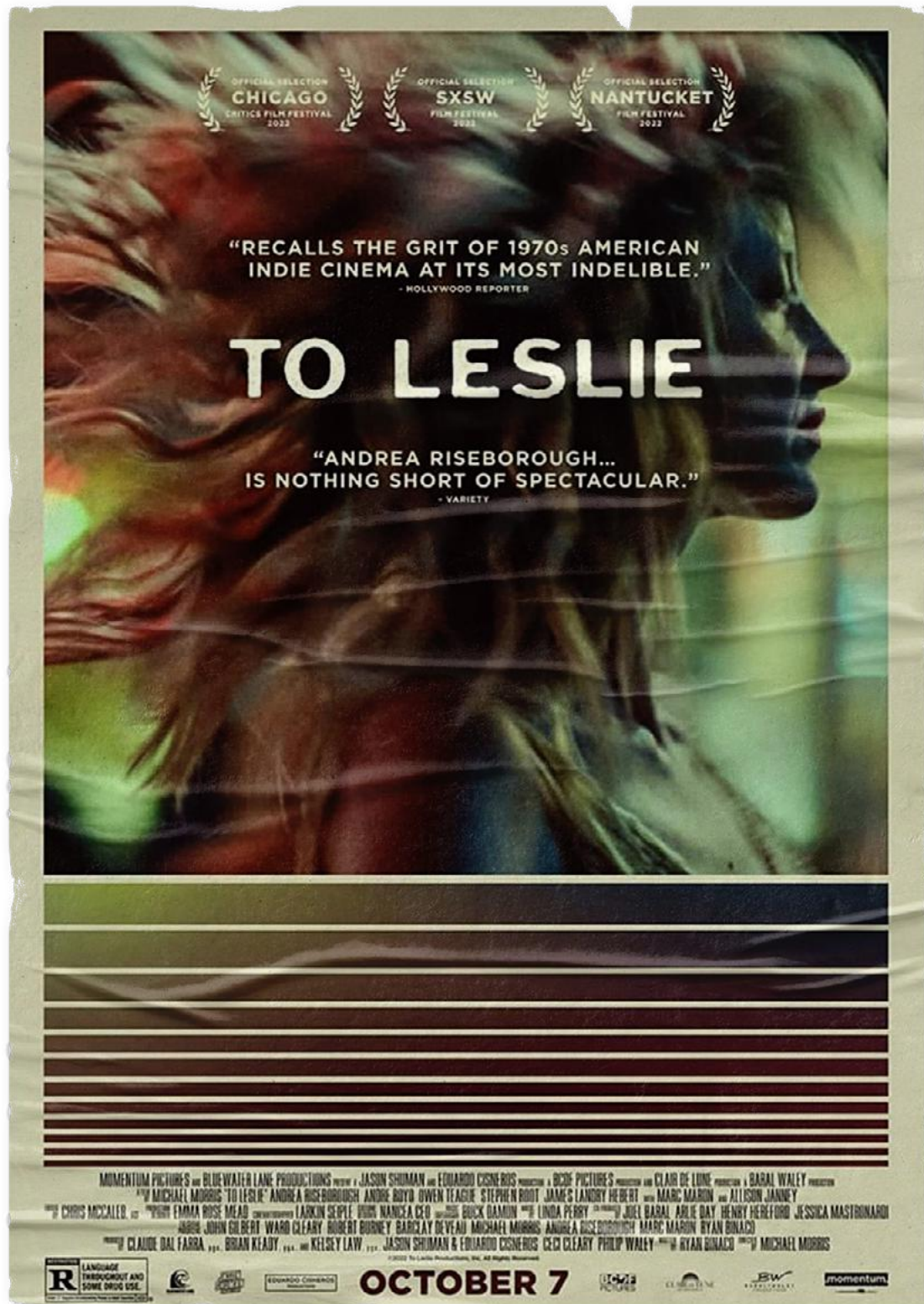
Sound Engineer:
Joel Scheuneman

Chief Sound Engineer:
Avi Laniado

Senior Producer, Sound Post:
Kelsea Wigmore

Producer, Sound Post:
Joy Jacobson

Coordinator, Sound Post:
Madeline Little



TILL

FILMMAKERS

Production Company:
Frederick Zollo Productions
Director: Chinonye Chukwu
Cinematographer:
Bobby Bukowski
Post Production Supervisors:
Ann Gray, Paul Levin

HARBOR CONTRIBUTIONS

Harbor Services:
Picture Finishing
Colorist: Joe Gawler
Color Assists: Davis Clenney,
David Franzo,
Michelle Perkowski
Senior Conform Artist:
Kevin Szczepanski
Conform Artists:
Ben Grube, Nico Johnson
VFX Artist: Chris Mackenzie
Associate DI Producer:
Lorena Lomeli Moreno
DI Post Coordinators: Nick
Gammon, Bianca Sanchez,
Zifeng Zhuo
Mastering Technicians:
Andrew Minogue, Anil Balram,
Gino Volpe, Jorge Piniella
Data Manager: Ramos Smith
Support Engineers: Curt Kuhl,
Jerome Raim, Stefan Hueneke
Imaging Scientists:
Matthew Tomlinson, CJ Julian
Supervising DI Producer:
Peter Boychuk
Executive Producer, Picture
Post: Liz Niles
Account Executive:
Rochelle Brown



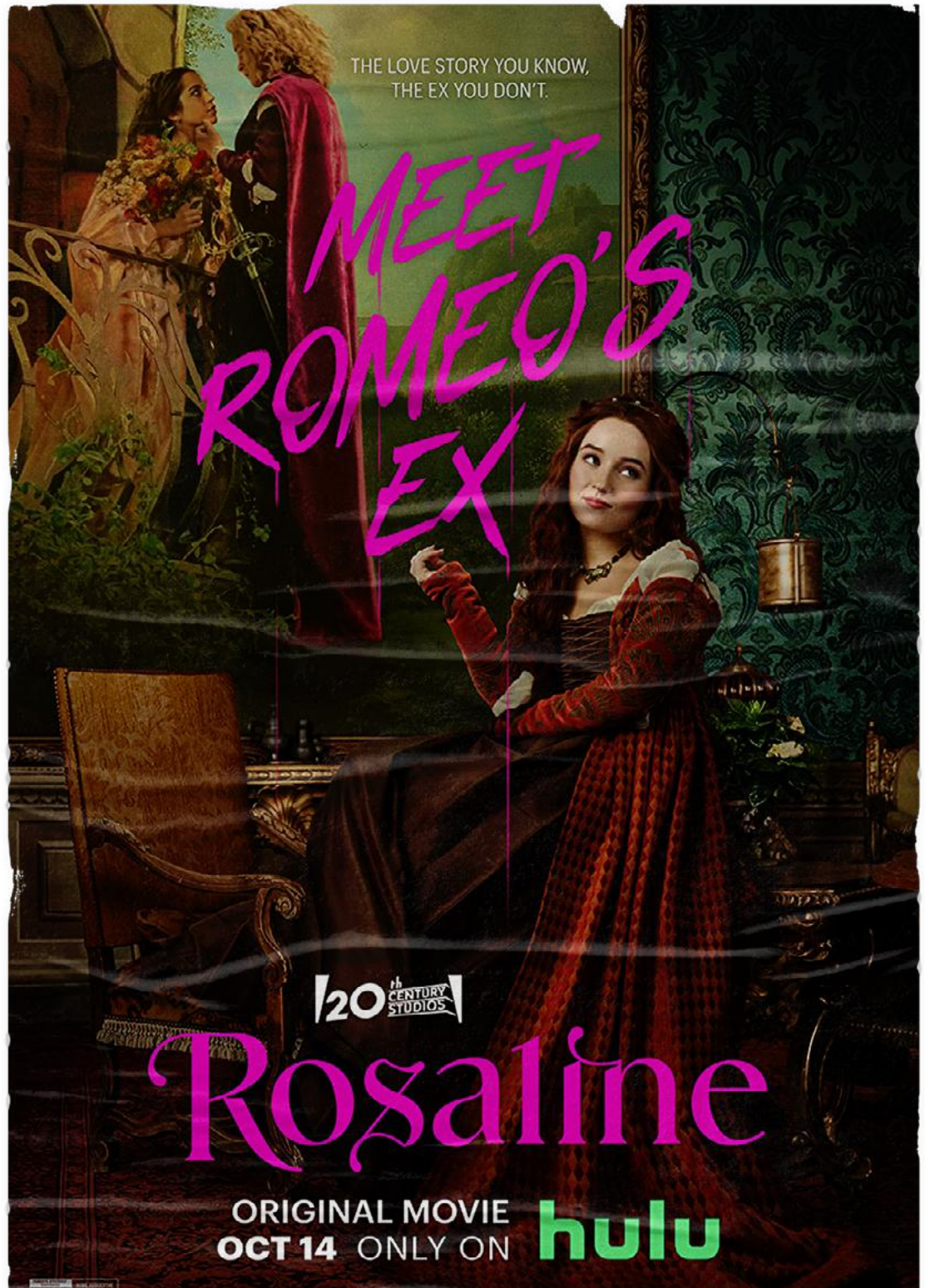
ROSALINE

FILMMAKERS

Production Company: BCDF
Production Company: 20th Century Studios
Director: Karen Maine
Cinematographer: Laurie Rose
Editor: Jennifer Lee
Post Production Supervisor: Kelley Cribben

HARBOR CONTRIBUTIONS

Harbor Services:
Sound Finishing
Supervising Sound Editor:
Damian Volpe
Re-Recording Mixer:
Tony Volante
Mix Technicians: Mark Amicucci, Alex Stuart
ADR Mixer: Bobby Johanson
ADR Recordists:
Beau Emory, Mike Rivera
ADR Supervising Producer:
Tricia Schultz
Chief Sound Engineer:
Avi Laniado
Sound Engineer:
Joel Scheuneman
Technical Audio Engineer:
Jimmy Cruz
Producer, Sound Post:
Lisa McClung
Coordinator, Sound Post:
Madeline Little



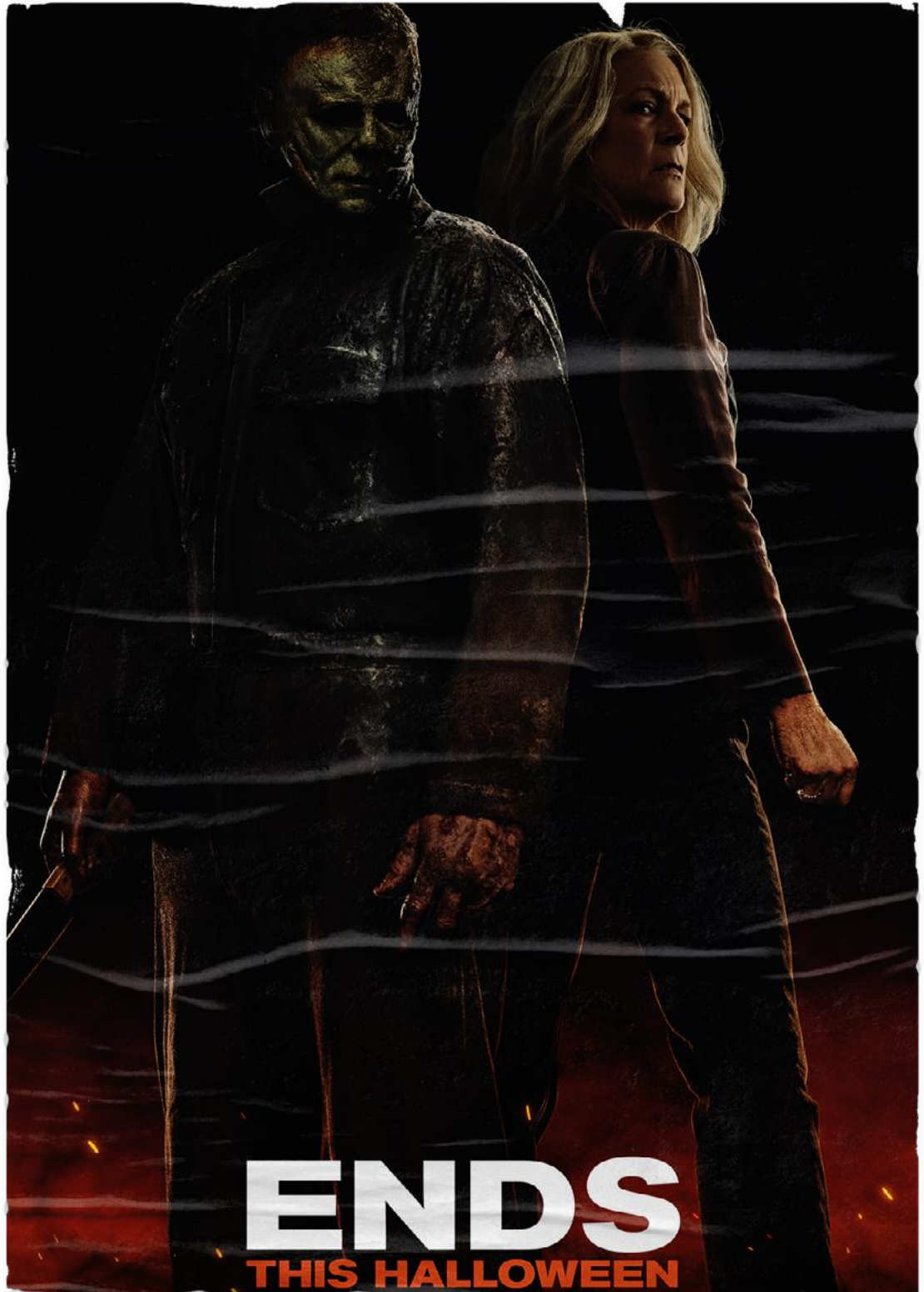
HALLOWEEN ENDS

FILMMAKERS

Production Company:
Blumhouse Productions
Director: David Gordon Green
Cinematographer:
Michael Simmonds
Editor: Timothy Alverson
Post Production Supervisor:
Rob Yamamoto

HARBOR CONTRIBUTIONS

Harbor Services: Dailies
Head of Operations:
Thom Berryman
Dailies Producer: Nick Bussey
Dailies Coordinator:
Lauren La Melle
Supervising Dailies Colorist:
Kevin Krout
Dailies Colorist:
Elizabeth Hickey
Support Engineer:
Luke Moorcock
Picture Finishing: Harbor
Colorist: Joe Gawler
Color Assists: Sam Fischer,
Michelle Perkowski
VFX Artist: Chris MacKenzie
DI Producer: James Reyes
DI Coordinator: Nick Gammon
Head of Production:
Elizabeth Niles
Account Executive: Rochelle
Brown ADR Mixer:
Bobby Johanson
ADR Recordists: Beau Emory,
Mike Rivera
ADR Supervising Producer:
Tricia Schultz



ARMAGEDDON TIME

FILMMAKERS

Director: James Gray
Cinematographer: Darius Khondji
Editor: Scott Morris
Producers: Anthony Katagas
Post Supervisor: Jeff Penman
Studio: Focus Features

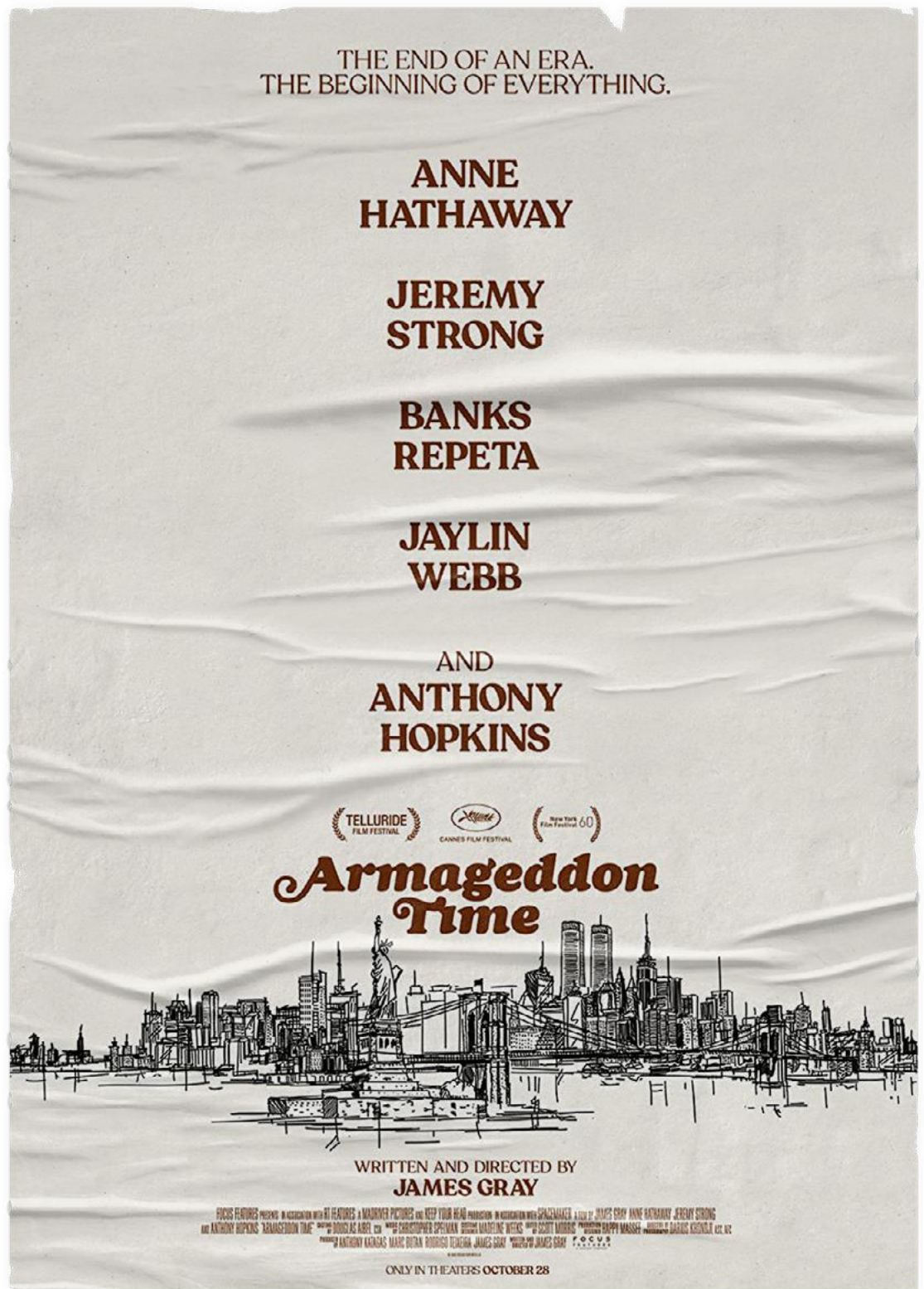
HARBOR CONTRIBUTIONS

Harbor Services: Dailies
Dailies Producer:
Nicole Guillermo
Dailies Coordinator:
Lauren La Melle
Senior Dailies Colorist:
Kevin Krout
Dailies Operator:
Brian Wilkowski
Picture Finishing: Harbor
Senior Colorist:
Damien Vandercruyssen
Associate Colorist:
Robert Crosby
Colorist Assist: Weiyi Ang
Senior DI Editor: Lisa Tutunjian
DI Producer: Will Beaton
DI Supervisor: Zara Park
Imaging Scientist:
Matthew Tomlinson
Account Executive:
Rochelle Brown
Head of Production:
Mike Dillon
Director of Offline Editorial:
Michelle Kaczor
Sound Finishing: Harbor
Supervising Sound Editors:
Robert Hein, Josh Berger
Re-Recording Mixers:
Robert Hein, Josh Berger
Sound Effects Editors:
Jeremy Bloom, Kevin Peters,
Ryan Billia
Dialogue Editor: Ian Cymore
Mix Technician: Josh Bisso
ADR Mixer: Bobby Johanson
ADR Recordists: Beau Emory,
Mike Rivera

ADR Supervising Producer:
Tricia Schultz
Chief Sound Engineer:
Avi Laniado

Sound Engineer:
Joel Scheuneman
Technical Audio Engineer:
Jimmy Cruz

Producer, Sound Post:
Lisa McClung
Coordinator, Sound Post:
Madeline Little



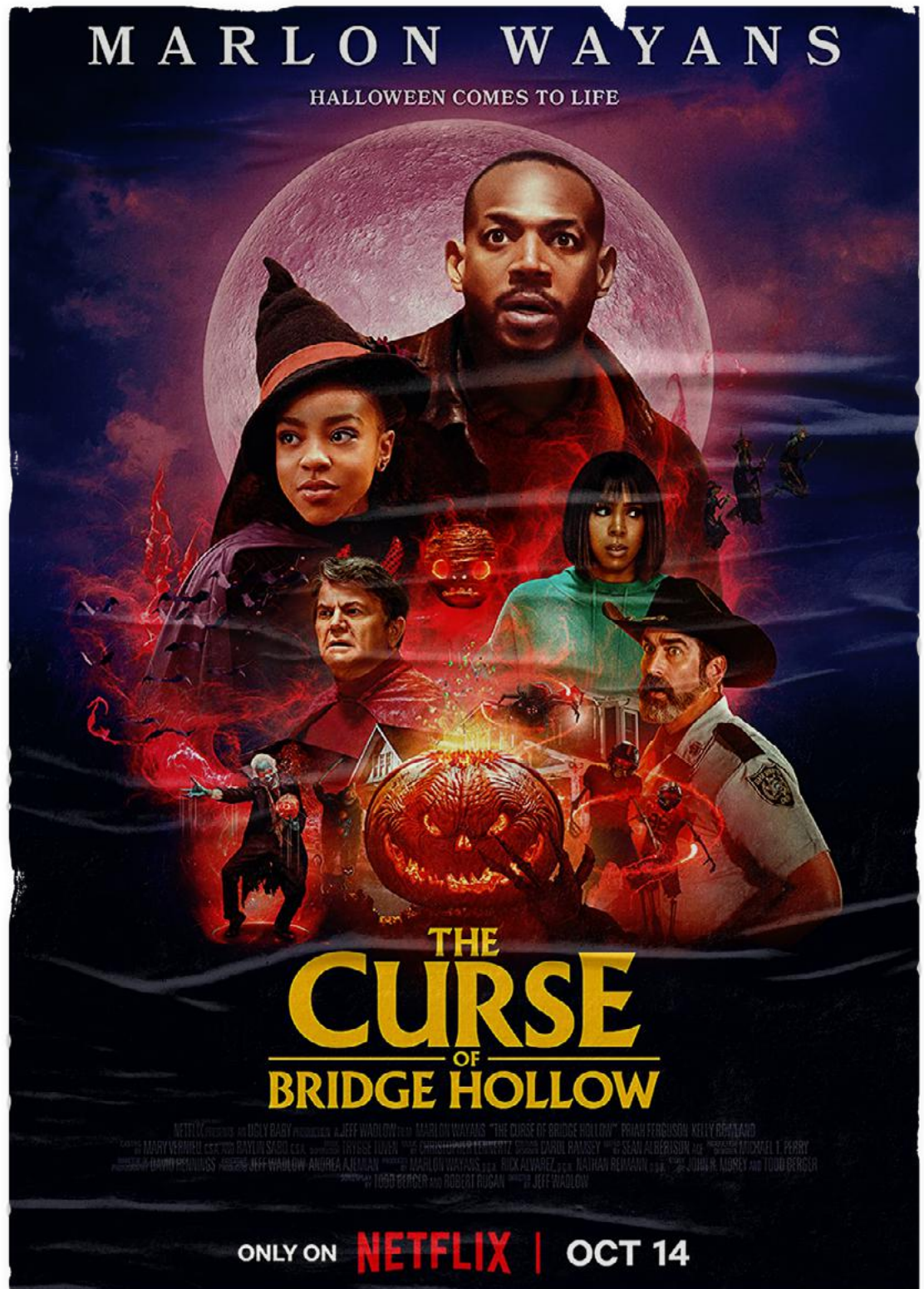
THE CURSE OF BRIDGE HOLLOW

FILMMAKERS

Production Company:
Ugly Baby Productions
Director: Jeff Wadlow
Cinematographer: David Hennings, James McMillan
Editor: Sean Albertson
Post Production Supervisor:
Mark Sean Haynes

HARBOR CONTRIBUTIONS

Harbor Services:
Sound Finishing
Supervising Sound Editor &
Re-Recording Mixer:
Mathew Waters CAS
Sound Effects Editors:
Kevin Peters, Grant Elder,
Jeremy S. Bloom
Dialogue Editor: Ian Cymore
Assistant Sound Editor:
Mark Amicucci
ADR Mixer: Bobby Johanson
ADR Recordist: Michael Rivera
ADR Manager: Tricia Schultz
Chief Sound Engineer:
Avi Laniado
Sound Engineer:
Joel Scheuneman
Technical Audio Engineer:
Jimmy Cruz
Producer, Sound Post:
Lisa McClung
Coordinator, Sound Post:
Madeline Little



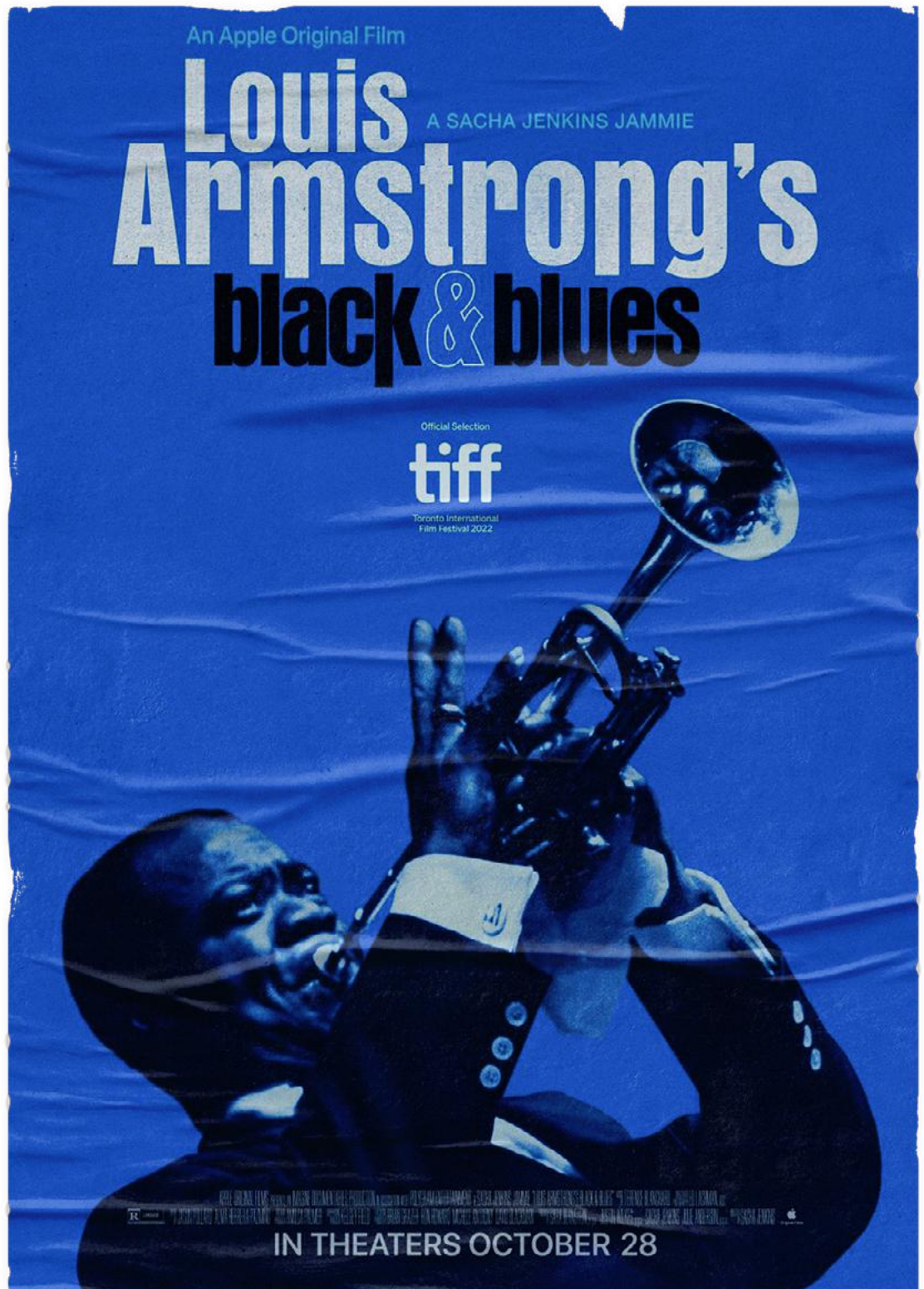
LOUIS ARMSTRONG'S BLACK & BLUES

FILMMAKERS

Production Company: Apple Original Films
 Director: Sacha Jenkins
 Cinematographer: Edward Lachman
 Editors: Alma Herrera-Pazmiño, Jason Pollard
 Post Producers: Simone Maurice, Jeremy Zerechak

HARBOR CONTRIBUTIONS

Harbor Services:
 Picture Finishing
 Colorist: Anthony Raffaele
 DI Producer:
 Lorena Lomeli Moreno
 Color Assist: David Franzo
 Conform Artist/Editor:
 Alec Perez, Ben Grube
 VFX Artist: Chris Mackenzie
 DI Post Coordinator:
 Bianca Sanchez
 Mastering Technicians:
 Andrew Minogue, Jorge Piniella, Anil Balram, Gino Volpe
 Data Operator: Ramos Smith
 Support Engineer:
 Jerome Raim
 Imaging Scientists: CJ Julian, Matthew Tomlinson
 Supervising DI Producer:
 Peter Boychuk
 Executive Producer:
 Elizabeth Niles
 Account Executive:
 Rochelle Brown



SPOOKY MUSIC PLAYLIST

BY JULIA ACKER
CLIENT CONCIERGE

Our in-house music enthusiast Julia Acker shares her October playlist.



*Suggested listening activity:
Buy an oat milk latte, take
a stroll in the park, and
romanticize life.*

[CLICK HERE TO LISTEN](#)



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