

THE HARBOR MONTHLY ISSUE 22

*A LOOK INSIDE
THE HARBOR MONTHLY
ISSUE 22:*

Recent Headlines

#OUTNOW

*Entertainment
Advertising*

*Guest Contributor:
Dash Sankar
'The Goodbye Tour'*

EDITORIAL

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A NOTE FROM THE EDITOR:

GABRIELA ELDER:

Director of Marketing

I've spent the last couple of weeks thinking about why I'm in this industry. I can list out the play-by-play on how I got to where I am today, but I often wonder why I've stuck around. Why I've spent over a decade day in and day out, 14, 15, 20-hour days, fixated on the work until the project is finished. Only to turn around the day after wrap and ask, "What's the next project...brief...boards?" with an eagerness to bring yet another filmmaker's vision to life. What makes me want to do it all again?

"This funny little business of ours" has its nuances, its quirks, its near-impossible barriers to surpass; yet from the outside, it's so mainstream, so accessible to those peaking in. And I see the appeal, the glamour, the lights, the not-always-sitting-at-a-desk promise. But a ticket to the inside doesn't come easy. Most of us must claw to even get the door cracked. We only get to experience the glamour, the lights, the celebrations through treacherous days and weeks (sometimes spent entirely at our desks).

Again. Why do we stay?

The more I think about this, the more I think about why I love professional sports. Athletes who compete at the highest level strive to be the best. They break records, win titles, and change their sport. And isn't that the same for us? Every person in this industry strives to make the

next best film, spot, or television show, to win awards, break social media, and change the industry.

At Harbor, we feel this every day. We're in the sport of making movies because we enjoy creation at the highest level. We're here to change the game. And though sometimes the days are long and arduous, damn, it feels good to be here. So, we stay, and when one project wraps, we ask, "what's next?"



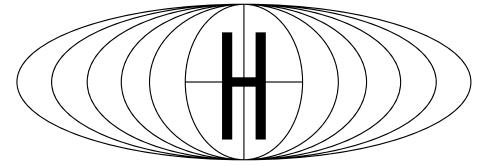


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RECENT HEADLINES

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Los Angeles, May, 2022:

HARBOR EXPANDS ITS LOS ANGELES STUDIO CAMPUS; READY FOR SUMMER 2022

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."

Los Angeles, April, 2022:

MASSIMO D'AVOLIO JOINS HARBOR AS EXECUTIVE VICE PRESIDENT, STRATEGY AND OPERATIONS



Massimo D'Avolio joins Harbor in the role of Executive Vice President, Strategy and Operations, announced Harbor founder and CEO, Zak Tucker today. With nearly two decades of direct experience in the entertainment, advertising, and post-production industries; in senior leadership roles in both finance and operation positions, D'Avolio has built a reputation as a respected leader in production and post-production.

D'Avolio's pioneering spirit and growth mindset have led him to a career at the intersection of technology, strategy, and operations. In all his roles to date he has remained at the forefront of disrupting industry norms,

growing, and empowering teams and artists, and driving innovation to transform workflows for global content creation.

He joins Harbor from Streamland, where he was COO, Post-Production. Prior to that, he held other senior leadership roles including CFO at Method Studios, and COO, Post-Production Worldwide, at Technicolor. During D'Avolio's tenure at Technicolor, he led the global operations teams for picture, sound, and VFX, serving the full spectrum of content creators across all genres. He also authored and led the production software development strategy, enabling filmmakers and creators of all kinds to

harness the power of the cloud.

Commenting on this new hire, Zak Tucker stated: "Massimo's blend of experience, along with his intimate knowledge of the factors driving our industry, align perfectly with Harbor's ongoing initiatives of combining top-tier talent with innovation in every discipline within the organization. Massimo shares Harbor's commitment to culture, community, and quality of service, and we look forward to his contribution to our organization."

D'Avolio will play a key role in building out a deeper, forward-looking operations team at Harbor. He will add

his leadership and expertise to expand Harbor's brand and operations in prime global markets, scale key teams to support new opportunities and growth across the organization, and continue to build out Harbor's filmmaker and premium content-focused technology initiatives.

On joining Harbor, D'Avolio said: "As we see the industry of content creation continue to transform at a rapid speed. I'm excited to join Harbor, a company that is able to excel with its unique balance of understanding the importance of innovation and digital transformation, whilst remaining relentlessly focused on the artistic vision."

New York City, May, 2022:

HARBOR CONFIRMS TONY ROBINS AS MANAGING DIRECTOR, ADVERTISING



With an illustrious career path in VFX that has spanned the past 30 years, Tony Robins joins Harbor as Managing Director, Advertising with immediate effect, announced founder and CEO, Zak Tucker, today. Robins joins from The Mill's New York studio where he spent 14 years as a pioneering artist and creative leader, rising from Head of 2D to Director of Operations and then to Managing Director.

Robins is credited with forging top creative relationships and being a driving force behind a host of award-winning creative successes with multiple agencies on thousands of commercials across the globe.

Major brands have included Samsung, Geico, Ford, Mercedes, Porsche, Cadillac, AT&T, Jeep, Aflac, Duracell, Liberty Mutual, HPE, United, Visa, and Capital One. He has relationships with major agencies such as Havas, Publicis, Arts and Letters, FCB, and BBH. The list of directing talent he has VFX supervised with includes Janusz Kamiński, Max Malkin, Simon McQuoid, Spike Lee, Markus Walter, David Shafel, Aaron Stoller, Antoine Bardous-Jacquet, Steve Ayson, and Wayne McClammy.

Career highlights have included award-winning spots for Nike's "Michael Jordan-Bugs Bunny," Geico's "Hump Day Camel," and Bud Light's award-winning "Game of Thrones" Superbowl campaign.

Other award-winning campaigns include collaborations with Wieden+Kennedy on Nike spots such as Michael Jordan/Bugs Bunny, Bo Knows, Deion Sanders, Coca Cola, and the launch of Euro Disney. Upon moving to NYC, he was hired to start Spontaneous

Combustion as ECD, which under his guidance, grew more than 5x in two years. He then freelanced for 5+ years working at all the main premier houses in NYC, such as Charlex, The Mill, and MTV.

Robins said of his new role at Harbor: "I have always gravitated towards opportunities where I can participate with like-minded people to make a difference. Harbor offers that opportunity to participate in the growth of the company while helping the staff achieve their goals which has always been a core value for me. I am excited to bring my experience as an artist, manager, and leader and join forces with the community at Harbor."

Commenting on Robins' new role with Harbor, Zak Tucker said, "Harbor's philosophy has always been to lead with top-flight artistry, purposeful workflows, and frictionless execution, all leading to an elevated creative experience. Tony's background as an artist, and extensive track record executing premium advertising, dovetails with his workflow innovation, and business development expertise allowing him to approach operations holistically for clients, artists, and production. His thoughtful and humanistic approach to people management means that Harbor will continue to be a place where talent from all backgrounds and disciplines will seek to call home. Tony is a significant addition to our team, and we look forward to his contribution in expanding our operations and capabilities in delivering premium advertising."

#OUTNOW

ENTERTAINMENT

PERSUASION

Eight years after Anne Elliot was persuaded not to marry a dashing man of humble origins, they meet again. Will she seize her second chance at true love?

HARBOR SERVICES:

Dailies

WHERE TO WATCH:

Netflix



DAKOTA
JOHNSON
JOSH O'CONNOR
HEATHER
GRANT

BASED ON THE TIMELESS LOVE STORY BY JANE AUSTEN

PERSUASION

JULY 15 | NETFLIX

PG

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KOTA
SON
SMO
RVIS
NRY
ING



STEN



FLIX

CARRIE CRACKNELL



NOT OKAY

An ambitious young woman (Zoey Deutch) finds followers and fame when she poses as the survivor of a deadly attack, but she soon learns that online notoriety comes with a terrible price.

HARBOR SERVICES:
Sound Finishing & ADR

WHERE TO WATCH:
Hulu







LIGHT & MAGIC

Showcasing the people of Industrial Light and Magic, the special effects division of Lucasfilm, this series takes us back in time as they create the effects for some of the biggest and most successful films of the last 45 years.

HARBOR SERVICES:
Picture Finishing

WHERE TO WATCH:
Disney+



LIGHT & MAGIC

Original series
July 27 only on



ADVERTISING

(from left to right)

01 — *INVISALIGN: CLASS REUNION*

Going back to visit your awkward days feels a whole lot better with a new smile.

HARBOR SERVICES:

Creative Editorial & Sound Mixing

02 — *INVISALIGN: MEET THE FAMILY*

What better way to impress your future in-laws than a forgettable smile?

HARBOR SERVICES:

Creative Editorial & Sound Mixing

03 — *CITI CUSTOM CASH CARD*

In this spot, Rashida Jones shows us just how lazy you can be with the Citi Custom Cash Card.

HARBOR SERVICES:

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

04 — *MAYA HAWKE'S "THÉRÈSE" MUSIC VIDEO*

Maya's newest music video release, directed by Brady Corbet, has a hauntingly beautiful dark tone. It is about the secret spaces we build where we are free to be ourselves, in a world that is always intentionally or systematically misunderstanding us.

HARBOR SERVICES:

Color Grading







THE GOODBYE TOUR

DASH SANKAR

Associate Producer

February of 2020 marked five years since my family and I came to the United States from our country Guyana. We had not seen our home for that long, and we were used to the cold now. Our home was basically inches below the equator, nestled at the very tip of South America, claimed by the Caribbean but rightfully not and it had “six peoples connected by three rivers” as the coat of arms says. I missed my home: I longed for the yearlong summers, the backyard grown fruits, the smell of old burned-out firewood turned charcoal overnight, and I missed my grandma. But the eagerness and yearning for those settings were promised once more when my father announced that my cousin had passed away and that we had to go to facilitate his funeral.

I bore sadness in my heart as I knew my cousin was going to pass and a guilty flicker of excitement in my mind since that meant I would see my home again. We expected “the call” for several months, but like the fighter he was, he held on till he finally couldn’t. The harrowing battle with diabetes was one I grew up around. It haunted our genes and forced us to watch older relatives fight the same fight time and again. My father and I booked our tickets and geared ourselves up to carry the condolences of our family across the ocean. We would plan and have the funeral, then return to the United States three days after it took place. No time for fun, this was not a vacation: it was a goodbye tour to a dear family member.

We got on the flight and while my father exhibited nothing but a sorrow-filled face, I asked him as we were in the sky, “do you think they cut our old tree down in the front?” to which he looked at me and rolled

his eyes, responding, “why do you care about the tree? Mehmood is dead.” I tucked my lips in and turned to the airplane window.

We landed in the early morning, probably around 8am but I had not checked the time. And as a customary practice, at the airport in Guyana, they are always playing reggae music to welcome travelers. This was without any consideration of the event people were coming for, and without any consideration for the fact that Reggae was not a genre of music native to us, but instead one of our neighboring island sisters, Jamaica. But for tourists unaware, it set the tropical vibe and sparks an expectant thought of a white sandy beach and a cold Piña Colada. As my father approached the customs officer, he was first hailed by a towering, dark haired policeman, who walked over to us and rested his hand on my father’s shoulder as if he was in possession of drugs or maybe a weapon. I thought surely this was it for us and our trip. The funeral would be canceled; they would announce my cousin’s body as unclaimed on the local radio stations; I would have to somehow sell my body to come up with bail money for my detained father, who had absolutely no history of crime in his life. But to my surprise and relief the policeman was one of my father’s old friends. His name was Bernard and had the strongest Guyanese creole accent I had heard in years. He said “Yuh daughtah get so big man, las’ time i see sheh she was in pampers crawlin’ roun’ di ‘ouse.” I bursted out laughing nervously, not sure how to respond and not sound pretentious. I hadn’t spoken with a Guyanese accent in so many years, and every time I tried, it felt so unnatural like I was faking it to seem unique and interesting. But

luckily, he was satisfied by just me laughing, and my dad, just as hasty as I was, quickly tried to end the conversation. We don't like stopping to talk and we especially don't like being at airports for longer than we needed to. We got our stuff from customs, my father's one suitcase and my four - but not for my own things; I was used as the mule to haul all the "good American treats" and "clothes that couldn't fit into the barrel" for all my family living here. We hopped into a local taxi and headed to town, the airport was located about 45 minutes from our house back in Kingston, so we didn't bother any of our family there to come pick us up. As I sat in the back seat and looked out the window, I almost started crying just remembering the last time I went this way, the day that I left the country. We passed all the smaller villages and wooden houses along the roadway, farmer men carrying shoulder loads of sugarcane followed by their muts. We passed a few stands as well, selling fruits, fruit juice, fish, eggballs, and other treats that I wanted to stop for, but unfortunately the taxis charge for every stop, and my father would hit me over my head. But my father did ask him to make one stop by a small white truck now labeled "Hunter and Gatherer Snackette," formerly "Aunty Betsy's Eats". My father made a comment about how he would travel all the way here as a boy. It took him 2 hours by bicycle and 4 hours by foot (but I refuse to believe he ever walked this far), just to get a cold 1 liter jug of freshly squeezed cane juice and a half bag of channa. Channa is a dish made of chickpeas and various spices that pairs perfectly with mango sour, which is made of crushed mangoes and pepper sauce. We got out of the taxi and my father walked up to the truck counter to ask what happened to Aunty Betsy, to which the server replied, "she dead, we have a new owner." my father jokingly replied, "oh but is it the same chef or did he die too?" I was so surprised at his

dark humor, assuming Aunty Betsy was not someone dear to him at all, he just wanted his channa and cane juice.

We ate our snacks in the car, and the taxi driver sipped on his cane juice as well, compliments of my father in compensation for the stop. We pulled up to a stoplight near Stabroek Market, finally so close to our house. The smell of fish from the vendors and the salty water behind the market intoxicated me, but not in the way it made me want to puke when I was younger and would pass the market square. This time it made me smile and realize that I was finally back where I belong, not in the Bronx with the sound of the Bruckner traffic, no views of the Manhattan skyline, no overpasses or high rises. Just good ol' Georgetown -- street salespeople selling hammocks, old rusting rice factories with engines still smoking, and the view here was not as fancy, just regular working people walking around or sitting on pavements or trying to catch the next minibus. When the taxi pulled up to my front yard, my old house was standing there like it was when I left it. The old Almondnut tree was still alive and uncut, and on the red bench underneath it sat my grandma and my cousins, all eager to pull me out of the car themselves if they had to. But I saved them some work and raced out myself. I ran into their arms, and they held me tight. I was finally in the place that I yearned for for five years. I looked at the tree and nostalgia instantly hit me: I zoned out from that moment and was taken to another. I was 5 years old again, sitting on an old bed sheet that I made into a blanket to lay my toys on, sitting under the tree watching people on the street pass by and say what a "nice lil girl." Then it was Christmas time, and I was 12 years old, helping my father string fairy lights on the tree's branches, while holding the ladder so he didn't fall. I was ill-equipped for both those jobs, but he made me do it.

Then I was 21 years old, sitting next to my cousin the last time I saw him not knowing it was really the last. I told him I was going to call from America often and visit in the summers. I never visited again, but there I was that day, and he wasn't around anymore to see me.

When I returned to the present, my grandma was crying, saying how sad she was but also how much she missed me. My dad and cousin carried our things upstairs and I sat and spoke to my grandma while people in the street that knew me since I was the little girl under this tree, now approached me to give condolences. The day passed by, and I hadn't eaten yet as I was busy picking out coffins from the funeral home's catalog laid out in front of me with other funeral detail options. Being there really helped ground me and remind me of the reason I was home again, not to see my friends, get drunk and talk about high school days, not to have crazy escapades around the town eating all the foods I missed. But instead, to say goodbye to someone and to comfort my father who was much more affected than I was.

The morning of the funeral went by like a montage of my life, but not in a selfish way, this wasn't my funeral, it was a compilation of memories carrying me by the hand from the parlor to the cemetery. I had known Mehmood since I was born. He was there through everything, and while his passing made me sad, it also

made me realize how important coming home was, and why you should not just promise to visit in the summertime. My father and I enjoyed our extra days after the funeral and shared drinks for the first time. Under the Almondnut tree, I saw him go from sad to joyful all thanks to the Demerara Rum. We took strolls to the Seawall with my grandma and cousins, ate the roasted popcorn from the vendors by the band stand nearby, sat on the concrete wall, and listened to the waves as the salt water sprinkled on our faces. We saw a plane fly by above us that night and my dad and I both laughed and said, "those poor fools have to go back to America, but lucky us we got one more day."

H A R

**BECOME A GUEST
CONTRIBUTOR**

Write a feature article
Send a poem
Share personal photography
Share your passion projects

[Click to Inquire](#)

B O O R



*PHOTO COURTESY OF:
Matthew Tomlinson*

HARBOR RESOURCES

Harbor 101

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

Employee Assistance Program

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

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

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





WORK ANNIVERSARIES:

Steve Perski	6 Years
Tim Moxey	3 Years
Terry Silberman	2 Year
Noelle Webb	1 Year
Carissa Clark	1 Year
James Clerici	1 Year
Emily Cramer	1 Year
Madi Sabo	1 Year
Cat LaRocca	1 Year
Luke Moorcock	3 Year
Joseph Keable	1 Year
Mark Shrapnell-Smith	1 Year

Instagram
LinkedIn
Facebook
Twitter

