

# THE HARBOR MONTHLY ISSUE 21

*A LOOK INSIDE  
THE HARBOR MONTHLY  
ISSUE 21:*

*Artistry Unfiltered Recap*

*Juneteenth Event Recap*

*Festival De Cannes  
Tribeca Film Festival*

*#OUTNOW  
Entertainment  
Advertising*

## **EDITORIAL**

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Content Curator: Hannah Englander, Madi Sabo  
Copy Editor: Ellie Powers, Madi Sabo  
Proofreader: Lila Walsh

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Graphic Designer: Kasi Turpin  
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# A NOTE FROM THE EDITOR:

**GABRIELA ELDER:**

*Director of Marketing*

Between Juneteenth and Pride, we had a lot to celebrate this month. Plus, we were proud to see seven projects on which our artists collaborated premiere at the Tribeca Film Festival and the Cannes Film Festival.

And celebrate, we did – with thirteen client and staff events across North America, a few of us attending Tribeca premieres in support of our clients, and others traveling overseas to CannesLions to celebrate creativity in advertising.

One of our client events, Artistry Unfiltered, featured four LGBTQIA+ artists and filmmakers celebrating creative filmmaking and radical self-expression. We had the privilege of hosting Deirdra Donahue, SVP, Diversity and Inclusion Lead, at Harbor to celebrate Juneteenth by discussing the holiday's historical effects, as well as how we can all improve our cultural fluency.

As we settle into the summer season, we invite you to watch all the projects featured in our #outnow queue and find time to celebrate the hard work and dedication, from set to screen.

Thank You,





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THE  
HARBOR  
MONTHLY.

HARBOR

ARTISTRY  
UNFILTERED

*Powering creative filmmaking through radically honest self-expression*

HARBOR x SOHO HOUSE



**TIM  
LEGALLO**



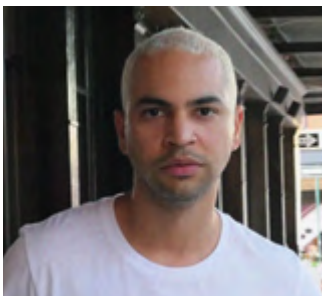
**ØCEAN  
VASHTI  
JUDE**



**CHRISTELLE  
DE CASTRO**



**JORGE  
DORSINVILLE**



# THE CONVERSATIONS

WRITTEN BY: ELLIE POWERS

We sit in the alcove of the dining room at Soho House NY which feels like a cigar lounge – lived-in leather lounge chairs, red velvet booths, mood lighting with a full bar. Its curated class plays backdrop for my pre-interviews with the panelists at Harbor’s Artistry Unfiltered event earlier this month.

Before the event began, I had the honor of speaking with our amazing guest speakers – Tim LeGallo, Øcean Vashti Jude, Christelle de Castro, and Jorge Dorsinville – about their creative processes. But to be honest, the interviews quickly devolved into nerd talk, and I could have spent hours with each of them dissecting frames from films, reciting lines from our favorite books, or discussing the atrocities of Y2K fashion styles.

These conversations reminded me that, while finding common ground enhances the creative process, part of the spirit of Pride Month is celebrating what makes each one of us different. All the creatives expressed, in their own way, how they aim to fill their niche by being unabashedly honest in their work. A pursuit which they constantly negotiate amongst an increasingly commodified creative landscape.

I could detail how extraordinary each of these creatives are, but I’d rather show you through their thoughtful and vulnerable answers from our conversations together.



**TIM LEGALLO:**

***How do you keep your art unfiltered?***

You know? By being 100% who I am, always. I've been doing what I do for 30 years, and it has changed tremendously. When I first started in this industry, I was the only [out] person at my agency. This was like 1994, and I was not unfiltered. I was absolutely filtered. I learned the way to get by was by being filtered. I was out. I was proud. But then I got to a point where within the producing and filmmaking, I had to stifle my voice a lot. And I got to a certain point where I just said I would not do that anymore.

***Was there a turning point for you?***

There was a turning point. I was working on this project for Pride and there was so much that I did not agree with that I let go, and then I thought, I'm not going to do that anymore. And the interesting thing is that's also when I started to rise, and I think that there is a relationship between being unfiltered and success. Because it's authentic and it's true. And that's what people want.

***How would you describe your creative process?***

I dive in; I'm in and never stop thinking about it. I turn over every stone. I push. I beg people to do things for me. I'm also – it's probably

a good and bad thing as a producer – a massive people pleaser. I want to hear everything that everyone wants, and then I figure out the best way to do it right. But I'm super decisive. If you show me two things, I don't have to think about it. That one – yes. I want people to be happy with what we're doing. But do not mistake my kindness for weakness, because I'm so open and so kind. But I'm also tough.

***Did you have any influences early on in your career?***

Certainly, if I'm thinking about LGBTQ influences specifically, I had none. There were no role models for success. I felt that for a long time, I accepted where I was at, and I undervalued myself. And then in one of my latest positions, my mentor now, was maybe the first person to see me, see that I could be a leader, and give me the opportunity. It took 25 years. For me, it's about being around the right people who see you. And that's why now, in my position, I'm so vehemently interested in creating spaces for people and making sure that they feel valued and showing them that it's OK to fight for yourself.





ØCEAN VASHTI JUDE:

***How would you say you keep your art and your creative process unfiltered?***

It kind of sounds corny, but I think I always show up unabashedly me. If you look in the context of cinema, it's not me. I don't fit in that box. So instead of conforming to those spaces, let me show up as myself; let me bring my own people; let me tell the stories I want to tell. There's no reason to be someone else, especially when you're making art. Because what is that? There's nothing interesting there. If you're just trying to make the same thing, even in advertising or other spaces, it's just because there's this illusion that this space is only for certain people in certain types of work. But I think we're realizing that, especially with commercials and branded content and TV and streaming, the story about your grandma from the 1930s who loves tap dancing, there's an audience for that. Everything is so niche now. I'm a big fan of getting as weird as possible.

***How would you describe your creative process?***

I would say my creative process is very visual. Before I even start writing, I pull from photography. Obviously, story is important, but composition is where the eye goes. It's how you say something very profound with just an image. I would say my process is also very collaborative, which I think is [due to] a new generation coming into filmmaking. I will make playlists or compile a list of films. I'm influenced by other movies and other types of art, so there's no point in me trying to just speak it. Let me show you. Let me show you Gordon Parks, let me show you this jazz album, and then let it all come together. I've learned, as a director, I'm just trying to steer the ship. I don't need to have made

the ship and designed the ship and know everything about it. It's about bringing these people together, so they feel like they're empowered to be able to share little things and play with the creative.

***Do you have any influences: anybody you of look up to or think about when you're making art?***

In terms of filmmakers, I like a lot of South Korean filmmakers. And I really like Terrence Malick. But his movies sometimes just need more story. My concentration was screenwriting, so I'm always thinking about his work, but with a stronger story.

Have you seen Memories of Murder? That's one of my favorite films. And obviously it's commentary on the 1980s [in South Korea], because a lot of serial killers were around then, and they end up catching [the guy] years later. For that film, I think he was trying to comment on how people didn't care about these women.

Right now, I'm writing a film about a Black girl who goes missing in Cincinnati. Cincinnati is this weird place because it's so close to Kentucky. So, it's poor but black. And it's this mixture. Growing up, I always had this weird feeling that people didn't care about Black girls. When you look at how they disappear, say a 12-year-old, the cops say, she probably ran away with her boyfriend. And I'm thinking, she's 12! You wouldn't say that about a white girl from Illinois. That wouldn't even be a question. Those kinds of experiences or questions that I have, I try to answer through art.



**CHRISTELLE DE CASTRO:**

***How do you keep your art unfiltered?***

OK, let me think. So that depends on are we talking about commercial work or are we talking about fine art?

***Whatever you want it to be.***

Because commercial work is filtered, let me tell you. With fine art, it's easy to be unfiltered.

It's for me. I'm not doing it for money. It's for my healing. It's for my practice and it's for fun. Inherently, it is unfiltered by nature. Commercial work is very different, and that's always a battle and a struggle, but it depends on the job. There are jobs where I feel like I will die on this sword. And then there are other jobs where I think, you know what? Pick and choose your battles. I'll take the check.

***Are you working on anything right now?***

I'm working on a portrait series of friends and people I love. That's been nice because I haven't done that in ages. As filmmakers, we require teams to make shit happen, so we can't just make a film. Because it is going to require so many people to be like – 'I'm down.' And then it's so expensive on top of that. If I could have it my way, I would just be a fine artist. But there's something with directing. I don't care what it is. I will have fun if it's a tampon commercial. Give it to me. I don't give a shit: we're going to enjoy ourselves. I love every part of it. With photography, when I get hired to do it, only

specific things really excite me where I feel like I'm fulfilled on set. While literally anything I'm directing, I'm having a blast.

***How would you describe your creative process as a director or a fine artist?***

It requires a lot of heart for me. That's how I work. I see directing as being an energy doula; you're managing and orchestrating the energy and exchanging with the subject, having them feel safe and seen so that they can perform at their best. It's about getting the whole crew to be so into the job, even if they didn't understand what it was when they walked in, that they are quiet and giving respected space to the subject matter. And that everybody feels seen so that they can do their job to the tenth degree.

***What are your influences? It could be a person, a thing.***

I pull influences from moments in life, real scenarios that happen. And stylistically, I pull from still moments in life, things that I see. And I pull a lot of influence from content that I grew up with as a kid. Like there are old movies that I used to watch. Because you've watched this film like f----- 20 times, it shaped the way that you thought the world was going look. It's kind of fun as a filmmaker to bring those themes back in and be playful with it.

**JORGE DORSINVILLE:*****How do you keep your art unfiltered?***

You be you! Keep yourself as you are: who you are, what you bring, where you come from. Every time I go to do my job, I bring with me all my history, my baggage and the baggage of culture, family, and the factions of love. I would say it's challenging. It's a daily exercise.

I'm always trying to go back to that child. You know what I mean? That child that you want to change the world through. Love that child.

And through my job, I use my body, my voice, my expression, everything I've been given from whatever universe.

***Do you have any rituals to get in the creative mood? What sparks your creativity?***

My body is my first place to go. My instrument – the body, the physical – is where I start everything. Through the body, I can get everything. When I think in terms of creation, automatically, a pose takes over my body. An arm, a rib cage, legs, a position of the head. And from that, comes everything else. Even if I'm creating a brand, like JDOnly Love, there is a body, an energy, a movement that I want to capture.

My creativity comes from the movement. I come from the movement. It can be a cultural movement. It can be a physical problem, or a pain. Movement was

the first territory in which I could express myself. Dance, movement, has always come first.

***What are some of your inspirations? Who did you look up to when you were younger or, it doesn't even have to be a person, an experience or anything that influenced you?***

Humans, always humans. I used to wake up so early and want to leave my house. I want to go out, to see people. I want to see the street, the cars, the energy, the weather, the nature. Just observe. My mother used to tell me to go play, and I would sit on the curb in my neighborhood and just watch people, like the guy from the bodega opening for the day.

As an actor, you know, you do all this training, but there is nothing, nothing close to living. My biggest studio training is life – every experience and everybody you meet. Even in the grocery store, if you stop and you just wait a moment, you can learn so much from the energy.

New York is an amazing place to do that. All the different energies. All here right now. As an artist, as a creative, we listen. We're so full of anxiety and expectations. And then there is no connection. There is no more future. No more road along. It's all about how much we can do and change together.



CELEBRATING  
JUNETEENTH





## CELEBRATING JUNETEENTH WITH DEIRDRA DONAHUE & MELISSA VILMENAY

WRITTEN BY: MADI SABO

In honor of the federal Juneteenth Holiday, Harbor hosted a fireside chat at our 98 Morton location on June 15th with our very own Melissa Vilmenay, Senior Talent Specialist and Deirdra Donahue, Senior VP, Director of Equity & Inclusion for the Publicis Creative & Production Pillar. The ladies shared their connections to and experiences with the holiday. Deirdra grew up celebrating Juneteenth because both of her parents are from Texas and Melissa is a first-generation Haitian-American who didn't grow up knowing about Juneteenth but now takes pride in celebrating with her children. Both women encourage people from all cultures to learn more about the history and importance of Juneteenth and suggest ways to engage in it including supporting a Black owned business, going to a museum, or reading a book to learn about the history of our country and the impact of slavery.

Also, during the discussion, Deirdra talked about the work towards building inclusive agencies and studios. She explained that increasing our collective cultural fluency is the only way our internal cultures will begin to shift, and that cultural fluency and inclusion are rooted in building relationships. Below are links to Groupe resources and opportunities to work on your cultural fluency and community:

### **TEI:** Experiences Calendar

TEI Teams link  
(once you join you will see the links to all Groupe BRGs)

TEI Newsletter

### **ERGs:** ParentKind

Womankind

AZNCY

Casa

Shades

Create Greater Than  
(an employee led culture collective)



*TEDDY BEAR*

HARBOR SERVICES:  
Picture & Sound  
Finishing



TR | BECA  
F | LM  
FEST | VAL.®



## SOMEWHERE IN QUEENS

SPOTLIGHT NARRATIVE

Leo and Angela Russo live a simple life in Queens, surrounded by their overbearing Italian-American family. When their son

'Sticks' finds success on his high school basketball team, Leo tears the family apart trying to make it happen.

---

### FILMMAKERS

Director: Ray Romano

EP: Amy Greene, Chris Stinson

Cinematographer:  
Maceo Bishop

Post Supervisor:  
Daniel McGilvray

Editor: Robert Nassau

---

### HARBOR CONTRIBUTIONS

Harbor Services: Picture &  
Sound Finishing

Colorist: Damien  
Vandercruyssen

Senior DI Producer:  
Peter Boychuk

DI Producer:  
Lorena Lomeli Moreno

Color Assist: David Franco

Conform Artist/Editor:  
Kevin Szczepanski

DI Post Coordinator:  
Nick Gammon

Mastering Technician:  
Andrew Minogue

Data Manager: Jorge Piniella

Support Engineer:  
Jerome Raim

Account Executives:  
Rachael Fung, Rochelle Brown

Supervising Sound Editor/Re-  
Recording Mixer:  
Daniel Timmons

Dialogue Editor: Ian Cymore

Sound Effects:  
Dennis Dembeck

ADR Mixer: Bobby Johanson

ADR Recordist: Mike Rivera

ADR Supervising Producer:  
Tricia Schultz

Sound Engineer:  
Joel Scheuneman

Chief Sound Engineer:  
Avi Laniado

Producer, Sound Post:  
Kelsea Wigmore

Coordinator, Sound Post:  
Madeline Little



# GOD'S TIME

U.S. NARRATIVE COMPETITION

Dev and Luca race through New York to stop Regina, on a righteous mission to murder her ex-boyfriend.

---

## 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

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## HARBOR CONTRIBUTIONS

Harbor Services: Picture &  
Sound Finishing

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

Account Executive:  
Rachael Fung

Sound Editing: Ryan Billia

Dialogue Editor/ADR Mixer:  
Beau Emory

Chief Sound Engineer:  
Avi Laniado

Sound Engineer:  
Joel Scheuneman

Technical Audio Engineer:  
Jimmy Cruz

Senior Producer, Sound Post:  
Kelsea Wigmore

Coordinator, Sound Post:  
Madeline Little



# BEAUTY

SPOTLIGHT NARRATIVE

A gifted young Black woman struggles to maintain her voice and identity after she's offered a lucrative recording contract.

---

## FILMMAKERS

Director: Andrew Dosunmu

Cinematographer:  
Benoît Delhomme

Editor: Oriana Soddu

Producers: Lena Waithe, Carrie  
Fix, Michael Ellenberg, Carver  
Karaszewski, Rishi Rajani

Post Supervisor: Kelley Cribben

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## HARBOR CONTRIBUTIONS

Harbor Services: Dailies, Offline  
Editorial, Picture, & Sound  
Finishing, ADR

Colorist:  
Damien Vandercruyssen

DI Producer: Kyle Casey

Color Assist:  
Michelle Perkowski

Conform Artist:  
Kevin Szczepanski

VFX Artist: Chris Mackenzie

Associate Producers:  
Kyle Flannery,  
Lorena Lomeli Moreno

Mastering Technicians:  
Andrew Minogue,  
Jorge Piniella

Senior Dailies Producer:  
Matt Hawkins

Senior Dailies Colorists:  
Kevin Krout, Dave Francis

Support Engineers: Curt Kuhl,  
Jerome Raim, Stefan Hueneke

Imaging Scientist:  
Matthew Tomlinson

Supervising DI Producer:  
Peter Boychuck

Account Executive:  
Rachael Fung

Re-Recording Mixer:  
Roberto Fernandez

Foley Editor: Grant Elder

ADR Mixer: Bobby Johanson

ADR Recordists:  
Michael Rivera, Beau Emory

ADR Supervising Producer:  
Tricia Schultz

Chief Sound Engineer:  
Avi Laniado

Sound Engineer:  
Joel Scheuneman

Technical Audio Engineer:  
Jimmy Cruz

Senior Producer, Sound Post:  
Kelsea Wigmore

Coordinator, Sound Post:  
Madeline Little



## **BRIDGE AND TUNNEL, S2**

TRIBECA TV

This dramedy series set in 1980 revolves around a group of recent college grads setting out to pursue their dreams

in Manhattan while still clinging to the familiarity of their working-class Long Island home town.

### FILMMAKERS

Director: Ed Burns

Kyle Falcon

Cinematographer:  
Jeff Muhlstok

Producers: Fernando Reyes,  
Aaron Lubin, Angela Victor

Editor: Janet Gaynor,

Post Supervisor: Angela Victor

### HARBOR CONTRIBUTIONS

Harbor Services: Dailies,  
Picture & Sound Finishing

Supervising VFX Artist:  
Chris Mackenzie

Supervising Dailies Colorist:  
Kevin Krout

Imaging Scientists:  
Matthew Tomlinson, CJ Julian

Associate Producer:  
Lorena Lomeli Moreno

Director of Dailies Operations:  
Thom Berryman

Supervising Colorist:  
Roman Hankewycz

Post Coordinator:  
Nick Gammon

Dailies Software and Workflow  
Engineer: Luke Moorcock

Colorist: Anthony Raffaele

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

Support Engineer:  
Corey Stewart, Curt Kuhl,  
Jerome Raim, Stefan Hueneke

Senior DI Producer:  
James Reyes

Dailies Producer:  
Nicole Guillermo

Executive Director, Feature &  
Episodic: Kevin Vale

Color Assist:  
Michelle Perkowski

Dailies Operator:  
Brian Wilkowski

Account Executive:  
Rochelle Brown

Senior Conform Editor:  
Jon Pehlke







# "TEDDY BEAR"

ORIGINAL INDIE EPISODIC SERIES

Best friends Pete and Annie reluctantly head out to a bar to attend a friend's show. Despite promising each other they'll

leave early, their nights both take a turn when they meet two strangers.

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## FILMMAKERS

Director: Sara Shelton  
 Cinematographer: Adam Carboni  
 Editor: Matt Berardi

Producers: Doug Smith,  
 Sara Shelton

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## HARBOR CONTRIBUTIONS

Harbor Services:  
 Picture & Sound Finishing

Support Engineer:  
 Stefan Hueneke

Post Sound Supervisor:  
 Steve Perski

Colorist:  
 Damien Vandercruyssen

Supervising DI Producer:  
 Peter Boychuk

DI Producer:  
 Lorena Lomeli Moreno

Re-Recording Mixer:  
 Brian Battersby

Color Assist: David Franzo

Senior Audio Producer:  
 Lauren Boyle

Associate Producer:  
 Kyle Flannery

Dialogue/SFX Editor:  
 Andrew Wodzanowski

Mastering Technician:  
 Andrew Minogue, Jorge Piniella, Gino Volpe

Audio Producer:  
 Cameron McGarry



*ARMAGEDDON TIME*

HARBOR SERVICES:  
Dailies, Offline Editorial,  
Picture & Sound  
Finishing, ADR



FESTIVAL DE CANNES





# ARMAGEDDON TIME

FEATURE COMPETITION

A coming-of-age story about growing up in Queens in the 1980s.

## FILMMAKERS

Director: James Gray

Producers: Anthony Katagas

Cinematographer:  
Darius Khondji

Post Supervisor: Jeff Penman

Editor: Scott Morris

## HARBOR CONTRIBUTIONS

Harbor Services: Dailies, Offline  
Editorial, Picture & Sound  
Finishing, ADR

Account Executive:  
Rochelle Brown

Head of Production:  
Mike Dillon

Senior Colorist:  
Damien Vandercruyssen

Dailies Producer:  
Nicole Guillermo

Dailies Coordinator:  
Lauren La Melle

Associate Colorist:  
Robert Crosby

Senior Dailies Colorist:  
Kevin Krout

Dailies Operator:  
Brian Wilkowski

Colorist Assist: Weiyi Ang

Senior DI Editor: Lisa Tutunjian

DI Producer: Will Beaton

DI Supervisor: Zara Park

Imaging Scientist:  
Matthew Tomlinson

Supervising Sound Editors/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

Director of Offline Editorial:  
Michelle Kaczor



## SHOWING UP

FEATURE COMPETITION

A sculptor balances her creative life with the daily dramas of family and friends.

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### FILMMAKERS

Director: Kelly Reichardt

Cinematographer:  
Christopher Blauvelt

Editor: Kelly Reichardt

Producers:  
Anish Savjani, Neil Kopp

Post Supervisor:  
Mark Sean Haynes

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### HARBOR CONTRIBUTIONS

Harbor Services: Picture &  
Sound Finishing, ADR

Colorist: Adrian Seery

DI Producer: Kyle Casey

Color Assist: Sam Fischer,  
Michelle Perkowski

Conform Artist: Alec Perez,  
Benjamin Grube

VFX Artist: Chris Mackenzie

Associate Producer:  
Lorena Lomeli Moreno

Post Coordinator: Nick  
Gammon

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

Support Engineer:  
Randy Main, Jerome Raim,  
Curt Kuhl, Stefan Hueneke

Account Executive:  
Rochelle Brown

Supervising Sound Editor:  
Daniel Timmons

Re-Recording Mixer:  
Tony Volante

Dialogue Editor:  
Rachel Wardell

Mix Technician: Mark Amicucci  
ADR Mixer: Bobby Johanson

ADR Recordists:  
Michael Rivera, Beau Emory

ADR Supervising Producer:  
Tricia Schultz

Chief Sound Engineer:  
Avi Laniado

Sound Engineer:  
Joel Scheuneman

Technical Audio Engineer:  
Jimmy Cruz

Senior Producer, Sound Post:  
Kelsea Wigmore

Producer, Sound Post:  
Lisa McClung

Coordinator, Sound Post:  
Madeline Little



# "THE PASS"

SHORT COMPETITION

On holiday, Ben declines an offer from a handsome man, Sam, to go to a private beach, The Pass. There, Ben meets

Christopher who grows aggressive as he struggles to mask his desires for Ben, leaving him afraid to get out of the water.

---

## FILMMAKERS

Director: Pepi Ginsberg  
 Cinematographer:  
 Melanie Akoka

Editor: Andrew Stephen Lee,  
 Pepi Ginsberg

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## HARBOR CONTRIBUTIONS

Harbor Services:  
 Sound Finishing

Sound Designer and  
 Re-Recording Mixer:  
 Ian Cymore





**#OUTNOW**



## ENTERTAINMENT:

### *FIRE ISLAND*

A pair of best friends set out to have a legendary week-long summer vacation with the help of cheap rosé and a group of eclectic friends.

**WHERE TO WATCH:**  
Hulu

### **HARBOR SERVICES:**

Dailies, Offline Editorial, Picture Finishing, & ADR

A group of men are standing on a wooden pier or beach, smiling and laughing. They are dressed in casual summer attire like tank tops, shorts, and sandals. The background shows the ocean and a bright, sunny sky. The overall mood is joyful and relaxed.

SEARCHLIGHT  
PICTURES

# FIRE ISLAND

JOEL KIM  
BOOSTER

BOWEN  
YANG

CONRAD  
RICAMORA

AND

MARGARET  
CHO

ORIGINAL FILM  
JUNE 3 ONLY ON

**hulu**

*STRANGER THINGS*  
SEASON 4

The story picks up six months after the Battle of Starcourt. Now with Elle and the Byers in California in an attempt to stay safe, the rest of the gang try to navigate the complexities of high school while still living in the heart of Indiana's paranormal storm.

HARBOR SERVICES:  
ADR

WHERE TO WATCH:  
Netflix







*1-844-JCHII*



## ADVERTISING:

### *SNYDERS "GONE TO PIECES"*

Nostalgic Snyder's ad brings back infamous 'Seinfeld' lawyer for Snyder's of Hanover's Pretzel Pieces with fictional lawyer, Jackie Chiles.

### HARBOR SERVICES:

Creative Editorial &  
Color Grading

[CLICK TO WATCH](#)

# HARBOR RESOURCES

## Harbor 101

Need a refresher on all things Harbor? ***Click this link*** to learn more about Harbor's culture, all our offerings, and where we operate. The link is updated regularly.

## Employee Assistance Program

In case you were not aware of the EAP, we wanted to bring light to this great offering we have at Harbor through our partnership with Publicis.

The Employee Assistance Program (EAP) (passcode: Publicis) provides year-round support with a range of topics including:

- Confidential Counseling
- Work-Life Solutions
- Financial planning counselling

## Working In Studio?

Remember to submit your vaccine verification through ***bswift***.

Complete the daily Marcel ***Health Questionnaire***.

Continue to follow all PPE and social distancing protocols.

Work alone in an enclosed office and/or avoid in-person interaction with colleagues and clients, wherever possible.





FILM PHOTOS  
COURTESY OF  
JACKIE CONTRERAS

(shot on Minolta X-700  
50 mm and Minolta  
Hi-Matic AF2 35 mm)



P Limited Parking  
10:00 - 6:00 PM  
→  
2 Hour Parking  
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