

THE
HARBINGER
OF DEATH

PRESS NOTES





SYNOPSIS

“The Harbinger of Death” is a Neo-noir story that deals with an ominous inquiry after dark. Tommy, a low-level criminal, has scheduled a meeting with Atticus, an eccentric renowned assassin to discuss a potential job opportunity. But as the night wears on, suspicions arise over what this meeting is really about...





THE PRODUCTION

Ryan de Quintal began writing “The Harbinger of Death” in January 2020, and the process of taking it from the page to the screen started in October of the same year.

Director / DP Kenneth Yeung, and Actor / EP Christopher John Karr got involved early on to help build a strong foundation for what the film would become.

After several months of preparation the film was shot over 3 days from April 30th - May 2nd 2021 in Norco, California. All the key members of the creative team for

Harbinger had collaborated the previous year on the Russian crime short “The Huntsman and the Hound.” That experience led to a focused and stylized film that everyone was proud of, which meant Harbinger was in good hands for the next effort. The goal was to create a Neo-noir film that would be thought provoking, visually stunning, and tense.



THE VISUAL AESTHETIC

The visual element was extremely important to both Director / DP Kenneth Yeung and Writer / Producer Ryan de Quintal. The goal was to create a contemporary noir feel, and the key to achieving that was a bold color palette that leaned into utilizing shadows to drape the characters in mystery. Atticus' world was focused on gold and black, while Tommy brought a nice contrast to that with his entire wardrobe being green. Production designer Dayna Lucas utilized every inch of the main location in the film to give even more insight into who Atticus is. From vintage record players to antique liquor cabinets, every item on display was put there for a reason. A conscious decision was made by the filmmakers to have no modern technology in the house. Therefore, when Tommy brings a cell phone into the residence he is reprimanded for it. The hope was to pose the question for the audience, what's more dangerous? A gun or a phone?

COLOR PALETTE



ATTICUS The world of Atticus follows an analogous color palette. The exception to the black and gold of his world is the red felt of the pool table and the green track suit that Tommy is wearing. These aspects represent a discordance that something is off or does not belong. This is why Tommy is drawn to the pool table, the filmmakers liked the idea of pairing the two discordant colors together to add to the sense that he is not comfortable in Atticus' home.

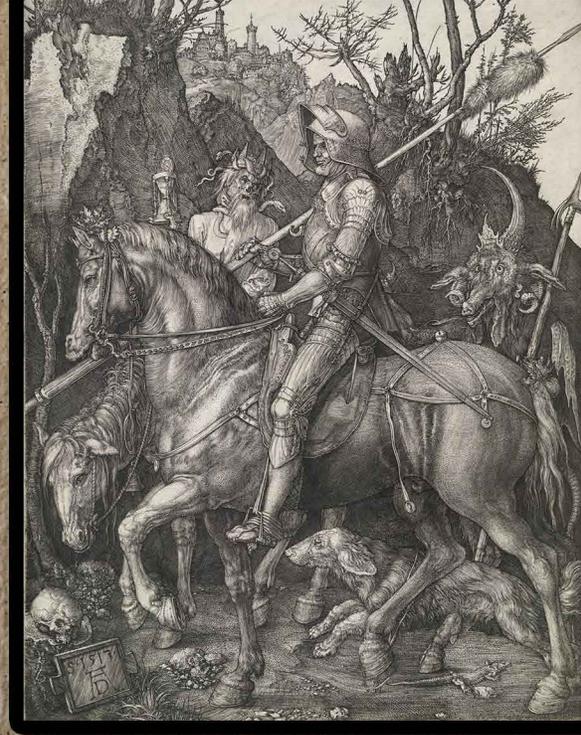


TOMMY Tommy lives in a world of green, which is a nice metaphor for his level of experience in the criminal world. The idea was to introduce him in an ocean of green so the viewer could feel the harsh difference with him when he enters the home of Atticus. This idea was also expanded on by the performances of Christopher John Karr and Ryan de Quintal. Atticus is calm and collected whereas Tommy is nervous and can't sit still.



THE ART

Artwork plays a key role in this film for both the visual style and the narrative. The decision to make tapestries depicting famous artwork from the 15th and 19th century a part of the story and set design was made early in the writing process to accentuate the old world principals that Atticus holds dear. His love for artists of a bygone era also allowed the opportunity to have that be a tell that gives Tommy away when he wrongfully identifies one of the pieces in Atticus' home. The hunting metaphor with Atticus' sketch book was both practical for the subject matter and allowed another opportunity to have his character sketch his victims and assign them animals that represent their personality traits. The "thief" that he killed prior to the beginning of the film is represented by a crow, a notorious scavenger and thief of the animal kingdom. The filmmakers also loved the idea of his sketch book being substantial. Even though we don't show all the drawings of past victims, the fact that he uses such a large book tells the viewer he's been doing this for a long time, but still has many more pages to fill.



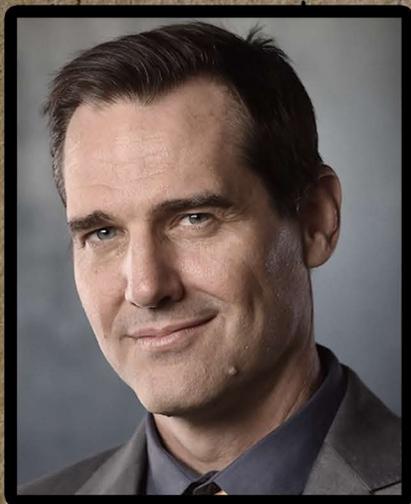


SCORE & SOUND DESIGN

The score and sound design for “The Harbinger of Death” was a unique challenge for Composer Ryan de Quintal and Sound Designer Johnny Martini. For Johnny, the sound was essentially the third main character in this film. The constant ticking of the grandfather clock looms over the entire film as well as the old vinyl sound of the classical music. Both the clock and record player are antiques which align perfectly with Atticus’ ideals and business practices. It’s also the little sounds that add up cumulatively to fill in all the nooks and crannies of the narrative. The turning of a skeleton key, the pouring of a drink, and even the faint sound of sand passing through an hourglass combine to add to the tension of the film. For Ryan, the score was a journey to the past as well. Both he and Director Kenneth Yeung loved the idea of revisiting classical pieces of music from legends Johann Sebastian Bach and Antonio Vivaldi. Two selections of music were selected from each composer and the four pieces work as movements in sync with the story as the tension builds. The Bach pieces are re-imagined with slight alterations to represent the contemporary ideals of Tommy. On the other hand, the Vivaldi pieces are nearly carbon copies of the original music to showcase the old-world lifestyle that Atticus leads.

THE CAST

Christopher John Karr as Atticus



Christopher began acting at an early age in Orlando, Florida before shifting focus to football. The sport would help pave his way through college. Months after graduating, he moved to Los Angeles where he studied with late great teachers, Vincent Chase and Morgan Sheppard. Over the years, he has raised a family, enjoyed working on several commercials, and network soaps such as “Days of Our Lives” and “Passions.” He was also award nominated for a supporting role in the challenging independent film “The Other Side of the

Door.” Christopher performed a variety of lead and supporting roles in features, shorts, and television shows over his career and he has gained valuable experience as a writer and producer as well. “The Harbinger of Death” showcases Christopher as a Lead Actor and Executive Producer.

Ryan de Quintal as Tommy



Ryan began his acting career in 2005 while attending California State University Fullerton. He received his BA from CSUF in Radio, Television, & Film. He trained in the Meisner technique with veteran actor and Actors Studio member Robert Miano. Ryan’s past theatre work includes playing Eddie in “Fool For Love,” Carter in “The Dogs Pond,” George in “Of Mice and Men,” and Austin in “True West.” His recent television credits include an eight episode recurring role on “Big Sky” for ABC, roles on “Brooklyn Nine-Nine” and

“The Good Place” for NBC, “Dave” for FX, “LA to Vegas” and “9-1-1” for FOX, and “Now Apocalypse” for Starz. In 2022 Ryan will be recurring on the Netflix original series “Emerald,” making an appearance in the AMC series “Dark Winds” as well as “Rutherford Falls” for Peacock/NBC. His recent film work includes lead roles in “Before It Ends” and “The Huntsman and the Hound,” which Ryan won three best acting duo awards for with his co-star Nick Gracer on the festival circuit in 2021. www.ryandequintal.com



THE FILMMAKERS

Kenneth Yeung: Director / DP

Kenneth began his career in Toronto, Canada where his work was recognized by Kodak Canada, the Academy of Canadian Cinema and Television and the Canadian Society of Cinematographers. He is a graduate of the American Film Institute's MFA cinematography program, and has been featured in a 4-page article in American Cinematographer. Yeung has worked as a cinematographer on countless commercials and short films. Recent feature film credits include “cockroaches,” “Elevate,” and “Baby Steps.” He also worked on the television miniseries “The Artists.” Kenneth was the director of photography on the Russian crime short film “The Huntsman and the Hound.” His work on the dark fable earned him three best cinematographer awards during its run on the festival circuit in 2021.



THE FILMMAKERS

Francisco Ramirez: Producer

Francisco Ramirez was born on the outskirts of Guadalajara, Mexico, and raised in Southern California. Growing up in two distinct locations with their own personalities, Francisco has been able to tap into the working class psyche and tell honest stories. He has explored the gambit of genres and styles: from horror to drama and even documentary. As a producer and director, he has won eight awards and received four nominations for his work on the Russian crime short film "The Huntsman and the Hound." Francisco also utilized his talents as an illustrator on Harbinger for the original drawings featured in Atticus' sketch book in the film.

Dayna Lucas: Production / Costume Designer

Dayna Lucas is a Fashion Design graduate from FIDM in Los Angeles, CA. Originally from Detroit, Michigan, Dayna moved to LA to pursue a career in costume design. She earned her Bachelors in Communications from the University of Michigan. Dayna was a Wardrobe Supervisor on the Netflix film "Bilal's Stand" and Key Costumer for Shadowland productions. She has worked in costume for film and theatre for the last seven years. Her work on the Noise Within stage production of "Argonautika" received a best costume design nomination at the Ovation awards. As a production designer, Dayna has won 2 awards and earned a nomination for best production design for the 2021 short film "The Huntsman and the Hound."

Johnny Martini: Sound Mixer / Sound Designer

Johnny Martini is an award-winning sound designer and comedic actor. He spent a decade mixing sound before transitioning into roles in front of the camera. His credits include "12 Round Gun," "Leverage," & "Grimm." For Johnny, sound design is all about serving the story. Sound is 50% of the moviegoing experience. When you do a great job in sound, no one notices. He hopes that his contribution to the craft can help bring more attention to the artistry of sound artists within the industry. In other words, it is Johnny's sincerest hope that everyone notices how unnoticeable his work is.

Ryan de Quintal: Composer / Editor / Producer / Writer

On the other side of the camera, Ryan has been writing, producing, composing, and editing for all of his passion projects that he nurtures from the ground up with his production company Paper Street Studios. His past works include co-writing and producing the feature film "cockroaches," producing the feature film "Unwholly Moments," and producing and composing for the short film "Grave." In 2021 Ryan also wrote, produced, edited, and wrote the original score for his short film "The Huntsman and the Hound." His work on that film earned him a best editor and best original screenplay nomination, a best editor award, and three producer awards.

CREDITS

Christopher John Karr.....Atticus
Ryan de Quintal.....Tommy

Kenneth Yeung.....Director/Director of Photography
Christopher John Karr.....Executive Producer
Ryan de Quintal.....Composer/Editor/Producer/Writer
Francisco Ramirez.....Producer
Dayna Lucas.....Costume/Production Designer
Johnny Martini.....Sound Mixer/Sound Designer
David Slatin.....First Assistant Camera
Dana Burk.....Health Safety Supervisor



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