

the

monthly

HARBOR

october
2023

37

IN THE PRESS

NYFF

MONYCLAIR
FILM FESTIVAL

#OUTNOW

CREATING COSTUMES
FOR SCI-FI. WITH
FRANCINE LECOULTRE

feat: costume
designer
**FRANCINE
LECOULTRE**



DIVINITY 2023
Directed by
Eddie Alcazar

Moises Arias
as "star"
Twin Brother
as "star"
Twin Brother

Puppet for
stop-motion
animation
3D printing

Martial arts
tabi boots

Mup tattoo
Airbrush
with template

WORDS FROM THE EDITOR.



ELLIE POWERS:
Copywriter, Marketing

NEED SOME
 I N S P I R A T I O N ?
 MAYBE FIND IT HERE.

USUAL FARE:
 NEW RELEASES / FILM FESTS / NEWS.

GATHER SOME IDEAS FROM THOSE NEARBY

WHAT DOES IT MEAN?

F E A T U R E D :
 DRESSING DIVINITY
 W/ COSTUME DESIGNER
 FRANCINE LECOULTRE

“DESIGNING THE COSTUMES IS TELLING THE STORY.”

EDITORIAL

Editors: Ellie Powers & Madeleine Sabo

Content Curation: Hannah Englander

Publisher: Harbor

Director of Marketing: Gabriela Elder

ART & DESIGN

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Original Photography: Jackie Contreras

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In The

October

Press



Now Open: Chicago Studio

New Service: Music Supervision

*New Hire: Tia Perkins,
Head of Production,
Advertising*

2023

HARBOR IN THE PRESS

HARBOR EXPANDS REACH WITH LAUNCH OF FULL-SERVICE POST-PRODUCTION STUDIO IN CHICAGO

CHICAGO, -- 2023

Harbor, global leader in production and post-production in entertainment and advertising, is proud to announce the opening of its state-of-the-art studio in the heart of Chicago.

This strategic move comes as part of Harbor's commitment to meeting the demands of its clients while establishing a presence in one of the most influential advertising cities in the nation. The new studio in Chicago will offer top tier talent across all post-production artistries – creative editorial, color/finishing, sound, VO record and casting, VFX, and design.



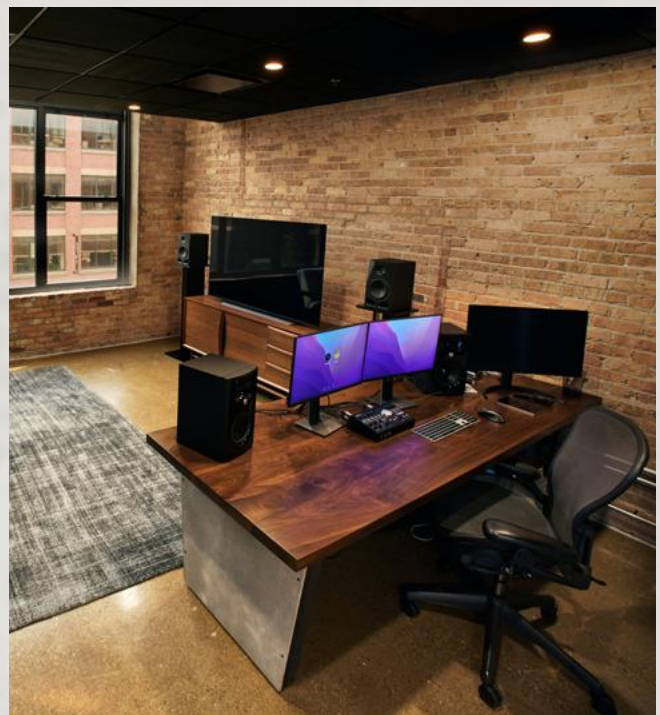
Executive Producer Casey Swircz and Senior Colorist Oisín O'Driscoll



Overseeing Harbor Chicago, Executive Producer Casey Swircz, formerly of the Mill and Carbon, is supported by a deep bench of award-winning talent. Creative Directors Oisín O’Driscoll, Head of Color, Steve Perski, Sound, and VFX Creative Directors Kyle Cody, Anne Trotman, Andrew Granelli, Alex Candlish, and David Soto lead a global team of VFX and Design artists focusing on CG, 2D, and Motion Design. Executive Creative Director Chris Hellman, formerly of Crewcuts and Homestead, curates Harbor’s roster of premium editors across automotive, comedy, visual storytelling, beauty, fashion, documentary, mixed-media, Spanish-language, and kids-audience advertising.

Since launching the Chicago studio, the team has successfully delivered notable projects including Tide’s “Lucky Jersey,” (Saatchi & Saatchi NY) earning a Silver Cannes Lions in 2023, Levi’s “Precious Cargo,” (Droga5) earning Best Color at AICP 2023, and Goldfish’s “Tiny Hands” (Saatchi & Saatchi NY), which garnered Bronze, Silver, and Gold Cannes Lions awards in 2023. “Opening a studio in Chicago is a significant milestone for Harbor. It allows us to be closer to our clients and collaborators in

this vibrant advertising capital, providing them with convenient access to our world-class artistry,” said Zak Tucker, Founder and CEO of Harbor. “Moreover, Chicago’s storied history in the advertising world inspires us, and we are truly honored to contribute to the city’s creative legacy.”



Edit 1 at Harbor's Chicago Studio

HARBOR LAUNCHES MUSIC SUPERVISION SERVICES TO COMPLEMENT ITS FULL-SERVICE PRODUCTION STUDIO



Creative Director, Sound Steve Perski, Music Supervisor Mike Boris, & Senior Producer Lauren Boyle

NEW YORK, -- 2023

Harbor has launched music supervision to complement its advertising sound capabilities. A leading name in the industry for delivering final sound for feature, episodic, and advertising, music supervision is the latest addition to Harbor's robust list of existing advertising capabilities for live action, VFX, design, creative editorial, voiceover casting, ADR, sound mixing, color grading, and finishing.

The service will provide holistic music solutions for clients and will be integrated in Harbor's comprehensive sound offerings. Under the music supervision offering, capabilities will include creative search & music direction, original composition, budget planning & management, license negotiation & clearance, and sonic branding. From concept to the final delivery of musical elements, Harbor's team will guide clients

through a cohesive experience that seamlessly complements the sound post process. Harbor has partnered with award-winning Music Supervisor and Sonic Strategist, Mike Boris to develop the offering. Collaborating with highly demanding global brands guides Mike's diversified approach. He excels at incorporating music into every touchpoint of the consumer experience, applying his extensive knowledge and contacts to productions. His deep portfolio includes iconic work for the world's top brands including Mastercard, Coke, Microsoft, Wendy's, L'Oréal, Bloomingdales, Verizon, AT&T, Intel, Ford, Visit California, TikTok, Avis, P&G, J&J, Pfizer, Amazon, and Nike brands. Boris will be supporting clients with a far-reaching network of relationships encompassing composers,

labels, publishers, independent artists, and libraries across the globe. This expansive reach empowers artists to discover the perfect musical accompaniments while adhering to their respective budgets and timelines. Lauren Boyle, Senior Producer Commercial Sound, stated, “I’m thrilled to be expanding our services at Harbor’s sound department. Adding music supervision and partnering with someone as talented and respected as Mike is the latest addition in our relentless pursuit

of bringing all craft disciplines together under one roof to enhance the creative experience. Expanding into the music realm is the next step in our mission to be a one stop shop for all our client’s audio needs. Having these disciplines under one roof us allows for greater creative control when it comes to integrating music, casting, sound design, edit, and mix. It’s not just about adding music; it’s about delivering a complete sound experience.”

HARBOR HEAD CONFIRMS OF TIA PERKINS AS PRODUCTION, ADVERTISING

NEW YORK, -- 2023



Harbor is thrilled to announce the addition of Tia Perkins as Head of Production, Advertising with immediate effect. This critical appointment reinforces Harbor’s commitment to delivering exceptional creative solutions and pushing the boundaries of advertising production. Perkins’s illustrious career includes a multitude of highlights, ranging from large-scale international productions, such as the iconic CG “Chantix Turkey”, to dynamic live-action and interactive campaigns for esteemed brands like HP, Gatorade, and M&M’s. Major brands have included Estee Lauder, Jack Daniels, M&M’s, Nissan, Chantix, American Express, and Lululemon. She maintains relationships with major agencies such as Publicis, The Martin Agency, Digitas, Leo Burnett, Havas, Y&R, McCann, Good Kid, and The Community. Prior to joining Harbor, Perkins held tenures at The Mill

and Carbon. In her two years as Head of Production at Carbon, she oversaw successful campaigns for Xfinity, Verizon, Sweet Tarts, and Clermont Whiskey. She also liaised with ECD and heads of department on resource management, internal workflow, client pitches, and job oversights. As for her time at the Mill, Perkins spent twelve influential years partnering with top-tier brands and industry luminaries. As Senior Content Producer for Mill+, she played a pivotal role in establishing the studio’s in-house directorial offering as one of the industry’s most prominent content studios. Her commitment to workplace inclusivity led her to create the “What’s Next” Diversity, Equity, and Inclusion group, providing a platform for BIPOC voices and fostering a sense of belonging within the workplace. Throughout her career, she has been a dedicated mentor, spearheading internship programs and nurturing emerging talent in the industry. Commenting on her new role at Harbor, Perkins stated, “I’ve been seeking to join a place that is making waves in advertising. The more I heard the name Harbor, the more curious I became to see if this was the place I could call home. Harbor not only has premium talent, but they share a common vision/goal that everyone is working towards. It makes you want to be here and be a part of it.” “I am excited that Tia is joining as our Head of Production, bringing her skill and experience to lead our production team, guiding them to place a high premium on the clients experience” said Tony Robins, Managing Director, Advertising.

Chicago Opening Party

Harbor celebrated its grand opening party on October 19th at Untitled Supper Club in Chicago. The guest list featured a mix of creatives and producers from Chicago's creative agencies, as well as members of the press.

This event marked the official opening of Harbor Chicago's studios, situated at 385 W Ontario in the heart of River North. The celebration was a vibrant gathering that highlighted the studio's entrance into the Chicago scene. Many industry professionals and media representatives attended the event







Dressing

October

Divinity

*An Interview with
Costume Designer
Francine Lecoultre*

2023

Dressing

Divinity



**with Costume Designer
Francine Lecoultre**

*All Images Courtesy of Francine Lecoultre &
Sumerian Films*

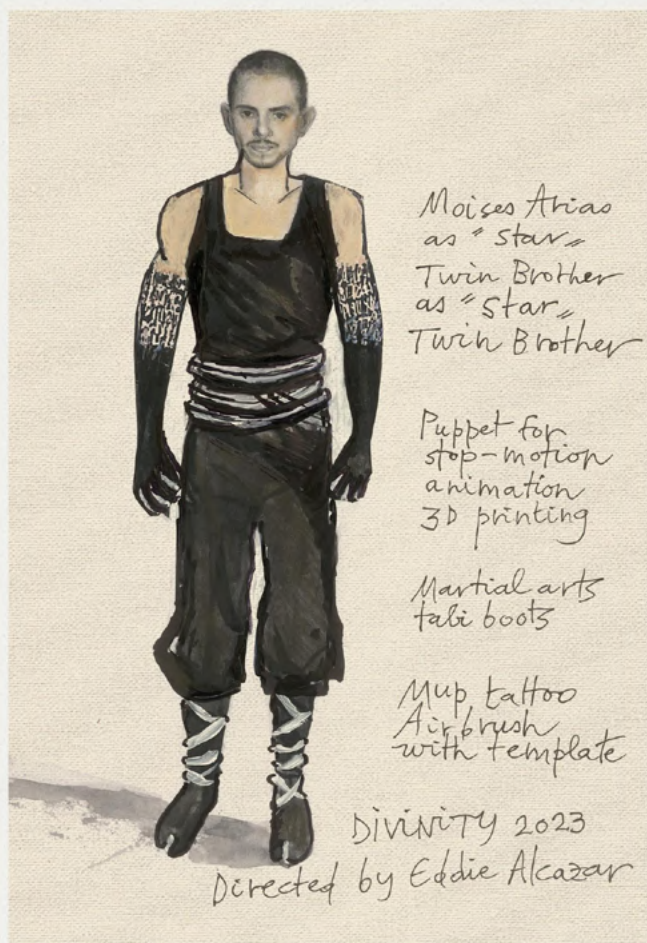
As Harbor recently finished the sound for Eddie Alcazar's *Divinity*, we took the opportunity to interview Costume Designer Francine Lecoultre to discuss her artistic process for creating iconic sci-fi, horror, fantasy, and other genre costume pieces. Specifically, her research, conception, and fabrication for the film's costumes.

At Harbor, we take pride in being a part of the magic behind the scenes. It was an honor to speak to Francine and continue uplifting every art form as a canvas for creative expression.

(01)

BELLA THORNE
AS ZIVA

(02)



(03)

**(02 & 03) MOISES ARIAS AS STAR**

Tell us a little bit about your background and how you found your way into costume design.

I grew up in a medieval village in Switzerland and started sewing, knitting, as well as drawing from a young age (plus avid reading). I loved creating colorful clothes for my dolls with left over fabrics, as my mother was making wonderful clothes for the whole family. At age six, I received an ELNA Junior Sewing Machine and declared I wanted to be a seamstress. Later on, I became a schoolteacher and eventually an art professor, as I never stopped studying art. On the side, I designed costumes for avant-garde theater and opera and found my life's passion. Working as a costume designer and textile artist, I have designed costumes for films, TV commercials, musical circus, and theatrical productions around the world, with a specialty in creating unique fabrics for sci-fi and fantasy genre costumes.

Describe your personal style.

My personal style is expressionist, bold, edgy, and sexy. I create extreme characters in extreme conditions. From period to futuristic and contemporary, I love details in texture and color. Often my pieces are over-dyed to the right shade, matching the skin of actors or creating the desired contrast with the set. Printing of unusual specialty fabrics, aging, and patina bring a sense of belonging and realism to storytelling. I'm also passionate about illustrating the beauty of time passing through worn out or distressed costumes, and the action with blood, stains, wear and tear.

Expressionist, Bold, Edgy, and Sexy.

Historical and futuristic inspiration from high fashion.

How much does fashion intersect with your costume design?

Fashion plays a big part in my approach to costume design and construction with a lot of research, sketching, testing, and processing for the development of unique characters in sci-fi and futuristic storytelling. For example, in *Divinity*, the story often combines history with the future and brings a world of magic and wonder. To bring this edge to a story in the past, I look to high fashion's use of corsets, antique fabrics, and brocades, as well as futuristic, otherworldly ideas and concepts. I always find inspiration in various fields, such as art, architecture, and science.

When did you get involved in Divinity? What was the concept Eddie came to you with?

I got involved with *Divinity* in early Summer 2021. Eddie Alcazar visually presented the story and characters as a huge storyboard collage on the wall of his office. No script. With Eddie's bold and expressive vision from conception, I was inspired by Japanese and other cultures' martial arts and tattoo patterns. We created these otherworldly people and their transformations through the world of bodybuilding with athletic performers, fashion models, and dancers. This visual language empowers body and movement, leaving space for spontaneous ideas and ongoing improvisation.

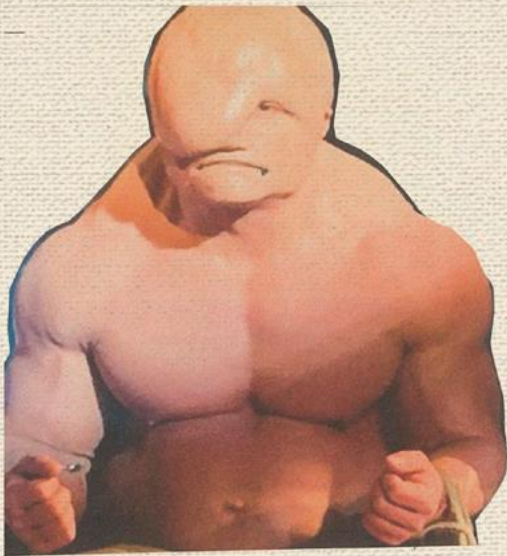
(04) PUPPET FABRICATION, JAXXON PIERCE



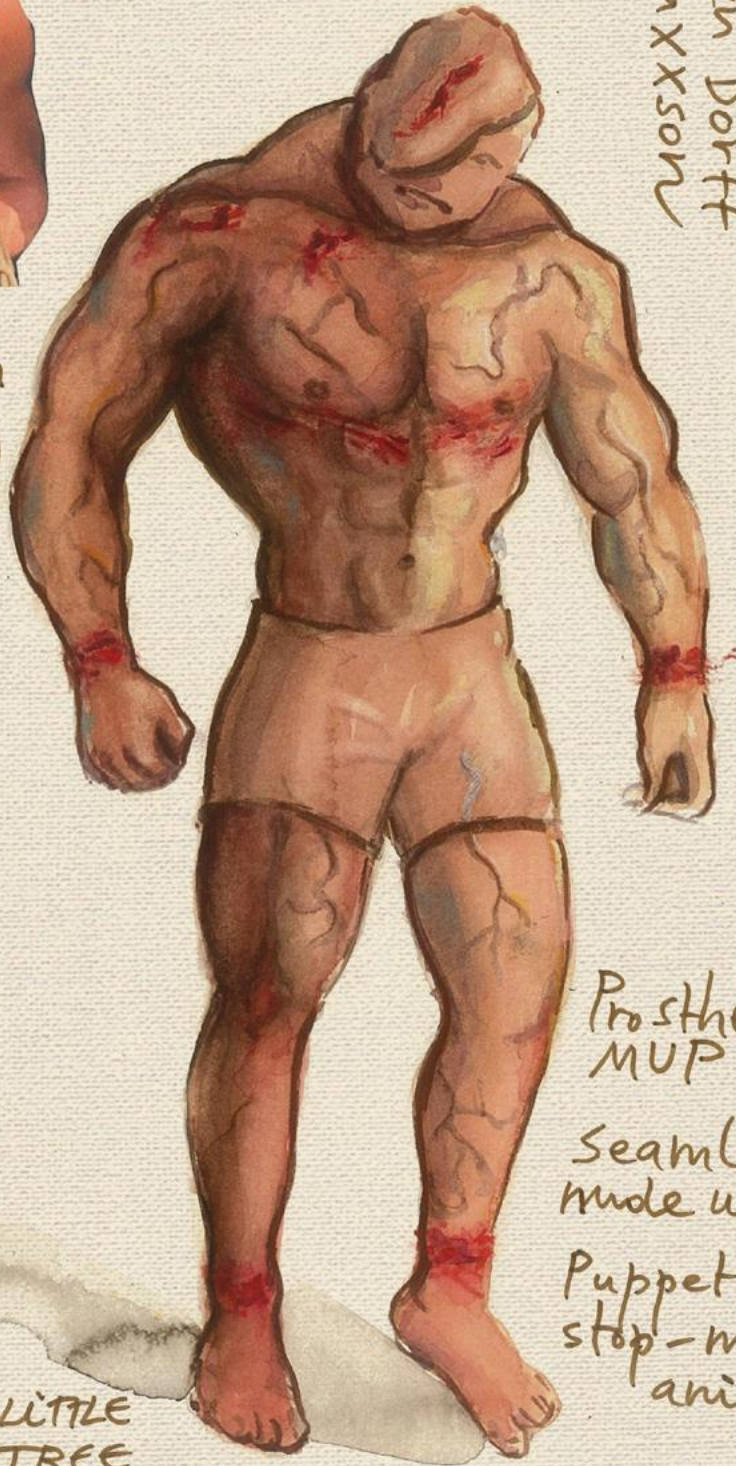
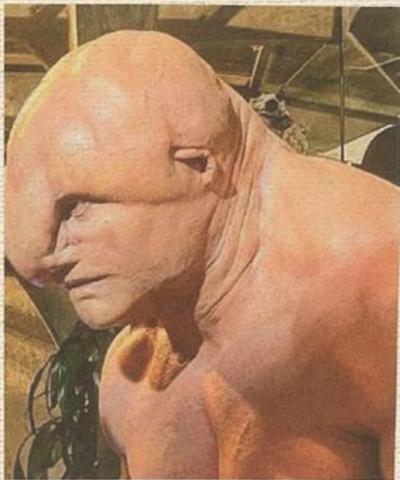
(05) MICHAEL O'HEARN AS RIP PIERCE & DOUGLAS FRUCHEY AS JAXXON PIERCE



(06) SKETCH FOR STEPHEN AS JAXXON



B&W FILM 16mm
stop-motion
live action hybrid
NEW TECHNOLOGY



Divinity sci-fi Horror film
Directed by Eddie Alcoran
Stephen Dorff
as Jaxxon

Prosthetic
MUP

Seamless
made underwear

Puppet for
stop-motion
animation

THE KELLOGG'S DOOLITTLE
HOUSE, JOSHUA TREE
SUMMER 2001



(07)
STEPHEN DORFF AS JAXXON
PIERCE

(08)
SKETCH FOR TWIN BROTHERS
'STAR'

(09)
BTS SHOT FROM SET OF DIVINITY



Designing the costumes is telling the story.

How do you ensure that your costume design effectively conveys the desired narrative or mood of the film?

Designing the costumes is telling the story. I'm always communicating with the director, the actors, and make-up and prop departments. To ensure we maintain the visual language and mood of the film, we pushed the limits or simplified when needed, always adjusting and fine tuning. The main characters were developed in parallel with rehearsals, in a theatrical production fashion. Several prototypes were fitted and tested. Finding a good fit and appropriate fabrics for movement and the intense action scenes in the desert was key to the process. While filming in Joshua Tree in late Summer, the heat was a strong element to consider, requiring additional stress tests and multiple additional costume pieces. We discussed the visuals and artistic evolution at the same time, while making safety and comfort for the actors a top priority.

A world of chaos and movement.

How do you build a world through costume on a sci-fi/fantasy film like Divinity? Where do you pull inspiration from?

There was a lot of research involved into sports and bodybuilding. The athletic men's costumes became seamless nude underwear. They were specially built on measurement by our master tailor with a perfect fit to showcase the body of the athletes. Other research included historical books of costumes, comic books, sports, visiting different places, and understanding various cultures and symbols. Los Angeles offers access to diverse communities - from Chinese, Korean, Indian, Mexican, and African neighborhoods.

I enjoy immersing myself in a culture and then applying what I gleaned to artistically create from nothing. We created our *Divinity* world and unique visual language with awkward textured materials, transparent sexy veils, and layers of magical metallic accents. The resulting world was one of chaos and movement with beautiful people, great music, fantastic sets, and masterful cinematography.

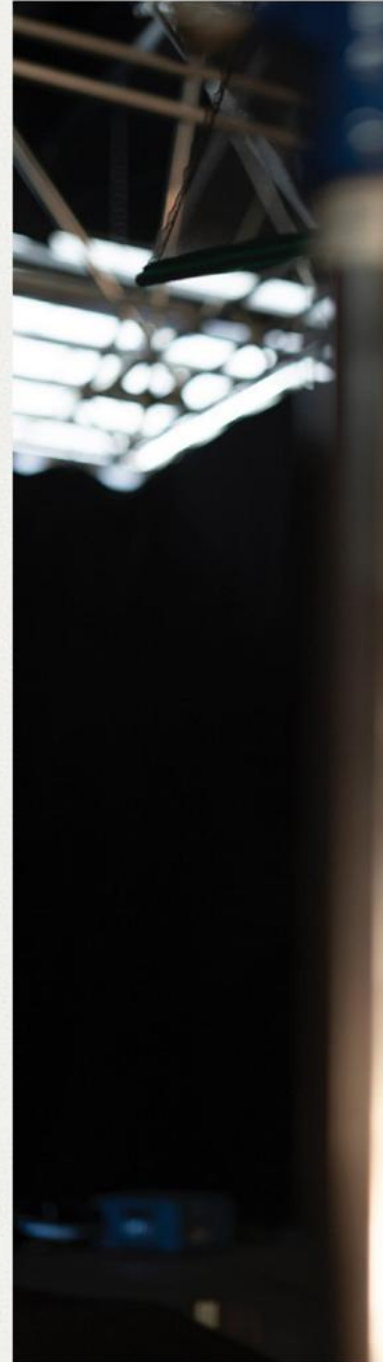
(10) KELLOGG'S DOLITTLE HOUSE, JOSHUA TREE, CALIFORNIA





(11)
SKETCH FOR KARRUECHE TRAN AS NIKITA

(12)
BTS IMAGE OF KARRUECHE TRAN AS NIKITA



(12)

B&W, SFX, Sculpting



How does the design process differ on a black & white film versus a color film?

Although we used B&W film, the color palette chosen for the costumes was made up of warm tones, such as beige or tan shades to match the desert landscape of Joshua Tree and the architecture of the iconic Kellogg's House, built in raw, sculptural granite. We also did screen tests with Cinematographer Danny Hiele. These included "blood tests" for the fight scenes, "aging fabric" tests, and tests of the metallic accents. The costume for Nikita, a fierce woman and adventurous fighter, was built to fit like second skin and embellished with hand-printed metallic foil which reflected magically in the dark of night shoots.

What was it like collaborating with other artists on Divinity (i.e., Makeup & Hair team, Animation/VFX team, Stop motion team)?

As I began my costume design process, the puppet builders were already recreating the bodies of the performers into miniatures through intricate hand sculpting. The costume sketches, fitting pics, and measurements were sent together with fabric samples, buttons, and all references for the creation of miniature clothes. When the finished puppets were delivered, we final matched the colors and paint details to create perfect mini clones of the actors. The SFX team had the responsibility of creating the prosthetics, and then had the pleasure of long hours of application during filming, including maintaining SFX makeup during long hours of filming. Our lead character, who gave a fantastic performance, stayed in one simple costume for most of the film, nude underwear, and overcame the discomfort of wearing complex prosthetic makeup. As a part of my collaboration with the makeup team, we designed the look of all actors, including the tattoos on the arms for the twin brothers and created a template to airbrush the pattern.

In the spirit of Halloween, would you share your costume this year? Or tell us a little bit about what makes a standout Halloween costume in your eyes?

By Halloween, I am usually still embedded by my latest films and costume creations. This year, I'll keep the spirit of *Divinity*, and celebrating in a black t-shirt and white accessory, in solidarity with my Costume Union, CDG 892 & IATSE, supporting all film professionals and their communities affected by the strike.

In the same time, I'll enjoy the crowd and festive spirit: dark and creepy retro-nightmare, masks and improvised macabre accessories. I love cool monsters in the spirit of Guillermo del Toro or Tim Burton. Most important thing is being playful and having FUN in these challenging times!



About Francine

Francine Lecoulre is an award-winning costume designer and textile artist known for her outstanding work in a variety of productions. She has created costumes and unique, special textiles for movies, television, commercials, musical circus and opening events around the world.

Born in Switzerland, Francine graduated in Art Education at the University of Bern, and received her diploma in Costume Design from the Advanced Program of the Fashion Institute of Design and Merchandising in Los Angeles. Francine has a passion for innovation and sci-fi, with cutting-edge technology, combined with research and history.



About Divinity


Two twins (Jason Genoa and Moises Arias) crash into a dying Earth to stop a man named Jaxxon (Stephen Dorff) from making an immortality potion named Divinity, that his father (Scott Bakula) had worked on before dying. The potion promises its customers the ability to stop aging in the mind and body, but it's revealed that the process also demands fetuses, which is bad news for a human civilization with a 97% infertility rate.

Playing now in select theaters.

Directed by Eddie Alcazar
Sound by Harbor

New York

Harbor is honored to have supported our colleagues whose films were recently shown at this year's New York Film Festival.



October

Film Festival

Priscilla
May December
The Curse

2023

Priscilla

When teenager Priscilla Beaulieu meets Elvis Presley at a party, the man who's already a meteoric rock 'n' roll superstar becomes someone entirely unexpected in private moments: a thrilling crush, an ally in loneliness, and a gentle best friend.

Harbor // Picture Finishing & ADR

Production Company
Director
Cinematographer
Editor
Producers
Post Producer

American Zoetrope
Sofia Coppola
Philippe Le Sourd
Sarah Flack
Alex Ordanis

Colorist
Senior DI Producer
Color Assist
Conform Artist
Associate DI Producer
DI Post Coordinators
Lead Mastering Technician
Mastering Technicians
Data Manager
Data Operator
Support Engineers
Imaging Scientists
Executive Producer
Head of Production
Account Executive
ADR Mixer
ADR Engineers
ADR Supervising Producer
ADR Coordinator

Damien Vandercruyssen
James Reyes
David Franzo
Kevin Szczepanski
Nick Gammon
Christopher Guzman, Zifeng Zhuo
Andrew Minogue
Anil Balram, Gino Volpe, Jorge Piniella, Matt Mamie
Ramos Smith
Bianca Sanchez
Curt Kuhl, Jerome Raim, Stefan Hueneke, Derek Young
CJ Julian, Matthew Tomlinson
Elizabeth Niles
Kevin Vale
Rochelle Brown
Bobby Johanson
Beau Emory, Michael Rivera
Tricia Schultz
Lila Walsh







May December

Twenty years after their notorious tabloid romance, a married couple buckle under the pressure when a Hollywood actress meets them to do research for a film about their past.

Harbor // Picture Finishing & ADR

Production Company
 Director
 Cinematographer
 Editor
 Post Supervisor

Gloria Sanchez Productions
 Todd Haynes
 Christopher Blauvelt
 Affonso Gonçalves
 Isabel Henderson

Colorist
 Senior DI Producer
 Color Assists
 Conform Artist/Editor
 VFX Artist
 Associate DI Producer
 DI Post Coordinators
 Mastering Technicians

Adrian Seery
 Rachael Rosenfeld
 David Franzo, Whitney Trower
 Jon Pehlke
 Chris Mackenzie
 Nick Gammon
 Christopher Guzman, Zifeng Zhuo
 Anil Balram, Andrew Minogue,
 Jorge Piniella, Gino Volpe
 Ramos Smith
 Peter Boychuk
 Elizabeth Niles
 Bobby Johanson
 Beau Emory, Michael Rivera
 Tricia Schultz
 Lila Walsh

Data Manager
 Supervising DI Producer
 Executive Producer
 ADR Mixer
 ADR Engineers
 ADR Supervising Producer
 ADR Coordinator

The Curse

The Curse is a genre-bending drama series that explores how an alleged curse disturbs the relationship of a newly married couple as they try to conceive a child while co-starring on their new HGTV show.


Harbor // Dailies & Picture Finishing

Production Company	A24
Creators	Nathan Fielder, Benny Safdie
Cinematographer	Maceo Bishop
Producers	Nathan Fielder, Ali Herting, Dave McCary, Ravi Nandan, Ali Reich, Benny Safdie, Josh Safdie, Emma Stone
Post Producer	Marissa Cattel
Colorist	Damien Vandercruyssen
DI Producer	Lorena Lomeli Moreno
Color Assist	David Franzo
Conform Artist/Editor	Jon Pehlke
Associate DI Producer	Nick Gammon
DI Post Coordinators	Bianca Sanchez, Christopher Guzman, Zifeng Zhuo
Mastering Technicians	Andrew Minogue, Anil Balram, Gino Volpe, Jorge Piniella, Matt Mamie
Supervising Dailies Producer	Nicole Guillermo
Dailies Producer	Jonathan Mecnas
Sr Dailies Colorist	Scott Fox
Director of Operations	Thom Berryman
Data Operator	Ramos Smith
Support Engineer	Jerome Raim
Executive Producer	Elizabeth Niles
Account Executive	Carissa Clark



Montclair

Harbor is honored to have supported our colleagues whose films were recently shown at this year's Montclair Film Festival



October

Film Festival

May December
The Holdovers
Playland
A Little Prayer
Rule of Two Walls

2023



May December

Twenty years after their notorious tabloid romance, a married couple buckle under the pressure when a Hollywood actress meets them to do research for a film about their past.

Harbor // Picture Finishing & ADR

Production Company
 Director
 Cinematographer
 Editor
 Post Supervisor

Gloria Sanchez Productions
 Todd Haynes
 Christopher Blauvelt
 Affonso Gonçalves
 Isabel Henderson

Colorist
 Senior DI Producer
 Color Assists
 Conform Artist/Editor
 VFX Artist
 Associate DI Producer
 DI Post Coordinators
 Mastering Technicians

Adrian Seery
 Rachael Rosenfeld
 David Franzo, Whitney Trower
 Jon Pehlke
 Chris Mackenzie
 Nick Gammon
 Christopher Guzman, Zifeng Zhuo
 Anil Balram, Andrew Minogue,
 Jorge Piniella, Gino Volpe
 Ramos Smith
 Peter Boychuk
 Elizabeth Niles
 Bobby Johanson
 Beau Emory, Michael Rivera
 Tricia Schultz
 Lila Walsh

Data Manager
 Supervising DI Producer
 Executive Producer
 ADR Engineers
 ADR Supervising Producer
 ADR Coordinator



The Holdovers

Nobody likes teacher Paul Hunham (Giamatti) -- not his students, not his fellow faculty, not the headmaster, who all find his pomposity and rigidity exasperating. With no family and nowhere to go over Christmas holiday in 1970, Paul remains at school to supervise students unable to journey home.

Harbor // Dailies, The Holdovers

Production Company
 Director
 Cinematographer
 Editor
 Producers
 Post Producer

Colorist
 DI Producer
 Color Assists
 Conform Artist/Editor
 VFX Artist
 DI Post Coordinators
 Mastering Technicians
 Data Operator
 Senior Dailies Producer
 Dailies Coordinator
 Senior Dailies Colorist
 Dailies Colorist
 Dailies Operator
 Support Engineers
 Imaging Scientists
 Executive Producer
 Head of Production
 Account Executive

CAA Media Finance
 Alexander Payne
 Eigil Bryld
 Kevin Tent
 Bill Block, David Hemingson,
 Mark Johnson
 Tim Pedegana
 Joe Gawler
 Kyle Flannery
 Michelle Perkowski, David Franzo
 Alec Perez
 Chris Mackenzie
 Nick Gammon, Bianca Sanchez, Zifeng Zhuo
 Andrew Minogue, Gino Volpe, Jorge Piniella
 Ramos Smith
 Nicole Guillermo
 Lauren La Melle
 Kevin Krout
 Jordan Altria
 Ciaran Ahern
 Curt Kuhl, Jerome Raim, Matt O'Shaughnessy,
 Stefan Hueneke
 Matthew Tomlinson, CJ Julian
 Liz Niles
 Kevin Vale
 Rochelle Brown

Playland

A raucous work of queer fantasy and history, *Playland* conjures a time-bending night in Boston's oldest and most notorious gay bar.

Harbor// Picture Finishing

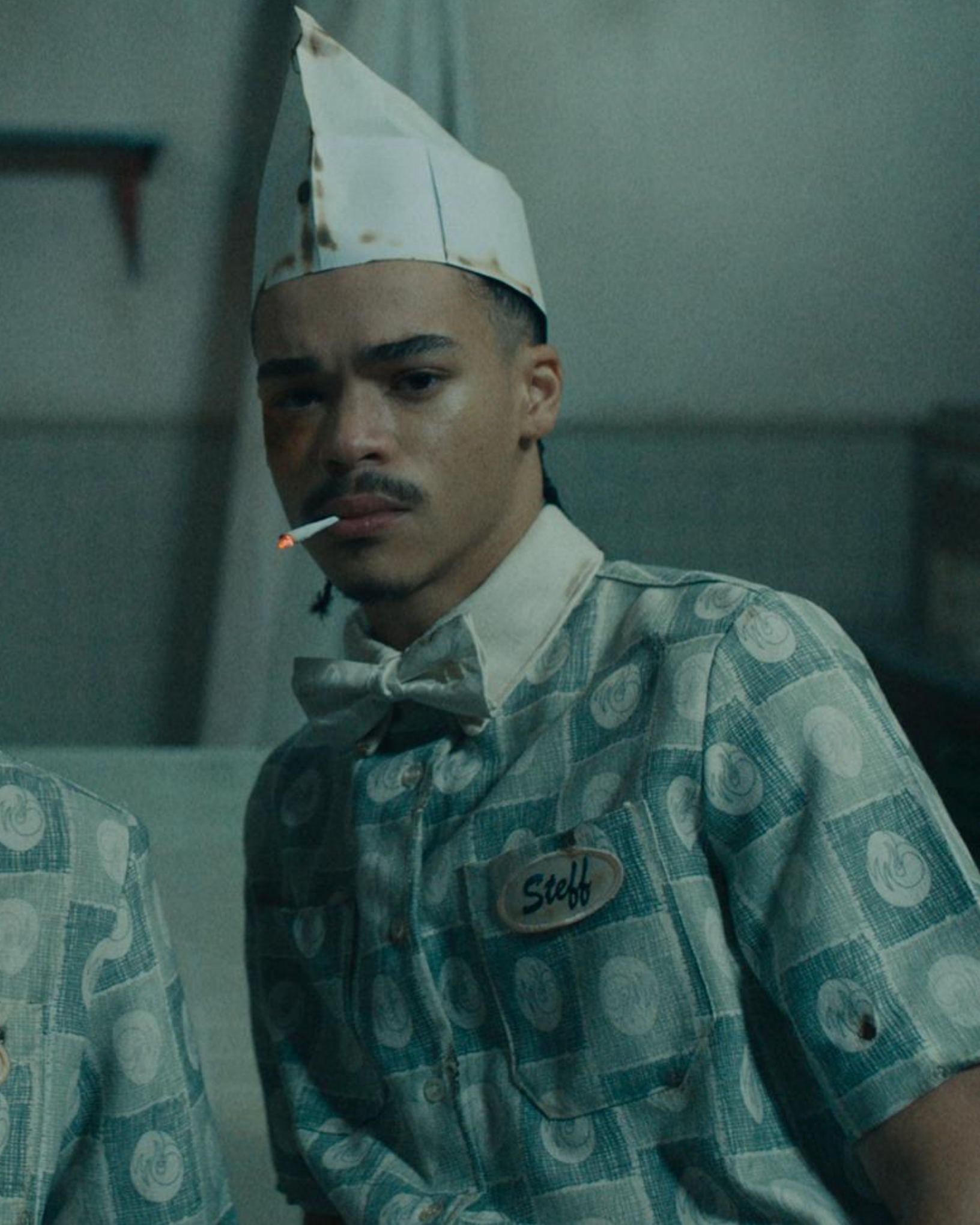
Production Company
Director
Cinematographer
Post Producer

Artless Media
Georden West
Jo Jo Lam
Russell Sheaffer

Supervising Colorist
Colorist
DI Producer
Color Assist
Data Manager
Data Operator
Mastering Technician
Operations Manager
Support Engineer
Imaging Scientist
Head of Production
Account Executive
Account Associate

Andrea Chlebak
Robert Crosby
Kayla Uribe
Rudy Pesci
Rob Marcacci
John Hamlet, Lucca Pastore
Julissa Lai
Jen Litchfield
Brian McMullen
Matthew Tomlinson, CJ Julian
Michael Dillon
Carissa Clark
Megan Tamura







A Little Prayer

A man tries to protect his daughter-in-law when he finds out his son is having an affair.

Harbor // Sound Finishing & ADR

Production Company
Director
Cinematographer
Editor
Producer
Post Producer

Gladness Partners
Angus MacLachlan
Scott Miller
Tricia Holmes
Lauren Vilchik
Mark Sean Haynes

Supervising Sound Editor & Re-recording Mixer,
Music Editor
Technical Audio Engineer
Sound Mixer
ADR Mixer
ADR Engineers
ADR Coordinator
Supervising Producer, ADR
Chief Sound Engineer
Sound Engineer
Senior Producer, Sound Post
Associate Producer, Sound Post

Dennis Dembeck

Jimmy Cruz
Tony Dancy
Bobby Johanson
Beau Emory, Michael Rivera
Lila Walsh
Tricia Schultz
Avi Laniado
Joel Scheuneman
Lisa McClung
Madeline Little



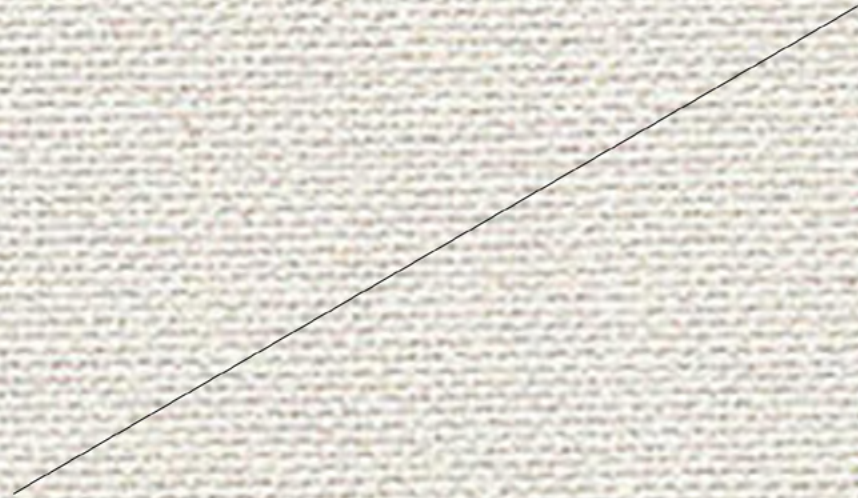
Rule of Two Walls

An intimate look at the war in Ukraine, as seen through the eyes of Ukrainian artists who remain in their country to make art as a defiant act in the face of aggression.

Harbor // Sound Finishing & ADR

Production Company	2Brave Productions
Director	David Gutnik
Cinematographers	David Gutnik, Volodymyr Ivanov, Serhiy Stetsenko
Editor	David Gutnik
Colorist	Damien Vandercruyssen
DI Producer	Dylan Puchala
Color Assist	David Franzo
Conform Artist	Michelle Perkowski
Associate DI Producer	Nick Gammon
DI Post Coordinators	Chris Guzman, Bianca Sanchez, Zifeng Zhuo
Mastering Technicians	Andrew Minogue, Anil Balram, Jorge Piniella, Gino Volpe Ramos Smith
Data Manager	Jerome Raim, Curt Kuhl, Stefan Hueneke
Support Engineers	Matthew Tomlinson, CJ Julian
Imaging Scientists	Peter Boychuk
Supervising DI Producer	Elizabeth Niles
Executive Producer	Rochelle Brown
Account Executive	

OUT



October

Now

*Entertainment
Advertising*

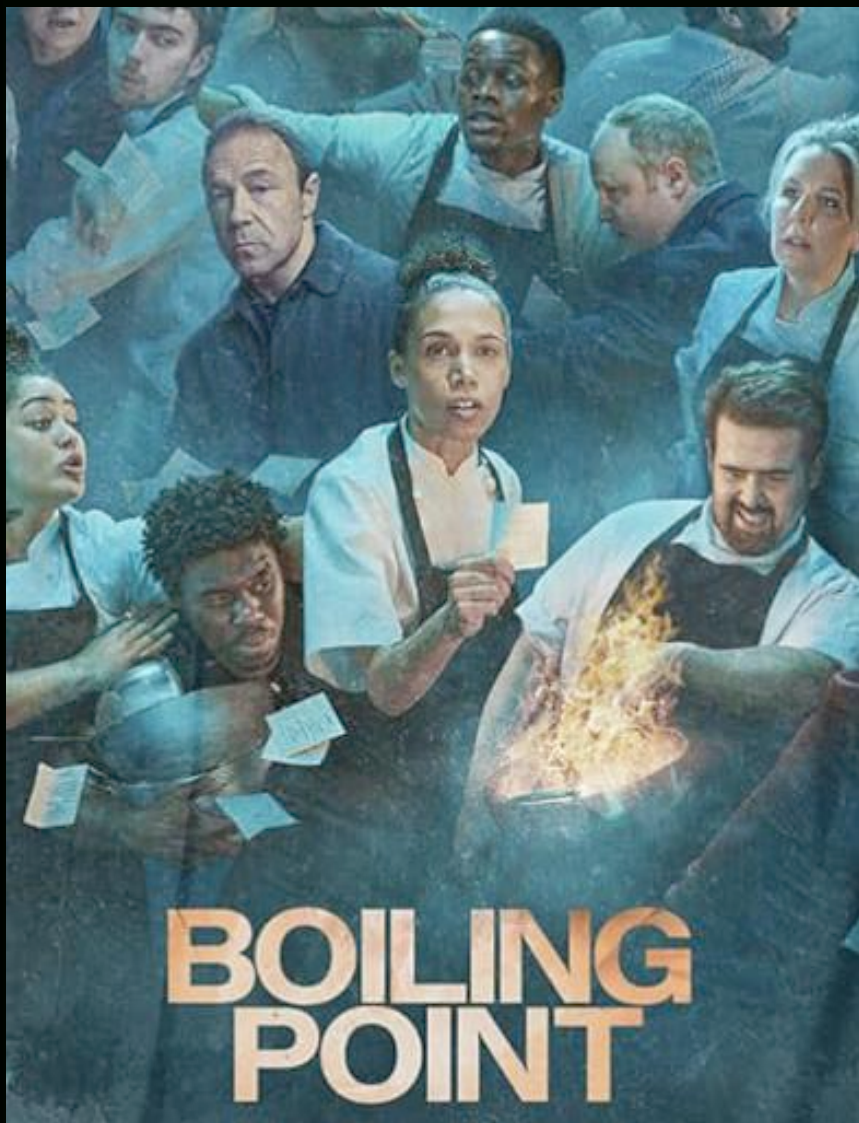
2023

ENTERTAINMENT

Boiling Point

Head chef Carly and her team juggle the challenges of running new restaurant Point North.

Harbor // Picture Finishing & Anchor
Where to Watch: In Theaters



FILMMAKER CREDITS

Production Company: Ascendant Fox

Creator: James Cummings

Directors: Philip Barantini, Mounia AkI

Cinematographer: Matthew Lewis

Colorist: Dan Moran

Online Editor: Richard Ellis

HARBOR CREDITS

Color Assists: Maikel Popic, Sumit Malhotra

Picture Post Producer: Karolina Dziwinska

Senior Mastering Producer: Rob Dowson

Mastering Technicians: Jashesh Jhaveri, Mark Shrapnell-Smith

The Exorcist: Believer

When two girls disappear in the woods and return three days later with no memory of what happened to them, the father of one girl seeks out Chris MacNeil, who's been forever altered by what happened to her fifty years ago.

Harbor // Dailies, Offline Editorial, Picture Finishing, ADR & Anchor

Where to watch: In Theaters



Dailies Operator: Collin James

Support Engineers: Curt Kuhl,
Jerome Raim, Stefan Hueneke, Jay
Sampson, Derek Young

Imaging Scientists: CJ Julian,
Matthew Tomlinson

ADR Mixer: Bobby Johanson

ADR Engineers: Beau Emory,
Michael Rivera

ADR Supervising Producer:
Tricia Schultz

ADR Coordinator: Lila Walsh

Director of Offline & Studio Services:
Michelle Kaczor

FILMMAKER CREDITS

Distributor: Universal Pictures

Presented by: Blumhouse

Production Co: Morgan Creek

Director: David Gordon Green

Producers: Jason Blum, David Robinson, James G.
Robinson

Cinematographer: Michael Simmonds

Editor: Timothy Alverson

Post Supervisor: Andre Coutu

HARBOR CREDITS

Colorist: Joe Gawler

Senior DI Producer: James Reyes

Color Assists: Whitney Trower, David Franco

Conform Artist: Kevin Szczepanski

VFX Artist: Chris Mackenzie

Associate DI Producer: Nick Gammon

DI Post Coordinators: Christopher Guzman,
Zifeng Zhuo

Lead Mastering Technician: Andrew Minogue

Mastering Technicians: Anil Balram, Gino Volpe,
Jorge Piniella, Matt Mamie

Data Operator: Bianca Sanchez

Dailies Producer: Nick Bussey

Associate Dailies Producer: Lauren La Melle

Dailies Colorist: Kyle King

Producer, Offline Editorial: Jackie Contreras

Tech Ops Manager, Offline Editorial: Kyle Witkowski

Senior Engineer, Offline Editorial: Matthew Setlow

Executive Producer: Elizabeth Niles

Head of Production: Kevin Vale

Account Executive: Rochelle Brown

Last Stop Larrimah

Nestled deep in the Australian Outback is the town of Larrimah and its 11 eccentric residents. When one of them mysteriously disappears into thin air, the remaining residents become suspects and a long history of infighting is unveiled.

Harbor // Picture Finishing

Where to Watch: Max



FILMMAKER CREDITS

Production: Duplass Brothers Productions

Director: Thomas Tancred

Cinematographer:
Jesse Gohier-Fleet

Head of Post, Duplass:
Alex Regalado

HARBOR CREDITS

Supervising Colorist: Nick Hasson

Colorist: Vincent Taylor

DI Producer: Jose Williams

Color Assist: Emily Cramer

Conform Artist/Editor: Jon Pehlke

DI Post Coordinator: Josh Mathews

Imaging Scientist: Matthew Tomlinson

Director, Picture Post: Zara Park

Head of Production: Michael Dillon

The Other Zoey

Zoey Miller, a super smart computer nerd who is uninterested in romantic love, has her life turned upside down when Zack, the school's soccer star, gets amnesia and mistakes Zoey for his girlfriend.

Harbor // Picture Finishing & Anchor

Where to Watch: In Theaters

FILMMAKER CREDITS

Production Company: Gulfstream Pictures

Director: Sara Zandieh

Cinematographer: Eve Cohen

Editor: Maysie Hoy

HARBOR CREDITS

Colorist: Andrea Chlebak

DI Producer: Will Beaton

Color Assist: Weiyi Ang, Emily Cramer

Conform Artist/Editor: Lisa Tutunjian

Associate DI Producer: Kayla Uribe

DI Post Coordinator: Josh Mathews

Mastering Technician: Andrew Minogue

Data Manager: Rob Marcacci

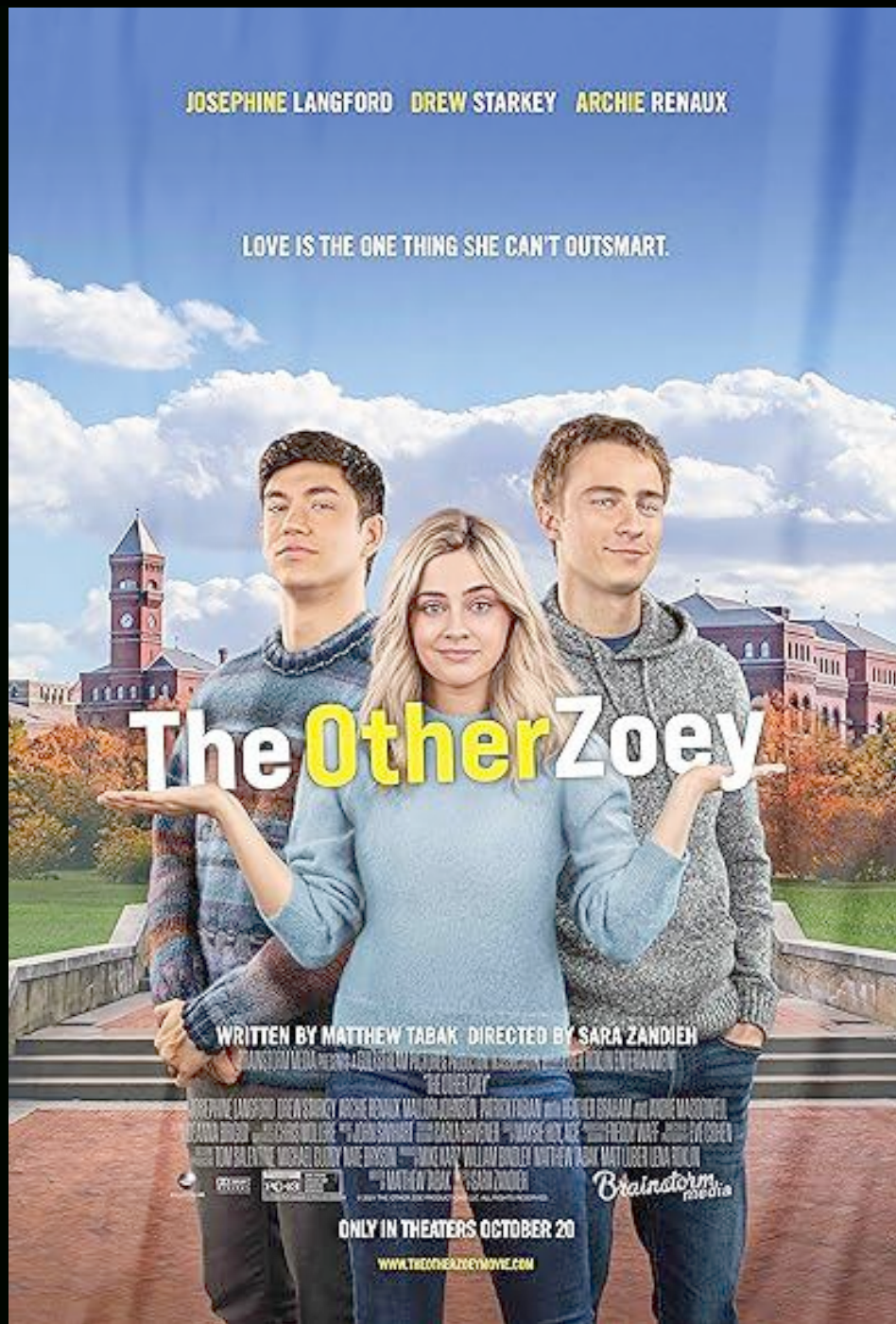
Data Operator: John Hamlet, Jordan Linekar, Lucca Pastore

Imaging Scientist: Matthew Tomlinson, CJ Julian

Supervising DI Producer: Zara Park

Head of Production: Michael Dillon

Account Executive: Carissa Clark

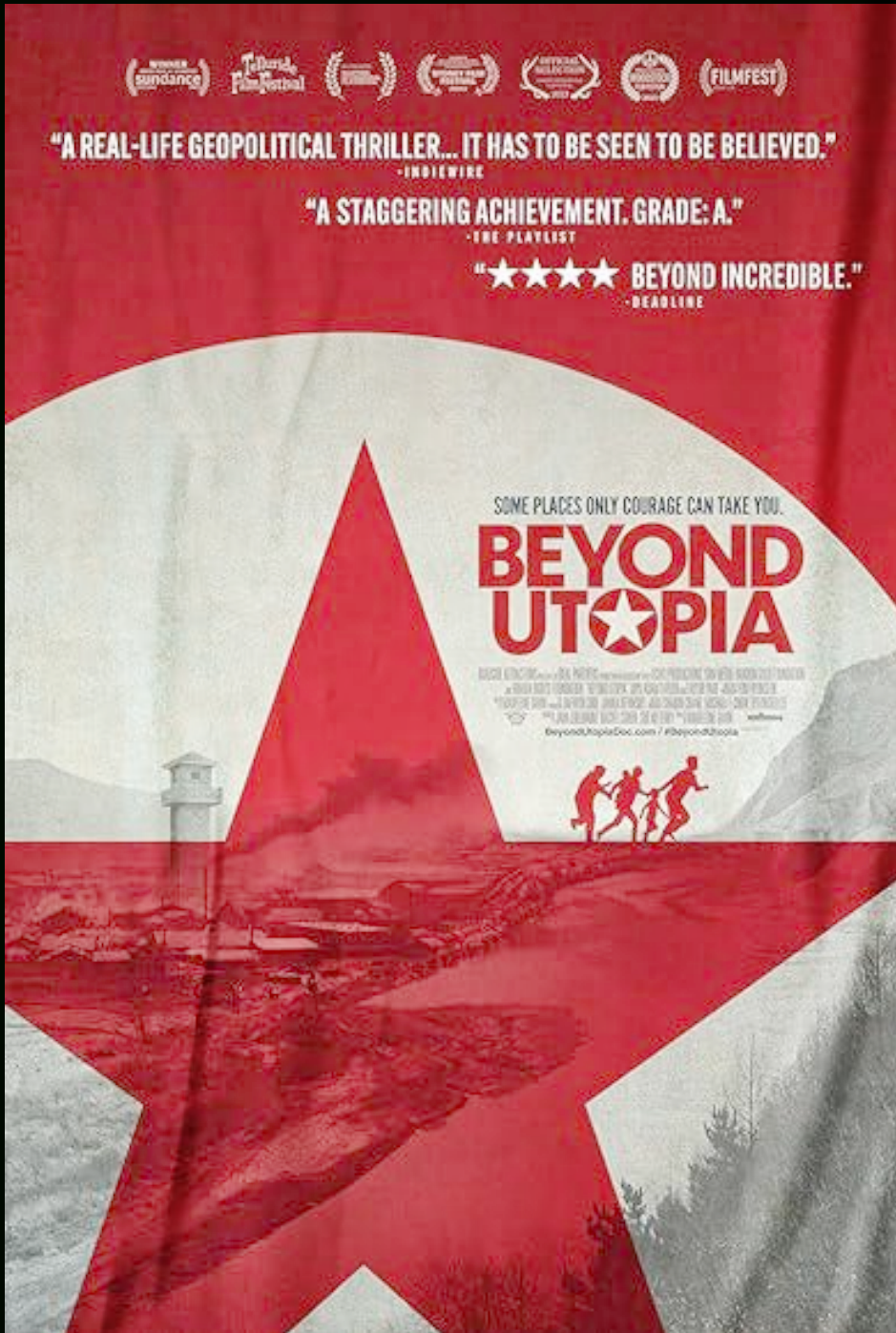


Beyond Utopia

The story of several families as they attempt to escape oppression in North Korea, revealing a world most of us have never seen.

Harbor // Picture Finishing, Sound Finishing & Anchor

Where to Watch: In Theaters



FILMMAKER CREDITS

Production: 19340 Productions

Director: Madeleine Gavin

Cinematographer:
Hyun Seok Kim

Post-production Supervisor:
Manuel Sander

HARBOR CREDITS

Senior Colorist: Anthony Raffaele

Senior DI Producer: Rachael Rosenfeld

Associate DI Producer: Nick Gammon

Assistant Colorists: David Franzo and Rachel Owart

Conform Artists: Michelle Perkowski, Kevin Szczepanski, Jon Pehlke

VFX Artist: Chris Mackenzie

Post Coordinators: Zifeng Zhuo, Bianca Sanchez and Christopher Guzman

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

Account Executive: Rochelle Brown

Executive Producer: Elizabeth Niles

Head of Production: Kevin Vale

Supervising Sound Editors:
Tony Volante, Daniel Timmons

Re-Recording Mixer: Tony Volante

Sound Effects Editors: Robert Hein, Jeremy Bloom

Dialogue Editors: William Sweeney, Eliza Paley

Mix Technician: Josh Bisso

Chief Sound Engineer: Avi Laniado

Sound Engineer: Joel Scheuneman

Technical Audio Engineer: Jimmy Cruz

Senior Producer, Sound Post: Lisa McClung

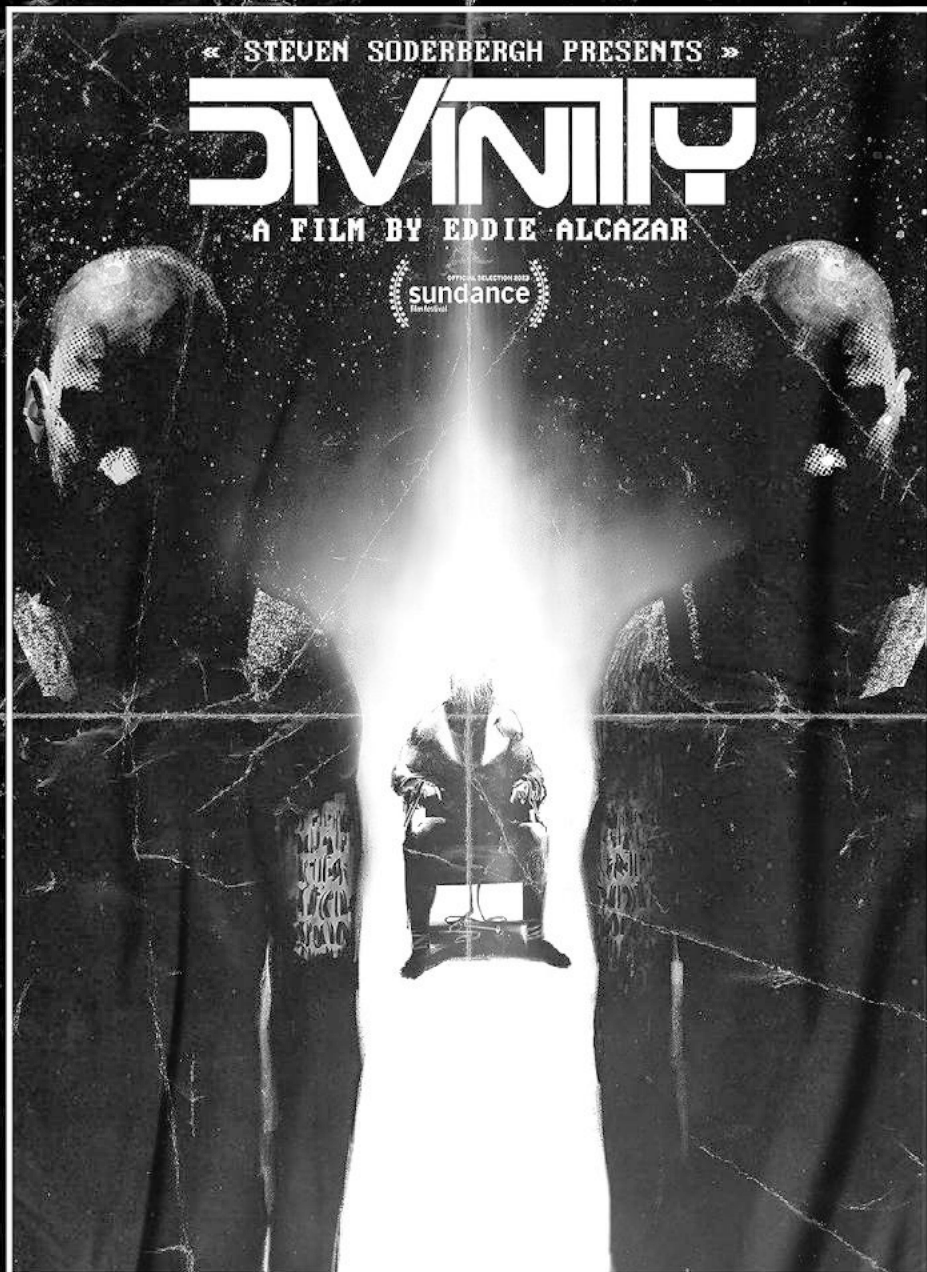
Associate Producer, Sound Post: Madeline Little

Divinity

Centers on two mysterious brothers, who abduct a mogul during his quest for immortality. Meanwhile, a seductive woman helps them launch a journey of self-discovery.

Harbor // Sound Finishing

Where to watch: In Theaters



STARRING STEPHEN DORFF MOISES ARIAS JASON GEMAO
 KARRUECHE TRAN MIKE D HEARN EMILY WILLIS
 WITH SCOTT BARULA AND BELLA THORNE

FILMMAKER CREDITS

Director: Eddie Alcazar

Cinematographer:
Danny Hiele

Additional Cinematography:
Matthias Koenigsweiser,
Marc Bertel, Moritz Uthe

Editors: Steve Forner, Kevin
Greutert, Todd Crites, Nikola
Boyanov, Andrew Wesman,
Luis Carballar

HARBOR CREDITS

Re-Recording Mixer: Roberto
Fernandez

Mix Technician: Josh Bisso,
Marlin Parker

Chief Sound Engineer: Avi
Laniado

Sound Engineer: Joel
Scheuneman

Senior Producer, Sound Post:
Lisa McClung

Associate Producer, Sound
Post: Madeline Little

ADVERTISING



Warby Parker 'Memory Metal'

CLIENT CREDITS

Director: Lacey
DP: Pony & Brett
Production: Exposure NY

Editor: Charlotte Carr
Art Director, Warby Parker:
Sarah Olin

Associate Art Director, Warby
Parker: Kelsey Bailey
Executive Producer, Warby
Parker: Molly Dowd

HARBOR CREDITS

Senior Producer: Elyse Robinson
Creative Director, 2D:
Anne Trotman

Composer: Luke Midgley
Colorist: Oisín O'Driscoll
Producer, Color: Brad Martin



Manuel Turizo “Ojo, Labio Cara”

CLIENT CREDITS

Client: e.l.f. Cosmetics
Creative: Madwell
Production: Starfish Projects
Director: Chris Sojkatameni

Cinematographer:
Carmen Cabana
EPs: Jenita Spirtovic,
Kyle McGuiness

Post: Wildchild Content
Producer: Nikki Brancati

HARBOR CREDITS

Sound Mixer: Brian Battersby
Senior Producer, Sound:
Lauren Boyle





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T CONTRIBUTOR

INQUIRE



Karvueche Tran
as Nikita

Metallic
accents
silk screening
silver &
gun metal

skin tight
bodysuit

DIVINITY 2023