



THE

HARBOR MONTHLY



ISSUE 27

EDITORIAL

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

ART & DESIGN

Graphic Designer: Elizabeth Zarrello
Photography: Jackie Contreras

A NOTE FROM THE EDITOR:

AND THAT'S A WRAP ON 2022

ELLIE POWERS:

Copywriter, Marketing

If you've been following along this year, then you know that Harbor has seen substantial growth in 2022. A few highlights:

We hired 87 new people with the help of our growing talent team, including nine new Senior colorists, an MD from The Mill to run the advertising department, and a new head of operations.

Our global footprint expanded with two new studios in Chicago and London, and our Los Angeles studio doubled in size.

Our offerings continue to grow with new live action production offerings brought to you by partnerships with external production companies.

This issue is for you to take into the remaining weeks of the year. What have you yet to see? Read? Listen to?

Whether you plan to hibernate, party, or a mix of the two, hopefully there is something included in these pages that will bring you joy during those moments of downtime.

We bring you some of the projects that we were honored to have collaborated on. And our staff offers you recommendations for good books, music, and Senior Data Operator Ramos C. Smith presents his short film, "Dating is Hard," for your viewing pleasure.

Here's to you. Thanks for continuing to trust us to bring your visions to life.

I hope you get to spend some quality time with the people you love.

Cheers to 2023.





TABLE OF CONTENTS:

- ⁰³ Introduction
- ⁰⁶ Harbor Wrapped: Headlines & Projects
- ²⁸ Holiday Jazz Playlist
- ³⁰ “Dating is Hard” a short film by Ramos C. Smith
- ³⁴ Staff Book Recs: Winter Edition
- ³⁸ Holiday Cards
- ⁴⁰ Guest Contributor Ad



Harbor V



Wrapped

HEADLINES:

Expanding Our Global Footprint



Los Angeles, August, 2022:

HARBOR EXPANDS ITS LOS ANGELES STUDIO CAMPUS

Harbor is expanding its Los Angeles footprint with the addition of 10,000 square feet to its Santa Monica campus which will include new creative editorial suites, supervised finishing suites, and 4 new theaters, bringing its total Santa Monica presence to 10 theaters and 16,000 square feet for theatrical, episodic, and commercial picture and sound finishing.

Located at 2908 Nebraska Ave, Santa Monica, California, the new campus will be home to Harbor's west coast dailies, picture, sound, visual effects, and motion graphics artists. The physical expansion will see Harbor grow its talent pool with the addition of select new artists, producers, engineers, and client services specialists. This will also allow clients to continue working

across Harbor locations globally with one point of contact.

Wayne Schlock, AIA and Blue Point Architecture + Interiors, is collaborating with Harbor on this mid-century-inspired state-of-the-art facility, which will be completed this summer. With outdoor space and plenty of parking, attention has been paid to the smallest details of design and aesthetics in each theater and suite, all purpose-built to meet the needs of each genre and craft discipline.

Blending art, cutting-edge technology, and design, the campus will offer Dolby Atmos in picture and sound theaters, giving clients the ability to screen final sound and picture. Full capabilities will include 4K projection, 4K glass finishing, and 10Gb redundant private network connectivity to

Harbor's global infrastructure and facilities in New York, Los Angeles, Atlanta, Chicago, Windsor, and London.

Zak Tucker, Harbor founder & CEO, added, "It is our vision to create the premier home for creative clients and craft talent in Los Angeles.

This campus will be the most modern and forward-looking in terms of technology and workflow. It will be intimately connected to Harbor's global geographies allowing for artist, production, and technology workflow collaboration across territories. This expansion marks a major move in Harbor's goal of being the preferred home for directors, cinematographers, studios, networks, streaming studios, agencies, and brands to execute signature production and post-production work at scale."



London, February, 2022:

HARBOR TO BUILD COMPLETE UK POST PRODUCTION STUDIO AT TURNMILLS IN LONDON, EC1

Harbor has broken ground on building a complete post-production studio spread across three floors in the Turnmill building in London's Farringdon. The studio will offer end-to-end postproduction – dailies, offline editorial, picture finishing, sound post, ADR, and screening theaters. At the same time Harbor will continue to offer dailies and screening services from its Windsor locations to support clients based at the studios west of London.

Until recently, Harbor's UK presence has offered dailies to a slew of productions including "The Midnight Sky," "Venom 2: Let There Be Carnage," "The Great Season 2," "The Northman," and "Invasion."

Commercial Director for Harbor, James Corless, stated: "We are so excited to announce our continued expansion into the UK post-production market. When we started our dailies services in the

UK, we already had a roadmap to reach this point and despite the many challenges presented in the last two years our commitment as a business to the UK creative industries has never wavered. We have always believed that HARBOR could bring something unique to London's post-production offerings and I can't wait for the clients to see what we have planned at Turnmills."

Founder and CEO of Harbor, Zak Tucker, commented on this expansion: "Our expansion into London has always been a part of our mission to serve filmmakers through artistry and innovation. We have always wanted to offer artists and filmmakers the opportunity to collaborate across disciplines under one roof – and now that roof spans geographies. We've seen it already with our current footprint – dailies in London, color finishing in North America – where we offered our

clients a streamlined workflow for color grading and sound post from set to screen.

The original building was a warehouse that became the iconic Turnmills nightclub venue during the 1990s and early 2000s, which gained a reputation as a hub for modern dance music culture. The location's history at the heart of the creative arts, will help set the tone for the next phase of Harbor's expansion in the UK as it nurtures the next generation of filmmaking talent. Harbor's new studio stands at the junction of the upgraded Farringdon station where the new east-west Crossrail will meet the upgraded north-south Thameslink and London Underground.

Harbor's London studio is now open. Contact James Corless (james.corless@harborpicturecompany.com) for more information.

Additions to Our Roster

We welcomed many talented people this year, including an impressive **nine new colorists** to our worldwide roster.

Your New Colorists



Todd Bochner



Oisín O'Driscoll



Nick Hasson



Jateen Patel



Emiliano Serantoni



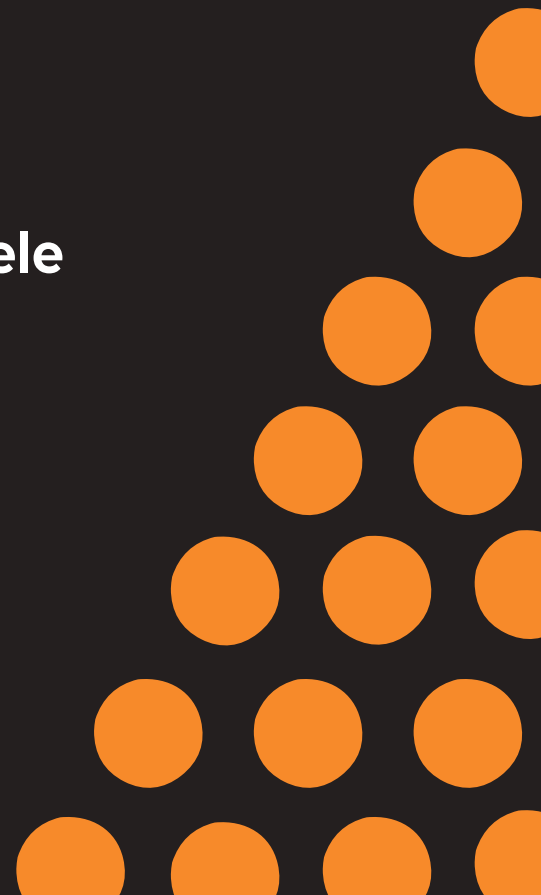
Julien Alary



Anthony Raffaele



Dan Moran



Artistry Recognized

CAS Awards



“Outstanding Achievement in Sound Mixing for Motion Pictures – Documentary”

Winner: Rob Fernandez for *Summer of Soul*

Summer of Soul (...Or, When the Revolution Could Not Be Televised) is Questlove's Oscar-award winning documentary about the legendary 1969 Harlem Cultural Festival which celebrated African-American music and culture and promoted Black pride and unity.

Credits:

Production Company:
Concordia Studios

Director: Questlove (as Ahmir-Khalib Thompson)

Director of Photography:
Shawn Peters

Additional Sound Mix: Harbor

Additional Re-Recording
Mixer: Roberto Fernandez

Chief Sound Engineer:
Avi Laniado

Sound Engineer: Joel
Scheuneman

Senior Producer, Sound Post:
Kelsea Wigmore

Producer, Sound Post:
Joy Jacobson

Music & Sound Awards



“Best Audio Mix in a Commercial”

Finalist: Steve Perski, Creative Director, Sound for Toyota “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.

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

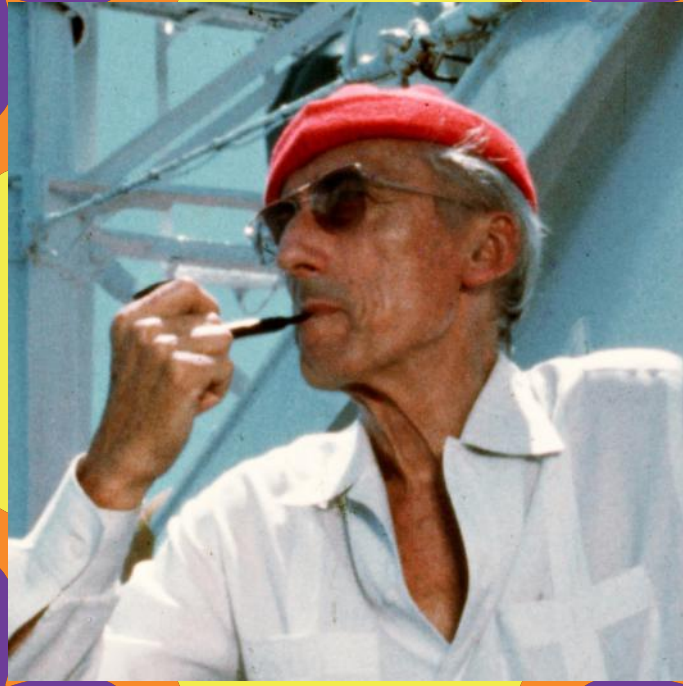
Managing Director: Al Reid

Creative Director, Sound:
Steve Perski

Mixer: Brian Battersby

Sound Designer:
Nicolas Becker

HPA Awards



“Outstanding Sound – Documentary/Nonfiction”

Nominee: Tony Volante, Dan Timmons for *Becoming Cousteau*

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*.

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

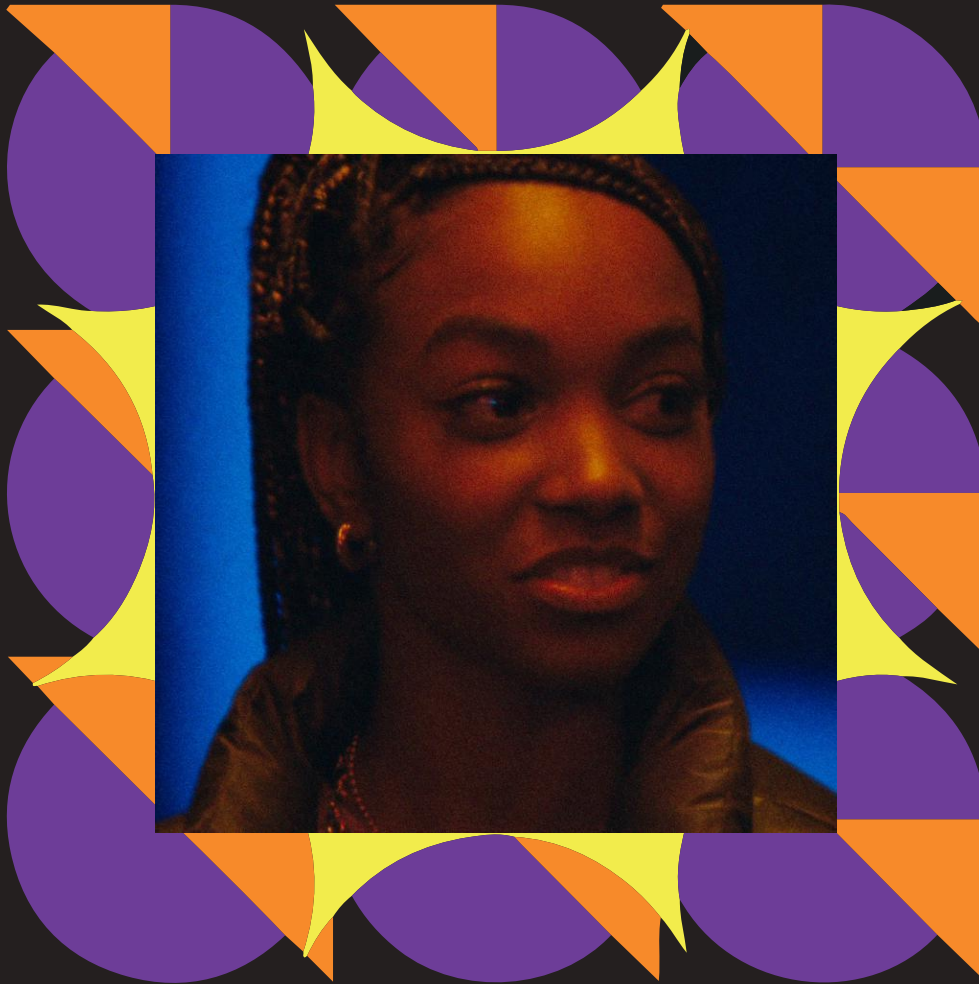
Chief Sound Engineer: Avi Laniado

Sound Engineer: Joel Scheuneman

Senior Producer, Sound Post: Kelsea Wigmore

Producer, Sound Post: Joy Jacobson

HPA Awards



“Outstanding Color Grading – Commercial”

Nominee: Damien Vandercruyssen for Amazon “Kindness, the greatest gift”

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:

Agency: Lucky Generals

Creative Founder: Danny Brooke-Taylor

Creative Directors: Nick Bird, Lee Smith

Head of Film: Joe Bagnall

Producer: Kaiya Taffel

Director: Trey Edward Shults

Cinematographer: Drew Daniels

Color: Harbor

Senior Colorist: Damien Vandercruyssen

[CLICK TO WATCH](#)

PROJECTS: Entertainment & Advertising



Fire Island

Filmmakers:

Production Company:
Jax Media
Director: Andrew Ahn
Writer: Joel Kim
Booster
Editor: Brian A. Kates
First Assistant Editor:
Matthew Buckley
Music Editor: Jordan
Ross
Post Supervisor: Isabel
Henderson

Harbor Contributions:

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

Dailies Producer: Nicole
Guillermo

Dailies Colorist: Davis Clenney

Supervising Dailies Colorist:
Kevin Krout

Director of Dailies Operations:
Thom Berryman

Dailies Software and
Workflow Engineer: Luke
Moorcock

Colorist: Roman Hankewycz

DI Producer: Kyle Casey

Color Assists: David Franzo,
Davis Clenney, Michelle
Perkowski

Conform Artist: Alec Perez

VFX Artists: Chris Mackenzie,
Ross Vincent

Associate Producer: Lorena
Lomeli Moreno

Post Coordinators: Lorena
Moreno, Nick Gammon,

Bianca Sanchez

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

Support Engineer: Jerome
Raim, Curt Kuhl, Stefan
Hueneke

Account Executive: Rochelle
Brown

Director, Offline Editorial:
Michelle Kaczor



Rick Ross 'Little Havana'

Filmmakers:

Director: Jose Daniel Freixas
Director of Photography: Parris Stewart
Editor: T-David Binns

Harbor Contributions:

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

Colorist: Adrian Seery

Color Assists: Scarlett Thiele, Sushil Gangaraju

Producer, Color: Katie Andrews

GFX: Mario Vengoechea

Sound Mixer: Steve Perski

Flame Artist / Finishing: Albert Fortgang

[CLICK TO WATCH](#)



Bodies Bodies Bodies

Filmmakers:

Production Company: A24
Director: Halina Reijn
Cinematographer: Jasper Wolf

Harbor Contributions:

Harbor Services: Dailies & Picture Finishing
Senior Dailies Producer: Matt Hawkins
Dailies Producer: Nicole Guillermo
Senior Dailies Colorist: Kevin Krout
Dailies Operator: Davis Clenney
Colorist: Damien Vandercruyssen
Senior DI Producer: James Reyes

Color Assists: David Franzo, Michelle Perkowski
Conform Artist: Kevin Szczepanski
Associate DI Producer: Lorena Lomeli Moreno
DI Post Coordinator: Nick Gammon
Mastering Technicians: Andrew Minogue, Anil Balram, Gino Volpe, Jorge Piniella

Support Engineers: Curt Kuhl, Jerome Raim, Stefan Hueneke, Luke Moorcock
Imaging Scientists: Matthew Tomlinson, CJ Julian
Operations Director: Thom Berryman
Account Executive: Rochelle Brown



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 & Picture
Finishing
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
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



To Leslie

Filmmakers:

Production Company: BCDF Pictures
Director: Michael Morris
Cinematographer: Larkin Seiple
Editor: Chris McCaleb
Post Production Supervisor: Jessie Mastronardi, Barclay DeVeau
Music Editor: Tass Filipos

Harbor Contributions:

Harbor Services:
Sound Finishing &
ADR

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



Adele 'I Drink Wine'

Filmmakers:

Director: Joe Talbot
 DP: Adam Newport-Berra
 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: missing pieces & Longshot Features

Harbor Contributions:

Harbor Services: Color Grading & Finishing
 Color Grading: Damien Vandercruyssen
 Color Assist: Sushil Gangaraju
 Color Producer: Katie Andrews
 Production Coordinator: Shyla Jade
 Executive Producer: Jesse Schwartz
 Lead Flame Artist: Yoshiko Hirata
 Flame Assist: Pete DeAndrea
 VFX Producer: Rob Appelblatt
 Producer, VFX and Finishing: Kalisha Allen
 VFX: Scissor Films
 Sound Design: Dillon Cahill @ Therapy Studios



SEE Season 3

Filmmakers:

Creator: Steven Knight
Showrunners: Dan Shotz, Jonathan Tropper

Director: Anders Engström

Editors: Tim Donovan, Aaron Yanes

Post-Production Supervisor: Devan Maura Saber

Harbor Contributions:

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

Supervising Colorist:
Joe Gawler

Colorist: Anthony Raffaele

Assistant Colorists:
David Franzo,
Michelle Perkowski,
and Davis Clenney

Conform Artist: Kevin Szczepanski

VFX Artist: Chris Mackenzie

Head of Production:
Kevin Vale

Executive Producer:
Elizabeth Niles

DI Producer: Rachael Rosenfeld

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

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

Operations Director:
Thom Berryman

Account Executive:
Rachael Fung,
Rochelle Brown

Director, Offline
Editorial: Michelle
Kaczor

Re-Recording Mixer:
Dave Paterson

Supervising Sound
Editor: Dave Paterson,
MPSE

Additional FX Editing:
Glenfield Payne,
MPSE

Additional Sound
Editor: Dennis
Dembeck

ADR Mixer: Bobby
Johanson

ADR Recordist:
Michael Rivera

ADR Recordist: Beau Emory

ADR Manager: Tricia Schultz

Re-Recording
Mix Assist: Dennis
Dembeck, Mark
Amicucci

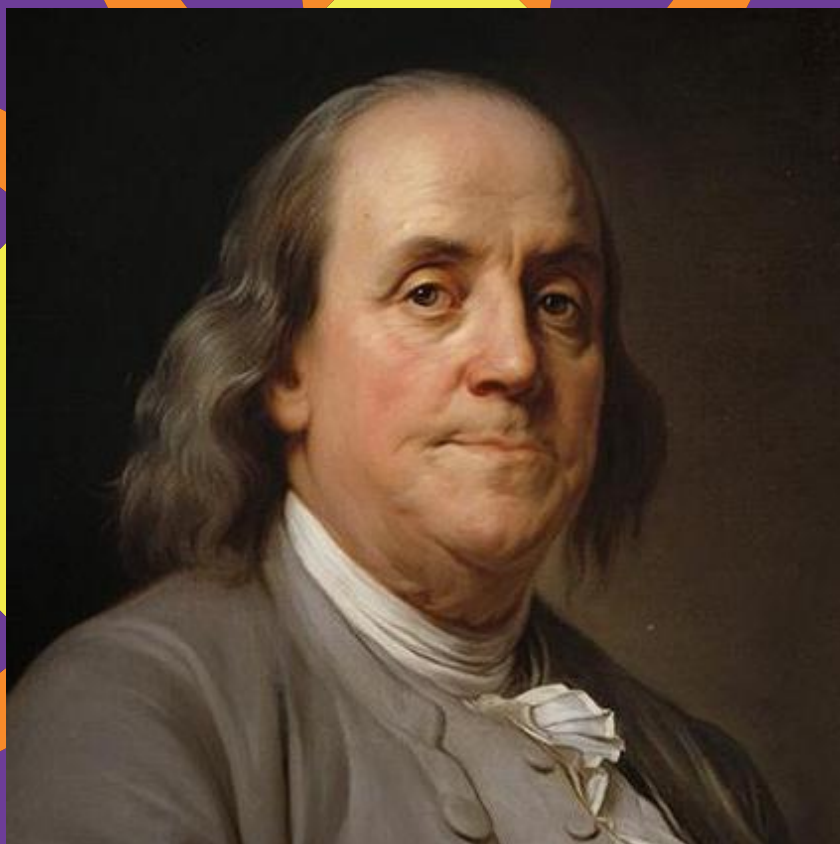
Chief Sound
Engineer: Avi Laniado

Sound Engineer: Joel Scheuneman

Technical Audio
Engineer: Jimmy Cruz

Senior Producer,
Sound Post: Lisa
McClung

Coordinator, Sound
Post: Madeline Little



Benjamin Franklin: Ken Burns

Filmmakers:

Production Company: Florentine Films
Director: Ken Burns
Written By: Dayton Duncan
Producers: Ken Burns, David Schmidt

Harbor Contributions:

Harbor Services: Sound
Finishing & ADR
Re-Recording Mixer: Josh
Berger
ADR Mixer: Bobby Johanson
ADR Recordist: Michael Rivera
Supervising Producer, ADR:
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: Joy
Jacobson

Coordinator, Sound Post:
Madeline Little



Folgers “Anthem”

Filmmakers:

Client: The J.M. Smucker Company
Brand: Folgers
Agency: PSONe
Chief Creative Officer: Erica Roberts
Head of Production: Tim LeGallo
Executive Producer, VP: Lauren Schneidmuller
Producer: Sarah Ferrier
Production Company: Missing Pieces
Director: JJ Augustavo
Director of Photography: Mego Lin
Producer: Paige DeMarco

Harbor Contributions:

Harbor Services: Creative Editorial, Color Grade, GFX, Flame Conform, Finishing, & Sound Mixing
Editors: Marc Lagana & Mark Harrington
Associate Editor: Brooke Flowers
Executive Creative Director: Chris Hellman
Executive Producer: Jesse Schwartz

Senior Post Producer: Rachael Rosenfeld
Colorist: Joe Gawler
Color Assistant: Scarlett Thiele
Producer: Katherine Andrews
Senior Graphic Artist: David Soto
Creative Director, VFX: Andrew Granelli

Flame Assistants:

Pete DeAndrea & Jacob Robinson
Supervising Producer VFX & Color: Jody Peters
Senior Audio Mixer: Steve Perski
Audio Mixer: Brian Battersby
Sound Designer: Grant Elder
Producer, Commercial Sound: Cammie McGarry
Music Company: Human

Licensed Music Track: “Bad Reputation”
Written by: Joan Jett, Kenneth Laguna, Ritchie Cordell, and Martin Kupersmith
Performed by: Joan Jett and the Blackhearts
Courtesy of Blackheart Records Group, Inc.

[CLICK TO WATCH](#)



Monkey Shoulder “Make it Monkey”

Filmmakers:

Agency: Fallon
 Client: Monkey Shoulder
 Creative Director: Aldis Rasums, Melissa Hoke, Emily Swenson
 Co-Chief Creative Director: Nikki Baker
 Co-Chief Creative Director: Leslie Shaffer
 Copywriter: Mike Breighner, 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

Harbor Contributions:

Harbor Services:
 Creative Editorial,
 Color Grade, GFX,
 Flame Conform,
 Finishing, & Sound
 Mixing

Executive Creative
 Director: Chris
 Hellman

Executive Producer:
 Kelly Broad

Executive Producer /
 Head of Production:
 Rebecca Siegel

Senior Production

Manager: Elizabeth
 Gitto-Rodriguez

Associate Producer:
 Dashanka Sankar

Cinematographer:
 Brian Leisring

Executive Producer:
 Jesse Schwartz

Senior Producer:
 Charles Self

Senior Finishing
 Producer: Kalisha
 Allen

Creative Director,
 Design: David Soto

Colorist: David Soto

Editor: David Soto

Assistant Editor:
 Ignacio Casaretto

Creative Director,
 VFX: Andrew
 Granelli

Flame Assistant:
 Pete DeAndrea

Motion Designers:
 Candy Sui,
 Angelique Georges,
 Denis Sharabarin,
 Garret Walter, Luke
 Rotzler, Chadwick

White, Lyndsay
 McCully (socials),
 James Crothers
 (socials)

Sound Mixer/Sound
 Designer: Steve
 Perski

Senior Audio
 Producer: Lauren
 Boyle

Audio Producer:
 Cammie McGarry



Citi “Winter Olympics”

Filmmakers:

Client: Citibank
Agency: Publicis Worldwide
Senior VP, Group Business
Account Services: Megan
O’Grady
Senior VP, Group Account
Director: Michelle Unverzagt
Senior Producer: Kerri
Kokoszka
Account Supervisor: Elaine
Pyles
VP, Executive Producer: Mary
Morgan-Magee
EVP, Global Executive Creative
Director: Jeremy Filgate
Creative Director: Aaron Blazey
Creative Director, Copywriter:
Rit Bottorf
Account Director: Jorge
Rivandeneyra

Harbor Contributions:

Harbor Services:
Live Action, Creative
Editorial, Color
Grading, Flame
Conform, Finishing, &
Sound Mixing
Production
Company: Harbor
Director: Michael
Clarke
Cinematographer:
William DeSena
Executive Producer:
Kelly Broad
EP/Head of
Production: Rebecca
Siegel

Senior Producer:
Megan Huber
Line Producer: Tyler
Ben-Amotz
Production Manager:
Elizabeth Gitto-
Rodriguez
Production
Coordinator:
Dashanka Sankar
Editor: Marc Lagana
EP: Jesse Schwartz
ECD: Chris Hellman
Post Producer: Jessie
Mann

Senior Colorist:
Vincent Taylor
Color Assists: Scarlett
Thiele, Weiyi Ang
Producer: Katie
Andrews
Flame/Conform: Pete
DeAndrea, Zimei
Song, Yoshiko Hirata,
Vincent Roma, Marc
Goldfine, Greg Oyen,
Paul Agid
Flame Assist: Jacob
Robinson

VFX Producer: Rob
Appelblatt
Associate Producer
of VFX and Finishing:
Kalisha Allen
Motion Designer:
Garret Walter
Audio Producer:
Cammie McGarry
Senior Mixer: Mark
Turrigiano
Associate
Mixer: Andrew
Wodzanowski

[CLICK TO WATCH](#)



Planet Fitness “Superbowl”

Filmmakers:

Client: Planet Fitness
 Agency: Saatchi & Saatchi
 Head of Production: Tim LeGallo
 Associate Producer: Roy de la Maza
 Head of BA: Robin Oksenhendler
 Associate Director BA: Janet Regan

Harbor Contributions:

Harbor Services: Additional Color Grading, GFX, Sound Mix, & Additional Flame Conform
 Senior Post Producer: Lena Lobel
 Additional Colorist: Vincent Taylor
 Senior Producer, Color: Rachael Rosenfeld
 Executive Producer, Post Production: Jesse Schwartz
 Executive Creative Director,

Post Production: Chris Hellman
 Creative Director, Sound: Steve Perski
 Audio Producer: Cammie McGarry
 Audio Assist: Chris Perepezko
 Graphics: Denis Sharabarin
 Additional Flame: Harbor
 Flame Lead: Vincent Roma
 Flame Artist: Pete DeAndrea

HOLIDAY JAZZ PLAYLIST

In the spirit of reflection and slowing down, we bring you a playlist from Technical Engineer, Jerome Raim, who enjoys unwinding with some swinging jazz.

We will continue our regularly scheduled “Productive Playlists” in January with a mix of classics and new hits from Studio Coordinator, Natasha Nobre, to get your year kickstarted. Stay tuned.

Want to submit a playlist? Fill out the [form!](#)



GERRY MULLIGAN NIGHT LIGHTS

[CLICK TO LISTEN](#)

DATING

IS

HAPPY





[CLICK HERE TO WATCH](#)
A SHORT FILM BY RAMOS C. SMITH

“DATING IS HARD

A SHORT FILM BY RAMOS C. SMITH

Senior Data Operator

Bailey is a hopeless romantic, but she struggles in her dating life. So, she decides to give dating apps a try but can't seem to find the perfect match. That is until she stumbles upon D.J.'s profile. Bailey finds herself instantly attracted to D.J. and wonders what life would be like with him. Could D.J. be "The One"?

Cast:

Deja Bowen - Bailey

Don Juan Futrell - D.J.

Sock the Dog - Hidalgo

Crew:

Directed by Ramos C. Smith

Produced by Larson Ghormley and Rodney Pablo

Director of Photography - James Smith

Assistant Director - Rodney Pablo

2nd Assistant Camera - Riley Laucirica

Sound - Joshua Timog

Editor - Jason Surmillon

Colorist - Jason Surmillon

Music Supervisor - Larson Ghormley

Original Score by Chad Watson



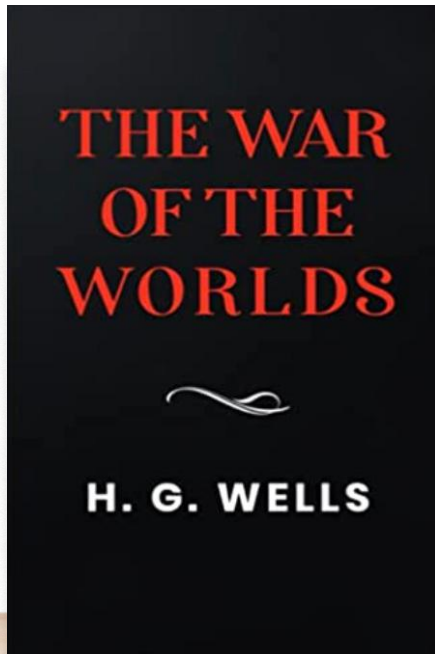
[CLICK HERE TO WATCH](#)

”



**STAFF
BOOK RECS:
WINTER READS**

TONY ROBINS, MANAGING DIRECTOR, ADVERTISING
(ALWAYS READING AT LEAST TWO BOOKS)



War of the Worlds

by H.G. Wells

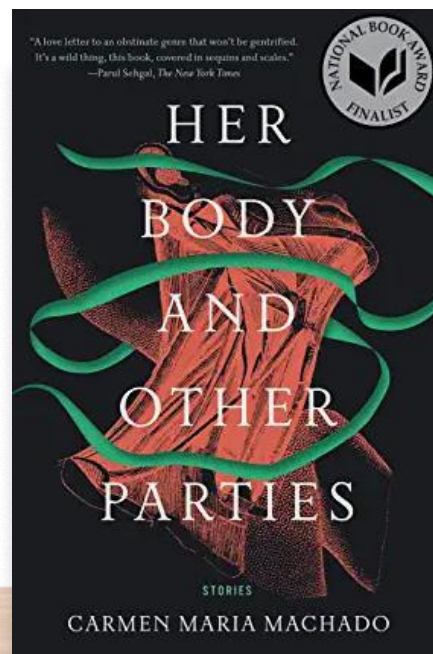
War of the Worlds was written in 1897, something you keep reminding yourself while reading this book. You are surprised at how well the theme of people escaping terror - humans trying to survive as prey captivates our fear of this being a reality.

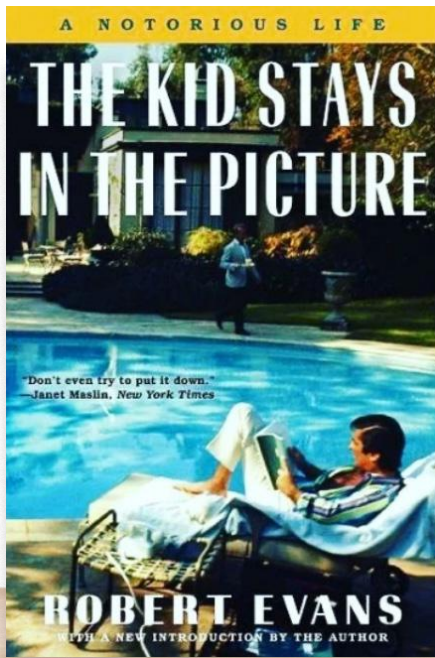
Wells comments how we are horrified that the aliens suck blood from humans, yet he turns the table and asks are we so noble? We harvest animals for our own feasts and don't think twice about it. Is that not horrific?

Her Body and Other Parties

by Carmen Maria Machado

I was looking for something different to read and this book was recommended to me. Her body and other parties is a short story collection in which Machado weaves short stories that trace the realities of women's lives and their bodies. The stories are a little odd and you can be left wondering what's happening, but it has left an impression on me long after finishing the book.





**MARK CHANTRAY,
SENIOR FINANCIAL ANALYST**

The Kid Stays in the Picture by Robert Evans

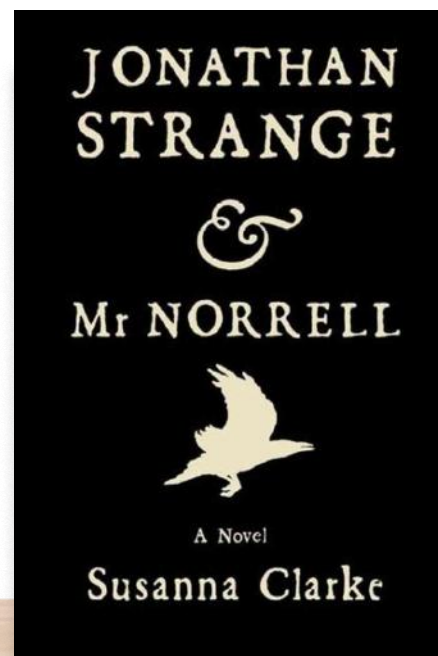
As good of a show business memoir as I can find. Robert Evans, the legendary and larger than life producer behind films like *The Godfather* and *Chinatown*, does not mince words while sharing the story of his outrageous life. A great and highly entertaining read for those in the film business as well as any fans of American cinema.

**MADLINE LITTLE ,
ASSOCIATE PRODUCER, SOUND FINISHING**

Jonathan Strange & Mr. Norrell by Susanna Clarke

This is my favorite book to recommend to those who don't usually read fantasy: Clarke imagines an 18th century England in which magic exists, but as something people did once, long ago, like pagan rituals... until the curmudgeonly, arm-chair historian Mr. Norrell painstakingly rediscovers the science of magic and determines to make it something both practical (for use in the Napoleonic wars) and reserved for only the most respectable members of English society. His younger and more restless apprentice, Jonathan Strange, takes an entirely different tact, and their rivalry changes the world both seen and unseen.

An admittedly long book, the fascinating narrative style carries you easily throughout until you find yourself disappointed that it ended so soon. A perfect winter companion for long nights curled up by the fire!



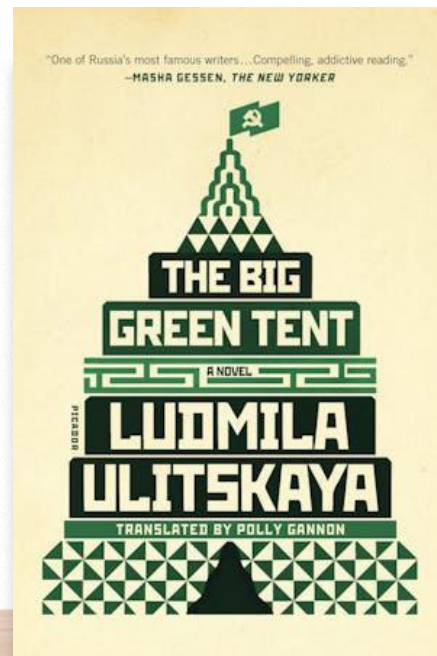
**ELLIE POWERS,
COPYWRITER**

The Big Green Tent by Ludmila Ulitskaya

This is an epic Russian novel with a page count to match. But please don't be intimidated. Ludmila Ulitskaya is one of the best writers I've ever read, and she paints a portrait of life in the Soviet Union around the time of Stalin's death with such striking detail that you will forgive the heft of the book, trust me.

The story follows the divergent paths of three young men, starting out in grade school and continuing through their adult lives, as they tackle life and political unrest to varying degrees of success.

To a non-Russian or non-Soviet, I think this novel is a must-read. It portrays Soviet life in a way I never got from history class, and I found it overall fascinating.

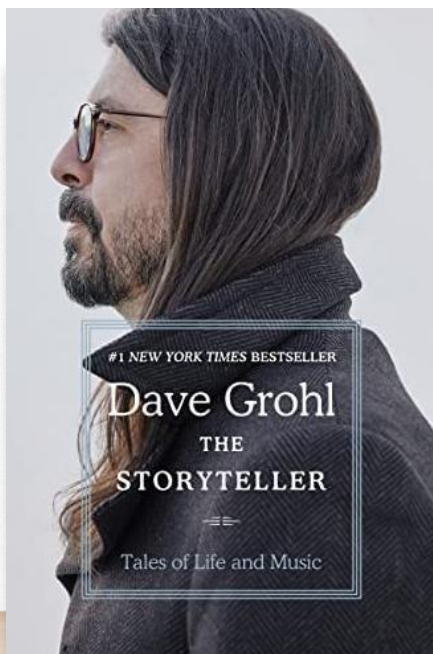


**ANDREA CHLEBAK,
SENIOR COLORIST**

The Storyteller: Tales of Life and Music by Dave Grohl

Dave Grohl wrote a book. If you ever followed Foo Fighters, Nirvana or Tom Petty, or any band really, the joy of reading these tales is not unlike hearing a special track playing while you are out to dinner, one you used to scream your lungs out to in teenage angst, but you haven't listened to in years. There's a joy in knowing you made it through to who you, but damn, you still love that song.

It's truly a 'thus far' bio that jumps around effortlessly in time, as Grohl sheds a little light on what it's like to be a kid from Springfield, Virginia, walking through life while living out the crazy dreams he had as young musician. From hitting the road with Scream at 18 years old, to his time in Nirvana and the Foo Fighters, jamming with Iggy Pop or playing at the Academy Awards or dancing with AC/DC and the Preservation Hall Jazz Band, drumming for Tom Petty or meeting Sir Paul McCartney at Royal Albert Hall, bedtime stories with Joan Jett ...the list goes on.





MAGGIE POUND RIDGE, NY / 2017
PHOTO BY SENIOR COLORIST ADRIAN SEERY
SHOT ON NIKON D 700 DSLR W/ 105MM NIKKOR



HARBOR



*Happy Holidays!
Click to request your
own postcards.*

Original Photography

by Senior Colorist

Adrian Seery

MAGGIE POUND RIDGE, NY / 2017
PHOTO BY SENIOR COLORIST ADRIAN SEERY
SHOT ON NIKON D 700 DSLR W/ 105MM NIKKOR F2.5 LENS



HARBOR

OR F2.5 LENS



*MAGGI
PHOTO
SHOT C

HARBOR





F
YOUR WO

BECOME A GUEST

CLICK TO

WORK HERE]

GUEST CONTRIBUTOR

INQUIRE

[Instagram](#)

[LinkedIn](#)

[Website](#)

