



# THE HARBOR MONTHLY

ISSUE 26

**A LOOK INSIDE  
THE HARBOR MONTHLY  
ISSUE 26:**

*#OUTNOW*

*Sound and Color  
in Armageddon Time*

*My Biggest Lesson: Chris Mackenzie*

*Choose Your Own Playlist Adventure*



## **EDITORIAL**

Editor: Ellie Powers, Madeleine Sabo, Hannah Englander, & Gabriela Elder  
Proofreaders: Natasha Nobre & Annalya Reddick

## **ART & DESIGN**

Graphic Designer: Elizabeth Zarrello  
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# A NOTE FROM THE EDITOR: ON EMBRACING MY CLICHÉS

**ELLIE POWERS:**

*Copywriter, Marketing*

As storytellers, we agonize over avoiding clichés. At least, I know I do.

But the truth is, once you boil them down to their most basic structure, most stories are clichés: boy meets girl, world gets saved, growing up is hard.

What turns clichés into fresh, original stories that we obsessively rewatch is perspective. What starts as trite, say forbidden love, branches into a million unique stories: *Star Wars*, *West Side Story*, or *Call Me by Your Name*, to name a few.

Stories come alive when we infuse ourselves into them. We may share similar “clichés,” but they look different based on our own lives.

Around this time of year, I notice a lot of clichéd aspects of my own life. Without fail, my mom will cry when she watches *The Family Stone*. If I’m with my family, we’ll talk about whatever kooky thing my grandma said most recently. And at any table, someone will ask me where my fudge pie is.

Maybe yours look different, your mom’s favorite film to cry to might be *The Notebook*, your family’s discussions might center around German Expressionism in film, or your signature dish might be pear and walnut salad, but no matter the specifics, I’m guessing you can relate.

Clichés are clichés for a reason. We reach for them because of their simplicity and relatability.

Go ahead. Embrace the clichés in your own life but keep the perspective. As trite and cheugy as the holiday season can be, the meanings resonate for a reason.

So be gracious, take a step back, appreciate the people who support you, and most importantly, the diet can wait, eat the pie.







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# THE HARBOR MONTHLY

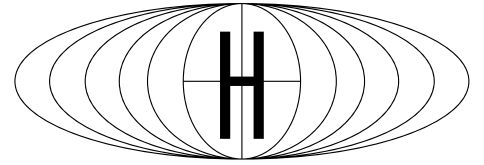


**BOB  
THLY**

**ISSUE 26**



# RECENT HEADLINES



THE HARBOR MONTHLY REPORT

Originally Published Nov 1, 2022 | Post Perspective

## Sound and Color for Director James Gray's *Armageddon Time*

By Iain Blair

*Armageddon Time*, the new film from writer/director James Gray, might sound like a nuclear disaster epic, but titles can be misleading. It's actually a timeless, intimate and personal coming-of-age story based on Gray's own childhood growing up in Queens in the 1980s.

It revolves around the director's alter ego, sixth-grader Paul Graff (Banks Repeta) — a smart but distracted student with dreams

of becoming an artist — as he struggles to navigate the demands of school and his friendship with an equally smart but poor Black classmate, Johnny (Jaylin Webb). He juggles it all while dealing with his loving but chaotic family, a middle-class Jewish clan headed by harried parents (Anne Hathaway and Jeremy Strong) and anchored by his grandfather (Anthony Hopkins).



Josh Berger

Gray's creative team on *Armageddon Time* included several regular collaborators, including the Harbor Post sound team of supervising sound editor/re-recording mixer Robert Hein and re-recording mixer Josh Berger, who did the sound for *Ad Astra* and *The Lost City of Z*.

"Working on the sound is the part of post I love the most, especially the mix, along with the DI," says Gray. "That's when I see and hear the whole film come together."



Robert Hein



I spoke with *Armageddon Time*'s sound team and senior colorist Damien Vandercruyssen about the workflow and collaborating with Gray.

**This has a great soundscape. What did James want in terms of the audio?**

*Robert Hein:* He told us to use our imaginations and think outside the

standard sounds for a small period film set in Queens. He said to go crazy with the sound design, and that's exactly what we did for the whole film — for both the editing and the mixing. The editing process was a lot of experimentation and dreaming things up and creating sounds that somehow fell into place and worked with the characters and story.

**Walk us through the workflow.**

*Hein:* It was all done with Avid Pro Tools and Avid S6 consoles, and we did it in two stages. First, we did a mix for Cannes, which was a sped-up version, and some of the audio wasn't even finished for that. Then we did a couple of months of more editing and the final three-week mix in July



Photo courtesy of Focus Features

**What were the main challenges of creating the audio for a realistic period piece like this?**

*Josh Berger:* After working with James in the past, we know just how much he really enjoys the whole sound process and working on every detail. Because of this, we tend to bring a lot more to it than just what's on the screen, whether it's a period piece like this or a film like his *The Lost City of Z*, which

was set in the Amazon jungle.

We bring sounds that affect us in a very particular and emotional way. In some ways this film is a very quiet, intimate and interior film, but it's also very emotional, so we tried to create sounds that had emotional weight and content to them, regardless of the period. Obviously, we have very specific period sound effects, like the sound of the fridge in the

family kitchen, and there's period newsreel footage and cars and so on. But on top of all that, the layer of sound design is rooted more in emotion and goes way beyond the typical '80s sounds. We would ask ourselves, "Are we getting the right emotion? How can we play with that? And how does it impact what the characters are doing?"

## The Color Grade

Damien, tell us about the DI. James told me you did it partly at Harbor in New York, where you're based, and partly in LA.

Damien Vandercruyssen: Yes. I did the main pass here in LA for the Cannes Film Festival screening, which took a couple of weeks.

That initial grade for the theatrical festival grade was in P3D65. Then later we worked on it at Harbor in New York and finessed it quite a bit. I was connected to the LA system and could use the grade there. Then I began working with all the VFX reviews and started massaging the grade, and that was without James. Then he

came in and we did all the final reviews together.

Other deliverables included a Dolby Vision HDR and Rec.709 SDR trim pass. For streaming and home video, the work was done remotely from New York and then the final review was with James in New York and LA.



Photo courtesy of Focus Features

You've collaborated a lot with DP Darius Khondji, AFC, ASC, on other projects. How involved was he, as James told me that he was also very busy shooting *Bardo* for Alejandro González Iñárritu at the same time?

Vandercruyssen: This is our fourth job together, and he was there for the whole two weeks we did in LA. During prep I'd built some LUTs to help capture the period look they

wanted, so all of that was baked into the dailies.

He shot the film on ARRI Alexa 65, 6K ARRIRAW, and we didn't have a lot of time for that initial DI. The approach was to look at it together with James and then target some key references and scenes that we all felt already had the look from the dailies.

[CLICK TO READ FULL ARTICLE](#)



Damien Vandercruyssen



Originally Published Nov. 7 2022 | LBB Online

# MY BIGGEST LESSON

*Harbor's Lead Finishing Artist on the Importance of Being Interested*

Be interested. That's the biggest lesson I've learned. Be interested in your job but also, whenever possible, be interested in anything you do.

It took me a while to find a career. I did a lot of odd jobs - a lot of work that I didn't want to do. I'm pretty sure that the younger me was a near perfect example of someone who just couldn't find their way. For a long while, I had a belief that working hard and/or being in the right place at the right time would amount to some sort of success.

At the turn of the millennium - high-tech, entertainment, and the internet were all starting to mix. I knew I liked movies; I knew I liked tv; I knew I liked doing creative things and didn't mind computers. I realized that a bunch of what I liked to do could now be combined and turned into a career. Finally, I had a salary, marketable skills, and I was doing something that I found interesting. I had found myself in the right place at the right time and for a while, I was working as hard as I could.

I don't think I would call it a burnout, but after a few years, I got bored. I was no longer excited by the work I was doing, and I could sense that I was starting to lose direction. At the beginning, I felt like life had somehow put me on just the right path to find the ideal career. Quite suddenly, the work I had tried so hard to get became drudgery. I don't exactly know how I wised up, but I made some good changes; I got a job at a different company. More importantly, however, I realized that I had to learn how to be interested in my job. I was confident that I was in the right profession, but I had to find a way to stay the course.

I started to think about a doctor friend of mine who claimed that they had never lost interest in their work or questioned their career decisions. While I started to jot down reasons to suspect what this doctor had said were untrue, I remembered my late uncle and his long career as a pilot.

At about the same age that I was working hard to find a job I liked, my

late uncle was flying fighter jets. In our family photo album, there is a picture of him as a young man dressed in a flight suit. Uncle Mike was smiling and standing next to a sleek silver airplane. The "One-Oh-Four" was my uncle's name for that jet, and it was his humble brag that he was too tall to fly it. Our family lore says that Uncle Mike persevered and developed a slouch to fly his plane. It was a roll of his shoulders that fit himself to the curve canopy and over time it became permanent.

Flying a jet that travels at twice the speed of sound was, however, an occupation with an age limit. Even with his high level of determination, Uncle Mike had just a few years before his service was complete. I'm sure his experience piloting one of the fastest and highest-flying jets in the sky served him well for the rest of his career but, most of his flight hours were ultimately spent behind the controls of a commercial airliner.

The Uncle Mike I knew ferried passengers and their luggage between airports on domestic routes. My father and I would drive to the airport to pick him up. In the car, we'd talk about planes and his job as a pilot - I remember Uncle Mike being frustrated with the bureaucracy of the airlines but never complained about the flying itself. At one point, he even offered to help me become a licensed pilot and told me it was the best job in the world.

I also remember my uncle saying the plane he flew as a young man, the "One-Oh Four" was also nicknamed "The Flying Coffin" and this morbid designation always has stuck in my head. Recently, I did some research, and indeed in the Wikipedia entry for this aircraft, its safety record is one of the longest portions. The type of jet my uncle flew had unmatched performance but required constant attention from the pilot. A single careless maneuver could cause a stall, and control from a stall was very rarely recovered.



*Chris Mackenzie*

If I were a better writer, I could make a tighter analogy between the handling characteristics of this jet and the struggles I've felt avoiding a stall in my own career. At certain points, I have made careless maneuvers and committed pilot errors. There have been times when a lack of attention or a lack of being interested might have been my finish.

By any comparison, the stakes were never as high for me. My uncle flew his supersonic plane into restless border zones at the height of the Cold War. I have an undo button on my keyboard and a seat that's planted much closer to earth. Like my uncle, however, I do want to have a long career, and I realize that the best way to achieve that is to be interested in what I'm doing. I can only work so hard, and I think I've already been in all the right places at the right time. Some days feel "supersonic," but there are also days where I feel like I'm piloting the slowest red eye across the country. I've come to realize that being interested is a learned skill and that if I can continue to maintain that skill I probably won't stall. So, to sum it all up - my biggest lesson was realizing that I must be interested in what I do for my career to be sustainable, and my biggest challenge has been remembering that lesson.

#OUT



**Now**



# ENTERTAINMENT

## ***BARDO, FALSE CHRONICLE OF A HANDFUL OF TRUTHS***

### **WHERE TO WATCH:**

In Theaters

### **FILMMAKERS:**

Production Company:

Estudios Churubusco Azteca S.A.

Director: Alejandro G. Iñárritu

Cinematographer: Darius Khondji

Editor: Alejandro G. Iñárritu

Post Production Executive: Jesse Torres

Post Production Supervisor:

Carlos A. Morales

### **HARBOR CONTRIBUTIONS:**

Harbor Services:  
Picture Finishing

Colorist:  
Damien Vandercruyssen

Associate Colorist:  
Robert Crosby

Color Assist: Weiyi Ang

Senior DI Editor: Jon Pehlke

Senior Producer: Rob Phillips

Post Coordinator:  
Jen Litchfield

Data Operators:  
John Hamlet, Jordan Linekar

Support Engineers:  
Randy Main, Brian McMullen,  
Jerome Rain

Imaging Scientists:  
Matthew Tomlinson, CJ Julien

DI Supervisor: Zara Park

Account Executive:  
Carissa Clark

Head of Production:  
Mike Dillion

Senior Director, Picture Post:  
Kevin Vale







# ***ARMAGEDDON TIME***

## **WHERE TO WATCH:**

In Theaters

## **FILMMAKERS:**

Production Company: Focus Features

Director: James Gray

Cinematographer: Darius Khondji

Editor: Scott Morris

Producers: Anthony Katagas

Post Supervisor: Jeff Penman

## **HARBOR CONTRIBUTIONS:**

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

Dailies Producer: Nicole Guillermo

Dailies Coordinator: Lauren La Melle

Senior Dailies Colorist: Kevin Krout

Dailies Operator: Brian Wilkowski

Senior Colorist: Damien Vandercruyssen

Associate Colorist: Robert Crosby

Colorist Assist: Weiyi Ang  
Senior DI Editor: Lisa Tutunjian

DI Producer: Will Beaton  
DI Supervisor: Zara Park

Imaging Scientist: Matthew Tomlinson

Account Executive: Rochelle Brown

Head of Production: Mike Dillon

Director of Offline Editorial: Michelle Kaczor

Supervising Sound Editors: Robert Hein, Josh Berger

Re-Recording Mixers: Robert Hein, Josh Berger

Sound Effects Editors: Jeremy Bloom, Kevin Peters, Ryan Billia

Dialogue Editor: Ian Cymore

Mix Technician: Josh Bisso

ADR Mixer: Bobby Johanson

ADR Recordists: Beau Emory, Mike Rivera

ADR Supervising Producer: Tricia Schultz

Chief Sound Engineer: Avi Laniado

Sound Engineer: Joel Scheuneman

Technical Audio Engineer: Jimmy Cruz

Producer, Sound Post: Lisa McClung

Coordinator, Sound Post: Madeline Little







# *THE L WORD: GENERATION Q, SEASON 3*

## **WHERE TO WATCH:**

Showtime

## **FILMMAKERS:**

Production Company: MLR Originals

Creators: Michele Abbott,  
Ilene Chaiken, Kathy Greenberg

Showrunner: Marja-Lewis Ryan

Cinematographer: Various

Editor: Various

## **HARBOR CONTRIBUTIONS:**

Harbor Services:  
Picture Finishing

Colorist: Nick Hasson

DI Producer:  
Johnny VanBuskirk

Color Assists: Emily Cramer,  
Weiyi Ang, Rudy Pesci

Conform Artist/Editor:  
Andrew Brueck

Associate DI Producer:  
Kayla Uribe

DI Post Coordinator:  
Josh Mathews

Resource Operations Manager: Jen Litchfield

Account Executive:  
Carissa Clark

Data Manager: John Hamlet

Data Operator: Lucca Pastore

Dailies Producer:  
Jonathan Mecenas

Dailies Colorist: Tim Moxey

Imaging Scientist:  
Matthew Tomlinson

Supervising DI Producer:  
Zara Park

Head of Production:  
Mike Dillon





# ADVERTISING

## WALMART "CASE OF THE MONDAYS"

Featuring the cast of *Office Space* (and Michael Bolton). Color by Adrian Seery.



### HARBOR CONTRIBUTIONS

Harbor Services:  
Color Grading

Colorist: Adrian Seery

Producer: Brad Martin

### AGENCY CREDITS

Agency: Saatchi NY

Senior Producer, Saatchi NY:  
Mackenzie Reif

Agency: Fallon

Co-Chief Creative Officers:  
Nikki Baker, Leslie Shaffer

Executive Creative Director:  
Travis Parr

Copywriter: Joe Benevente

Art Director: Leslie Diez

Finishing: Volt Studios



## NIKE WORLD CUP "THE FOOTBALLVERSE"

Nike x FC present "The Footballverse." An international team of scientists at a secret lab in Switzerland finally cracked the code. They've written the formula that will put an end to any discussion—the ultimate battle of all football generations... With the push of a button, they bring us legendary players from the past and present.



### HARBOR CONTRIBUTIONS

Harbor Services:  
Color Grading

Senior Colorist:  
Emiliano Serantoni

Color Producer: Brad Martin,  
Max Hadson

Associate Producer:  
Brian Corey

Color Assists: Scarlett Thiele,  
Sushil Gangaraju

### AGENCY CREDITS

Agency:  
Wieden+Kennedy Portland  
Executive Creative Directors:  
Ryan O'Rourke, Alberto Ponte  
Senior Creatives: Tim Arts,  
Stefan van den Boogaard

Head of Production:  
Orlee Tatarka

Executive Producer:  
Byron Oshiro

Senior Producer:  
Shelley Eisner

Producer: Katie Schaller  
Managing Director, Nike:  
Kathryn Addo

Brand Director:  
Holly Baker-Cliff

Management Supervisor:  
Paanii Annan

Brand Executive: Frank Santos

Creative Operations:  
Andrea Drapcho

Art Producer: Grace Petrenka

Design Director, Key Visuals:  
Shantanu Sharma

Design Producer: Sarah Starr

Studio Specialist: Matt Blum

Group Strategy Director:  
Sonal Narain

Senior Strategist:  
Rachel Holden

Group Media Director: Danny  
Sheniak, Brian Goldstein

Media Supervisor:  
Alyssa Chu-Tom

Media Planner: Madison Sury  
Head of Business Affairs:  
Amber Lavender

Senior Business Affairs:  
Manager Rylee Millerd

Business Affairs Manager:  
Kristian Evanculla

Talent Payment:  
Stefanie Goodell, Billy Mucha

Broadcast Traffic:  
Joe Chaath, Maisie Plew

Copyediting: James Yu

# GOLDFISH "TINY HANDS, TINY HANDFUL"

POV: You're Boban's last Goldfish Mega Bites.



## HARBOR CONTRIBUTIONS

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

Executive Producer: Jesse Schwartz

Executive Creative Director: Chris Hellman

Senior Post Producer: Elyse Robinson

Editor: Dick Gordon

Colorist: Oisín O'Driscoll

Color Producer: Brad Martin

Senior Audio Engineer: Steve Perski

Senior Producer, Commercial Sound: Lauren Boyle

VFX Artist: Vincent Roma

2D Graphics & Animation: Jack Joshi-Powell

Graphics Producer: Tanner Agle

## AGENCY CREDITS

Production Company: Stink Films

Director: Traktor

Agency: Saatchi & Saatchi NY

CCO: Daniel Lobaton

ECD: Dustin Tomes

ACDs: Erin Avon, Jason Burke

Senior AD: Jill Archibold

Senior CW: Zach Schweikert

Director of Integrated Production: Tim LeGallo

Senior Producer: Sam Berry



# TOYOTA "FLY"

Let's Go Places.



## HARBOR CONTRIBUTIONS

Harbor Services: Live Action,  
Color Grading

Executive Producer:  
Kelly Broad

Executive Producer / Head of  
Production: Rebecca Siegel

Senior Production Manager:  
Elizabeth Gitto-Rodriguez

Associate Producer:  
Dashanka Sankar

Color Producer: Brad Martin,  
Max Hadson

Senior Colorist: Adrian Seery

Color Assists: Scarlett Thiele,  
Sushil Gangaraju

## AGENCY CREDITS

Agency: Saatchi & Saatchi

Chief Creative Officer:  
Jason Schragger

Executive Creative Director:  
John Payne

Executive Creative Director:  
Chris Pierantozzi

Creative Director:  
Jeremy Carson

ACD Art Director:  
Art Boonklan

ACD Copywriter: Laurie Scott  
Art Director: Tracy Rosen

Senior Copywriter:  
Shireen Beygui

Copywriter: Corrine Vance

Art Director: Trevor Walker

Chief Production Officer:  
Lalita Koehler

Group Director, Production:  
Dogan Dattilo

Director of Content  
Production: Pamela Parsons

Executive Content Producer:  
Dustin Oliver

Content Producer: Erica Taylor  
Business Affairs Manager:  
Zaki Hashem

Account Director, Product  
Info: Matt Hardesty

Client Partner, Product Info:  
Michael Matsumura

Managing Director: Al Reid

Management Director:  
Erica Baker

Senior Client Partner:  
Courtney Husk

Client Partner: Chris Crockett

Client Operations Lead:  
Ryan Ritchie

Management Supervisor:  
Valerie Purdy Client

Partnership Manager:  
CJ Ramsey

Client Partnership Manager:  
Jordan Shatley

Client Partnership Asst.  
Manager: Kennedy Eaker

Client Partnership  
Coordinator: Paige  
Gonterman

Senior Music Supervisor:  
Kristen Hosack

Group Planning Director:  
Evan Ferrari

Director, Strategic Planning:  
Hailey Marsh

Senior Strategic Planner:  
Lanier Gilbert

# TOYOTA "UP"

Let's Go Places.



## HARBOR CONTRIBUTIONS

Harbor Services: Live Action,  
Color Grading

Executive Producer:  
Kelly Broad

Executive Producer / Head of  
Production: Rebecca Siegel

Senior Production Manager:  
Elizabeth Gitto-Rodriguez

Associate Producer:  
Dashanka Sankar

Color Producer: Brad Martin,  
Max Hadson

Senior Colorist: Adrian Seery

Color Assists: Scarlett Thiele,  
Sushil Gangaraju

## AGENCY CREDITS

Agency: Saatchi & Saatchi

Chief Creative Officer: Jason  
Schragger

Executive Creative Director:  
John Payne

Executive Creative Director:  
Chris Pierantozzi

Creative Director: Jeremy  
Carson

ACD Art Director: Art  
Boonkhan

ACD Copywriter: Laurie Scott

Art Director: Tracy Rosen

Senior Copywriter: Shireen  
Beygui

Copywriter: Corrine Vance

Art Director: Trevor Walker

Chief Production Officer:  
Lalita Koehler

Group Director, Production:  
Dogan Dattilo

Director of Content  
Production: Pamela Parsons

Executive Content Producer:  
Dustin Oliver

Content Producer: Erica Taylor

Business Affairs Manager: Zaki  
Hashem

Account Director, Product  
Info: Matt Hardesty

Client Partner, Product Info:  
Michael Matsumura

Managing Director: Al Reid

Management Director: Erica  
Baker

Senior Client Partner:  
Courtney Husk

Client Partner: Chris Crockett

Client Operations Lead: Ryan  
Ritchie

Management Supervisor:  
Valerie Purdy Client

Partnership Manager: CJ  
Ramsey

Client Partnership Manager:

Jordan Shatley

Client Partnership Asst.  
Manager: Kennedy Eaker

Client Partnership  
Coordinator: Paige  
Gonterman

Senior Music Supervisor:  
Kristen Hosack

Group Planning Director: Evan  
Ferrari

Director, Strategic Planning:  
Hailey Marsh

Senior Strategic Planner:  
Lanier Gilbert

Strategic Planner: Jordan  
Shelby



# TOYOTA "FAR OUT"

Let's Go Places.



## HARBOR CONTRIBUTIONS

Harbor Services: Live Action,  
Color Grading

Executive Producer:  
Kelly Broad

Executive Producer / Head of  
Production: Rebecca Siegel

Senior Production Manager:  
Elizabeth Gitto-Rodriguez

Associate Producer:  
Dashanka Sankar

Color Producer: Brad Martin,  
Max Hadson

Senior Colorist: Adrian Seery

Color Assists: Scarlett Thiele,  
Sushil Gangaraju

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Schragger

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John Payne

Executive Creative Director:  
Chris Pierantozzi

Creative Director: Jeremy  
Carson

ACD Art Director: Art  
Boonkhan

ACD Copywriter: Laurie Scott

Art Director: Tracy Rosen

Senior Copywriter: Shireen  
Beygui

Copywriter: Corrine Vance

Art Director: Trevor Walker

Chief Production Officer:  
Lalita Koehler

Group Director, Production:  
Dogan Dattilo

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Hashem

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Client Partner: Chris Crockett

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Ritchie

Management Supervisor:  
Valerie Purdy Client

Partnership Manager: CJ  
Ramsey

Client Partnership Manager:

Jordan Shatley

Client Partnership Asst.  
Manager: Kennedy Eaker

Client Partnership  
Coordinator: Paige  
Gonterman

Senior Music Supervisor:  
Kristen Hosack

Group Planning Director: Evan  
Ferrari

Director, Strategic Planning:  
Hailey Marsh

Senior Strategic Planner:  
Lanier Gilbert

Strategic Planner: Jordan  
Shelby



# CHOOSE YOUR PLAYLIST ADVENTURE

Productivity comes to us all in different forms: night owl or early bird, pin-drop silence or bustling café, in bed or behind a desk. For those of us who find we work better with a song to jam along to, we give you two wildly different playlists from two equally cool people.

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



Julia Acker, Client Concierge, finds inspiration under the lofi beats of chilled-out techno.



[CLICK TO LISTEN](#)

Pete Boychuck, Supervising Producer, kicks operations management into high gear with "Shredtastic Facemelters." The title says all you need to know.



[CLICK TO LISTEN](#)



# CONVERSATION STARTERS THAT ARE UNIVERSALLY FAIR GAME:

BY ELLIE POWERS

With holiday parties already filling up our calendars, we offer you some conversation starters which are foolproof for any audience, whether it's your great aunt Susan or the new guy on the sales team. Survive the small-talk with these sure-to-impress topics.



The Humans image courtesy of A24  
Harbor Services: Dailies, Offline Editorial, & Picture Finishing



# TOPICS:

THE 1999 CULT CLASSIC, *OFFICE SPACE*

DOGS, CATS, BIRDS, FISH, EXOTIC PETS

THE SECRET INGREDIENT IN COUSIN TONY'S CASSEROLE (IT'S CUMIN)

THE WEATHER (BUT NOT NATURAL DISASTERS. THAT'S A SLIPPERY SLOPE TO CLIMATE CHANGE)

UOIAUAI: THE LONGEST ACCEPTABLE WORD IN SCRABBLE WITH ONLY VOWELS

WHAT YOU'RE READING (GLOSS OVER ANY PARANORMAL ACTIVITY, MAGIC, POLITICS, MORALS, SOCIAL COMMENTARY, OR ROMANCE)

FEDEX VS. UPS VS. USPS. CHOOSE YOUR FIGHTER (AVOID MAIL-IN VOTING DEBATE)

KING CHARLES' SAUSAGE FINGERS

THE ROLE OF THE FBI IN THE DEATH OF AVRIL LAVIGNE

BENNIFER 2.0

LEGS IN THE METAVERSE: WILL WE SEE THEM IN OUR LIFETIME?

WHEN ALL ELSE FAILS, KEEP EATING, AND WAIT FOR THE FOOD COMA TO SET IN...

A nighttime photograph of a suspension bridge, likely the Manhattan Bridge, spanning a body of water. The bridge's towers and cables are silhouetted against a dark, cloudy sky. In the background, the city skyline is visible with some lights. The water in the foreground is dark and reflects some of the lights. The overall mood is serene and urban.

[YOUR WORK]

BECOME A GUEST

CLICK TO



# WORK HERE ]

T CONTRIBUTOR

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Website

