

# THE HARBOR MONTHLY

A LOOK INSIDE THE HARBOR MONTHLY ISSUE 24

*Recent Headlines*

*Venice Film Festival*

*Book Recommendations:  
Chris Mackenzie*

*Album Review:  
Julia Acker*



## EDITORIAL TEAM

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

## ART & DESIGN

Graphic Designer: Elizabeth Zarrello

Photography: Jackie Contreras



# A NOTE FROM THE EDITOR:

## ON LEGACY & THE IMPORTANCE OF MENTORSHIP

### GABRIELA ELDER:

Director of Marketing

The retirement of Roger Federer has created ripples around the world. I know what you're thinking "Gaby, stop with the sports analogies" ok, just give me one more.

What has stuck out to me the most is that the headlines are not "we are losing the greatest. What will we do now?" they are "Roger changed tennis forever." Aside from his accolades, 20 Grand Slam titles (the third-most ever) or the 310 weeks he spent ranked No. 1 in the world (the second-most ever), Roger made a difference in the sport over his 24-year career has left a legacy of sportsmanship, philanthropy, and most of all, exemplary leadership. As Billie Jean King calls him, "a champion's champion," Roger has directly and indirectly lead generations of tennis players – at all levels – inspiring them to play and live with grace on and off the court.

This makes me question what legacies we are choosing to leave in the small corners of our world. I think, "What sort of mark do I want to leave on my family, my friends, my colleagues, my clients, the project I'm working on? How can my actions live beyond me?" And I find the answers in the everyday details. As Federer stated once when he was able to clearly define his goal to compete at the highest level:

*"I realized, I want to be back on that court one day, I'd love to compete with these guys on a regular basis, I'd rather play on the bigger courts than on the smaller courts. ... And all of a sudden it started to make sense," Federer later said. "Why you're doing weights. Why you're running. Why you arrive early at a tournament. Why you try to sleep well at night. We just started to understand the importance of every single detail. Because it makes a difference."*

The details make a difference.

The early mornings, late nights, the extra hours put in on a new software to ensure you master it, the time spent with a new colleague showing them the ropes, the time spent with a team to share an inkling of knowledge and advice, so their path is just a tiny bit easier. All our actions matter and culminate into what will one day become our legacy – at this studio, with our teams, with our clients, with our vendors. Do I know how to implement this today? No, I don't have a to-do list. But approaching every day with grace and an understanding that what I do can make a difference for years to come changes the way I approach things – more thoughtfully, more intentionally.

So, for now, I keep my head down, eyes on the ball, knowing every shot counts.









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THE  
**HARBOR**  
MONTHLY

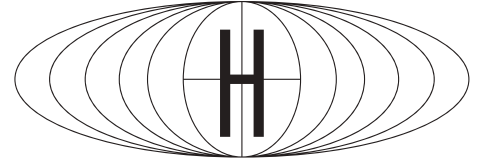


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# RECENT HEADLINES



THE HARBOR MONTHLY REPORT

New York City, September, 2022:

## KYLE CODY JOINS HARBOR AS CREATIVE DIRECTOR

As Harbor expands its visual effects offering, multi award-winning VFX talent **Kyle Cody** joins the studio in the role of **Creative Director** with immediate effect, Founder and CEO Zak Tucker has announced today.

A VFX maestro, Cody's strong creative direction, versatility and leadership skills have seen him develop an instinct for spotting and nurturing new talent and managing a team of over 50 award-winning artists during his time with The Mill and Gravity.

Cody has collaborated with filmmakers such as Peter Thwaites, Nicolai Fuglsig, Matthijs van Heijningen, Wayne McClammy, Lance Acord, Mark Zilbert, Markus Walter, Johnny Green, and Lady Gaga. Premium brands Cody has worked with include Samsung, Nissan, Ford, Chevrolet, Johnnie Walker, PlayStation, Mountain Dew, Schick, Crypto and Coca-Cola.

Highlights include *The Ballad of Buster Scruggs*, *Carol*, *Crazy Stupid Love*, *Tower Heist*, and



*Arthur*. His accolades include a Cannes Gold Lion, Bronze Clio, Cannes Silver Lion, VES, AICE, and D&AD award winner.

Commenting this exciting new appointment, Harbor's Advertising Managing Director Tony Robins stated, "Kyle is a leader, a creative partner and a curator of talent who builds relationships and pushes

boundaries. I am thrilled that he is joining Harbor, expanding upon our visual effects offering, bringing with him his history of award-winning work. He shares Harbor's commitment to community, creativity, and innovation, and I look forward to seeing the impact he will make within our studio and with our clients."



New York City, September, 2022:

# Bossing It: Setting the Tone of Direction with Elizabeth Niles

Originally Published on Little Black Book Online, Thu, 15 Sep 2022

*There's no one way to be a leader and no one way to become one. Bossing It is a new series where we encourage inspiring industry leaders to share their experiences and insights, and to talk honestly about the challenges of navigating leadership in this rapidly changing world. We hope that it can inspire and inform others who are still starting their own journey.*

## What was your first experience of leadership?

When I was a PA at a television network, I was assigned an intern. I think no one had the bandwidth to find things for the intern to do so that became my responsibility. I tried to treat her with respect and teach her the little I knew and assign her jobs that would be helpful to me and the team. When the intern left, she said please don't change as you move up the ladder. She said she really appreciated that I didn't talk down to her, boss her around, or "act like a boss". I knew what she meant. I didn't want to be authoritative and I wanted her to know I appreciated her help.

How did you figure out what kind of leader you wanted to be – or what kind of leader you didn't want to be? What experience or moment gave you your biggest lesson in leadership?

The experience with the intern had an impact on me. I think no matter where you are in the hierarchy, it's important to realize you are part of a team and your attitude matters. When you are in a leadership position it is that much more important to set the tone and make sure everyone is rowing in the same direction.

Did you know you always wanted to take on a leadership role? If so how did you work towards it and if not, when did you start realising that you had it in you?

I always felt like I didn't know enough to be in charge. I leaned away from being the person held responsible though I always was reliable and thorough in my work. I enjoyed seeing people benefit from my work.

There came a time when my boss was unexpectedly out for a prolonged period of time and in filling in for her, I got the confidence to take on more responsibility and make decisions for the team.

When it comes to 'leadership' as a skill, how much do you think is a natural part of personality, how much can be taught and learned?

I think I have tons to learn so I sure hope it can be learned. And as with everything, there's always room for improvement. I do think you have to

be willing to run with the ball and you can't be afraid to make mistakes and be willing to take responsibility for them.

What are the aspects of leadership that you find most personally challenging? And how do you work through them?

I find the things that are beyond my control to be the most challenging. To get through those challenging circumstances, I just try to be an honest broker and play the cards I am dealt to the best of my ability.

Have you ever felt like you've failed whilst in charge? How did you address the issue and what did you learn from it?

I feel like I have failed when people feel discounted or unappreciated. What we do is challenging and hard work and I do expect people to be all in. I think when you have a big team it is hard to check in with everyone as often as you'd like but I have learned how important it is to express gratitude. It is important to show people how much you value them.

In terms of leadership and openness, what's your approach there? Do you think it's important to be transparent as possible in the service of being authentic? Or is there a value in being careful and considered?

I think transparency and openness are very important in building a team. I don't think everything needs to be or should be shared, but I do think that if you want to see changes, you need to let the team know the changes you'd like to see and how you hope to get there --and be open to hearing what hurdles the team thinks they need to overcome. Then you need to try to eliminate or minimize those hurdles. I think it's important to be honest and realistic and also to really have the team's best interest at heart.

As you developed your leadership skills did you have a mentor, if so who were/are they and what have you learned? And on the flip side, do you mentor any aspiring leaders and how do you approach that relationship?

I find mentorship in all the people I work with. Everyone has different strengths and I find I learn from many of the people I work with no matter what their role is. In terms of how I mentor others, I try to be open and supportive and lead by example.

It's been a really challenging year - and that's an understatement. How do you cope with the responsibility of leading a team through such difficult waters?

I am very lucky in that I work for a company with a very collaborative culture. I think communication is key.



We have many ways of touching base. We have many meetings but I try to keep them smaller and productive and make space to discuss areas of concern and find ways to celebrate our talented team and their hard work.

This year has seen the industry confronted with its lack of action/progress on diversity and inclusion. As a leader how have you dealt with this?

Of course a diverse and equitable workplace is a huge priority. I am grateful to have been able to grow our team. I know this may sound inauthentic but I just like to hire the person best for the job. My priority is finding team players who have the skill set needed or seem suited to learn the skills for the job. I just don't want any jerks or difficult people on the team and as it happens, this has led to hiring a diverse group.

How important is your company culture to the success of your business? And how have you managed to keep it alive with staff working remotely in 2020?

As I mentioned, I am very lucky in that I work for a company with a very cooperative culture, which has been a key factor in our company's success. The fact that many people joined the team during the pandemic and have been working mostly remotely has been a challenge. We plan team lunches and social opportunities (screenings, drinks, etc) –attendance is not required but there are opportunities to socialize and just talk and I think that has helped.

What are the most useful resources you've found to help you along your leadership journey?

I have had the good fortune to have worked with wonderfully talented people in our industry that I can consult and discuss new challenges when they arise.





**FEST**





NICE



FILM



FESTIVAL





## **BARDO**

Follows a renowned Mexican journalist and documentary filmmaker who returns home and works through an

existential crisis as he grapples with his identity, familial relationships, the folly of his memories.

---

### **FILMMAKERS**

Director: Alejandro G. Iñárritu  
Cinematographer:  
Darius Khondji  
Editor: Monica Salazar

EP: Karla Luna Kantu,  
Mary Parent  
Post 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  
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





## DREAMIN' WILD

Based on the real story of Donnie and Joe Emerson, and based on the "Fruitland" article published by Steven Kurutz in The New York Times in 2012, *Dreamin' Wild* is the tale of two

musicians finding success when the 30-year-old record they recorded as teenagers finds a new audience.

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### FILMMAKERS

Director: Bill Pohlard

Cinematographer:  
Arnaud Potier

Editor: Annette Davey

Post Supervisor:  
Tiffany Upshaw

---

### HARBOR CONTRIBUTIONS

Harbor Services:  
Offline Editorial &  
Sound Finishing

Sound Editor: Ryan Billia

Re-Recording Mixer:  
Mike Minkler

Sound Designer: Ryan Billia

Dialogue Editor: Paul Vitolins

Mix Assistant:  
Dennis Dembeck

Chief Sound Engineer:  
Avi Laniado

Sound Engineer:  
Joel Scheuneman

Technical Audio Engineer:  
Jimmy Cruz

Producer, Sound Post:  
Lisa McClung

Coordinator, Sound Post:  
Madeline Little

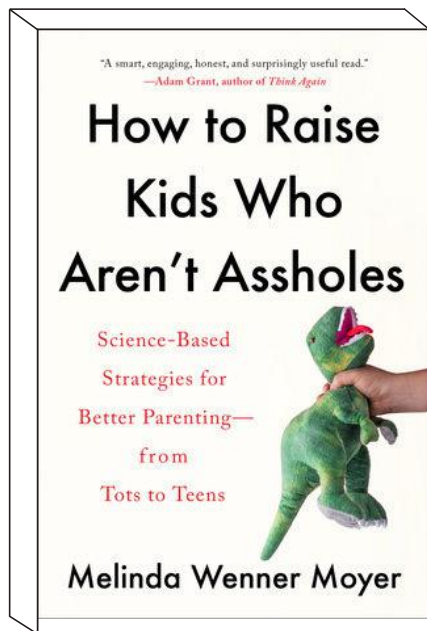




I knew someone who worked for a small paper as a movie reviewer. He was fired for writing about movies he'd never seen. He told me he really liked movies. He wanted to watch them and write reviews but didn't have time to do both.

With this in mind, here are a few books currently on my nightstand. These are books I'd really like to read but haven't had the time. I've started some, flipped through others, and read the back covers of most, if not all.

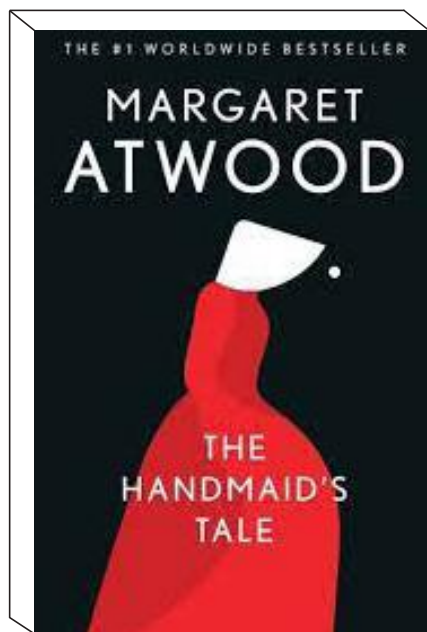




## **HOW TO RAISE KIDS WHO AREN'T ASSHOLES**

By Melinda Wenner Moyer

I thought I would have more time to read in the maternity ward. I only made it through the first few chapters – but I'll probably keep reading as I need. However, so far, no need. Just last week, a woman in a McDonald's complimented me on my well-behaved children.

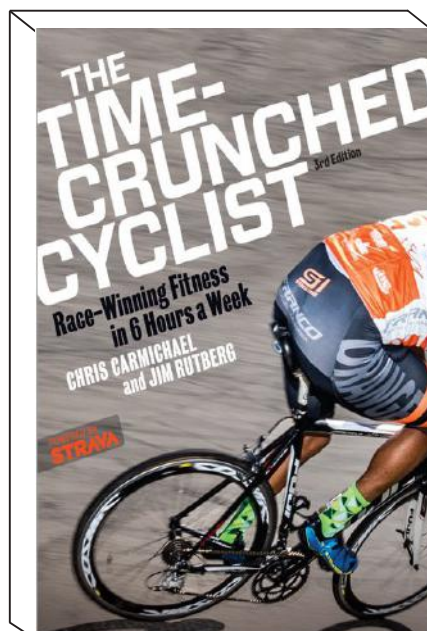


## **THE HANDMAID'S TALE**

By Margaret Atwood

About fifteen years ago, on a snowy morning in Toronto, I saw Margaret Atwood walking uphill against the wind. I think it was just the two of us, she and I, who had ventured out in the storm. She looked me right in the eye and smiled (true story).

Before the pandemic, I would read on the train. Two years ago, I stopped my regular commute, and I left *The Handmaid's Tale* at page 211. Now, I'm a little worried to pick it up and see how it ends.

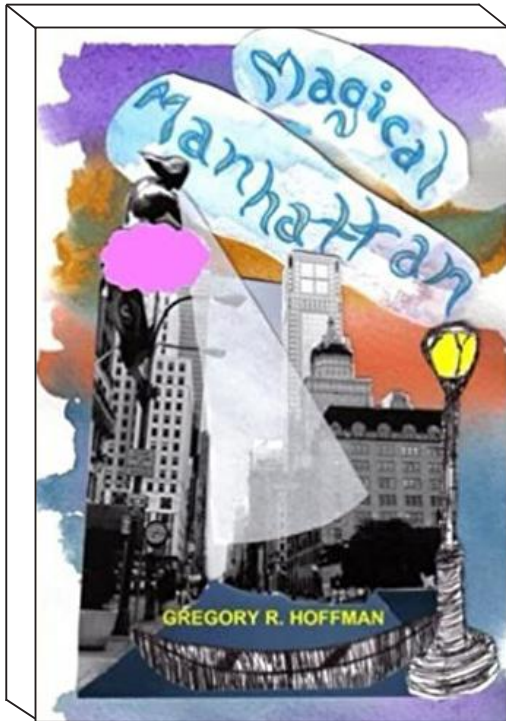


## **THE TIME-CRUNCHED CYCLIST: RACE-WINNING FITNESS IN 6 HOURS A WEEK, 3RD ED.**

By Chris Carmichael and Jim Rutberg

I put this in the fiction category. I don't dispute their science but finding six hours of free time and energy (plus prep) seems impossible right now.

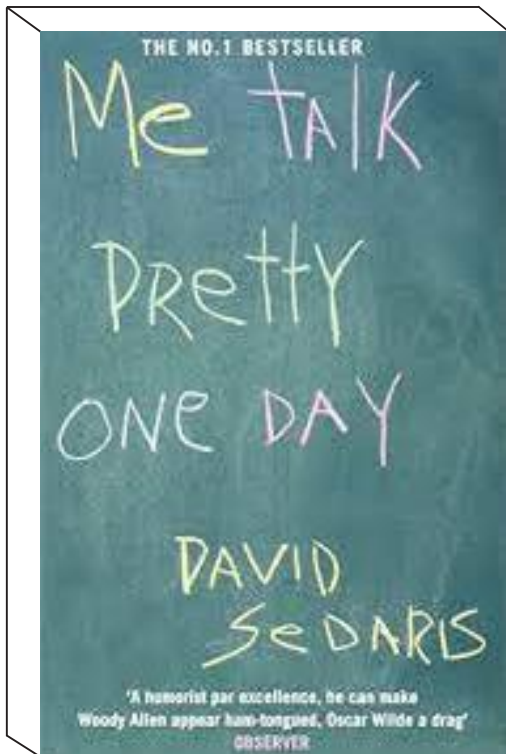




## **MAGICAL MANHATTAN**

By Gregory R. Hoffman

My neighbor told me that he wrote a book, so I said that I'd like to read it. So far, he hasn't asked me what I think about it. So far, I haven't had to admit to him I haven't read it yet.

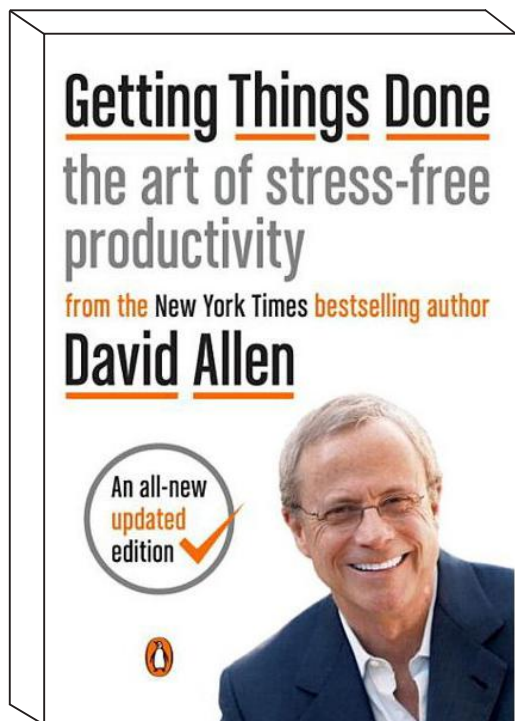


## **ME TALK PRETTY ONE DAY**

By David Sedaris

David Sedaris writes stuff that makes me laugh out loud. The only issue is that I can never remember which book is which. I know I've read at least part of this one (it's like the Jason Bourne movies, plus the laugh out loud part).





## ***GETTING THINGS DONE: THE ART OF STRESS-FREE PRODUCTIVITY***

By David Allen

Rescued from a donation pile. My wife, Catherine, told me I'd never read this book. I told her that she was probably right.



## ***DIGITAL SUBSCRIPTION TO THE NEW YORKER***

Editor, David Remnick

(Ok, not technically a book, but my phone is on the nightstand, on top of the pile of books).

Aside from emails, texts, and Microsoft Teams messages, this is what I read the most. I've yet to win a cartoon caption contest but I stopped holding that against them. If you haven't heard, most of the articles are excellent. I just have to be careful what I dive into before bedtime. In the late hours of the night, I've sometime bitten off more than I can chew – realizing that I'm going to have to stay up a while to finish a multi, multi pager. I don't think this is unique to The New Yorker, but there is always a little diamond at the end of the articles. I think it's there to say, "thank you for reading ...and here you go." I think that's a nice touch. ♦







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# ENTERTAINMENT

## *GOODNIGHT MOMMY*

A remake of the 2014 Austrian film, twin brothers arrive at their mother's (Naomi Watts) house and begin to suspect that something isn't right.

### FILMMAKERS

Director: Matt Sobel

Cinematographer:  
Alexander Dynan

Editors:  
Maya Maffioli, Michael Taylor

Post Supervisor: Lindsey Cohen

### HARBOR CONTRIBUTIONS

Harbor Services:  
Sound Finishing

Supervising Sound Editor:  
Robert Hein

Re-Recording Mixers:  
Roberto Fernandez,  
Robert Hein

Sound Effects Editor:  
Ryan Billia

Dialogue Editor:  
Roberto Fernandez

Assistant Editor:  
Dennis Dembeck

Mix Technician:  
Mark Amicucci, Alex Stuart

ADR Mixer: Bobby Johanson

ADR Recordists:  
Beau Emory, Mike Rivera

ADR Supervising Producer:  
Tricia Schultz

Chief Sound Engineer:  
Avi Laniado

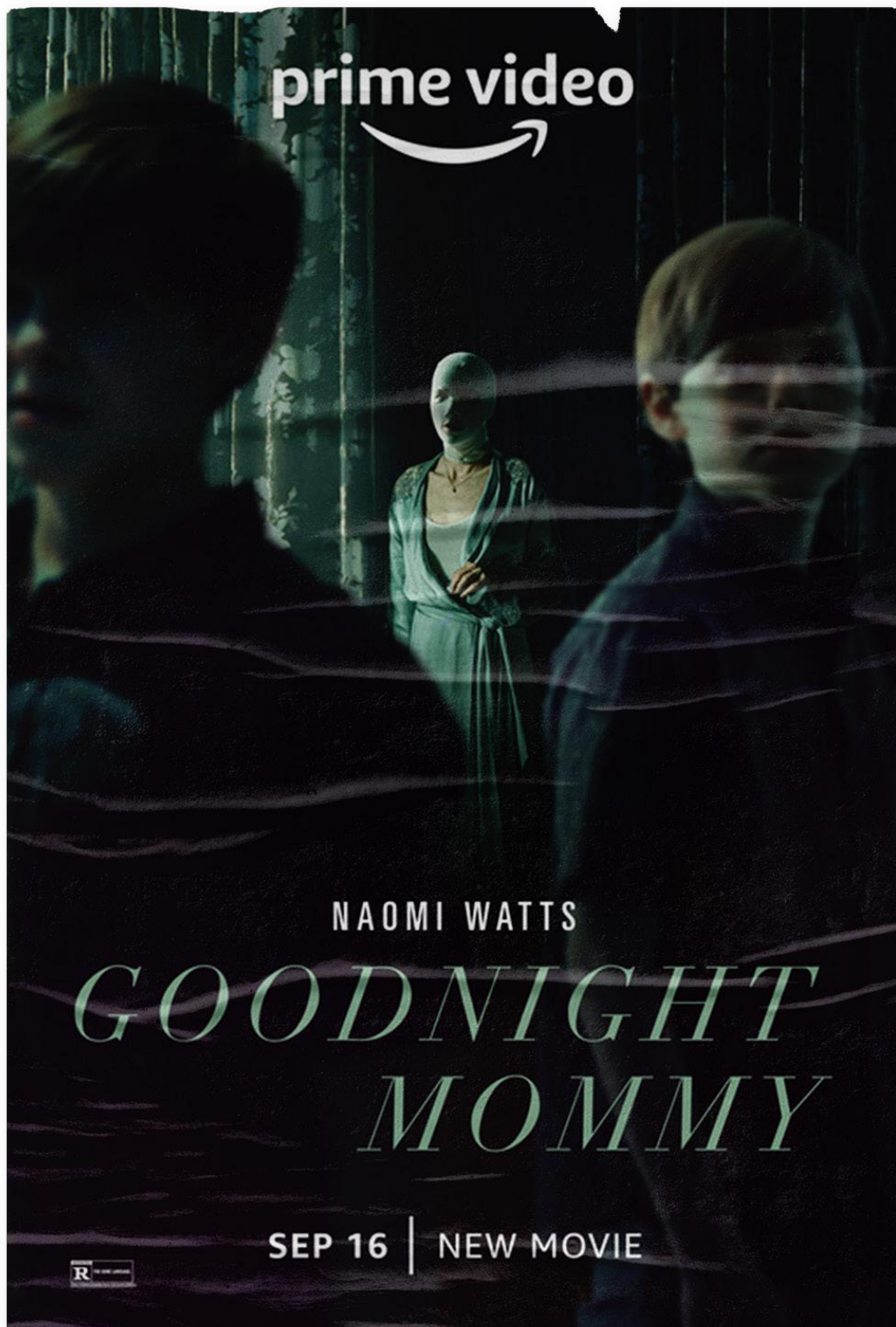
Sound Engineer:  
Joel Scheuneman

Technical Audio Engineer:  
Jimmy Cruz

Senior Producer, Sound Post:  
Kelsea Wigmore

Producer, Sound Post:  
Lisa McClung

Coordinator, Sound Post:  
Madeline Little





## CONFESS, FLETCH

After becoming the prime suspect in multiple murders, Fletch strives to prove his innocence while simultaneously searching for his fiancé's stolen art collection.

### FILMMAKERS

Director: Greg Mottola  
 Cinematographer: Sam Levy  
 Editor: Andy Keir  
 Head of Post Production:  
 Bill Wohlken  
 Post Production Supervisor:  
 Rachel Jablin

### HARBOR CONTRIBUTIONS

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

Colorist: Joe Gawler

Color Assists: David Franzo,  
 Michelle Perkowski

Conform Artist: Jon Pehlke

Associate DI Producer:  
 Lorena Lomeli Moreno

DI Post Coordinator: Nick  
 Gammon

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

Dailies Producer:  
 Nicole Guillermo

Senior Dailies Colorist:  
 Kevin Krout

Dailies Colorist: Davis Clenney  
 Operations Director:  
 Thom Berryman

Support Engineers: Curt Kuhl,  
 Jerome Raim, Luke Moorcock,  
 Stefan Hueneke

Imaging Scientists: Matthew  
 Tomlinson, CJ Julian

Supervising DI Producer:  
 Peter Boychuk

Senior Director, Picture Post:  
 Kevin Vale

Account Executives:  
 Rochelle Brown, Rachael Fung

Director of Offline Editorial:  
 Michelle Kaczor

Tech Ops Manager, Editorial:  
 Kyle Witkowski

Senior Avid Engineer:  
 Ben Cripps

Supervising Sound Editor:  
 Dave Paterson, MPSE

Re-Recording Mixer:  
 Dave Paterson, MPSE

ADR Mixer: Bobby Johanson

ADR Recordist:  
 Michael Rivera, Beau Emory

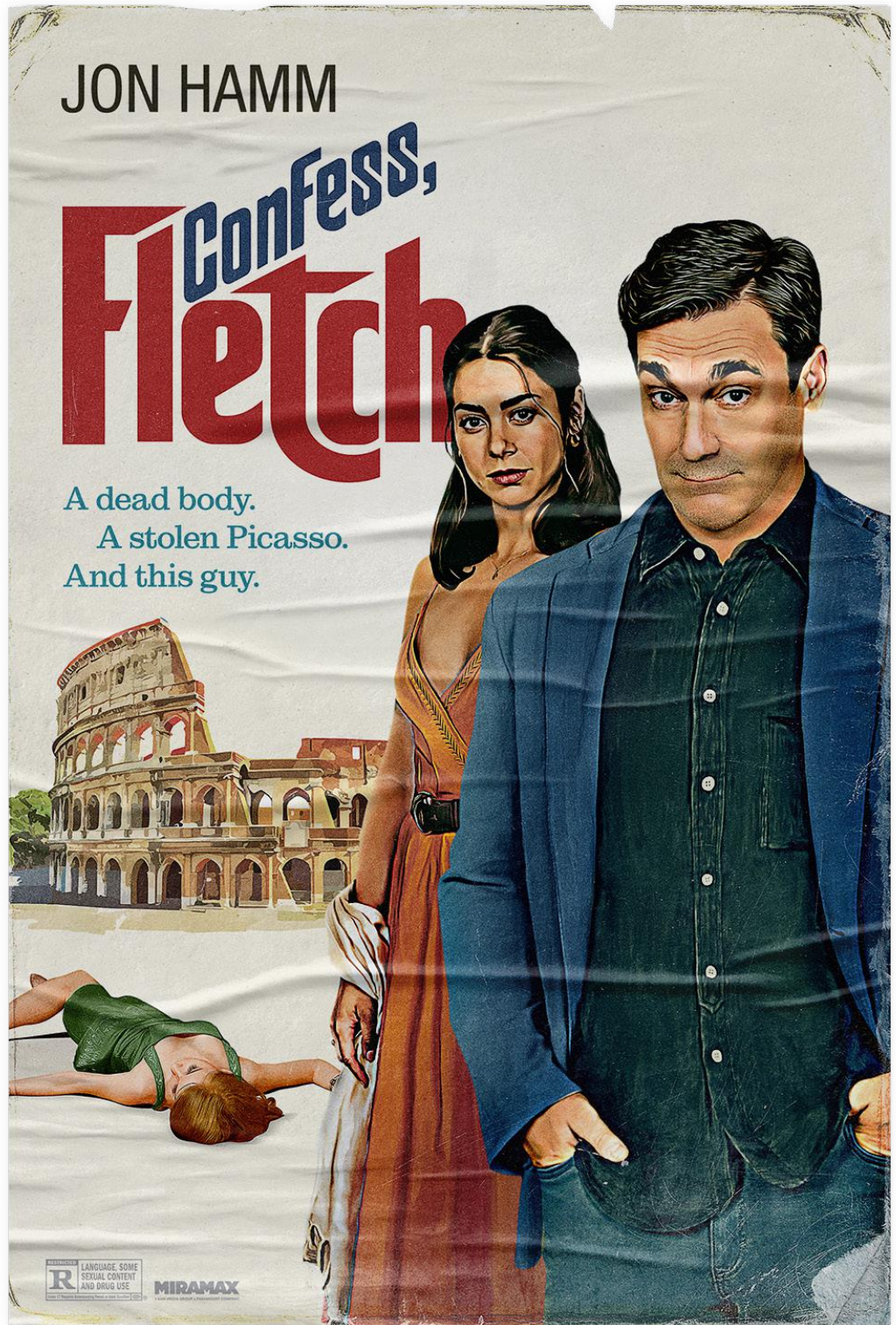
ADR Manager: Tricia Schultz

Chief Sound Engineer:  
 Avi Laniado

Sound Engineer:  
 Joel Scheuneman

Senior Producer, Sound Post:  
 Kelsea Wigmore

Coordinator, Sound Post:  
 Madeline Little





## ON THE COME UP

Story centers on 16-year-old Bri, who wants to be one of the greatest rappers of all time. Facing controversies and with an eviction notice staring down her family, Bri doesn't just want to make it, she has to make it.

## FILMMAKERS

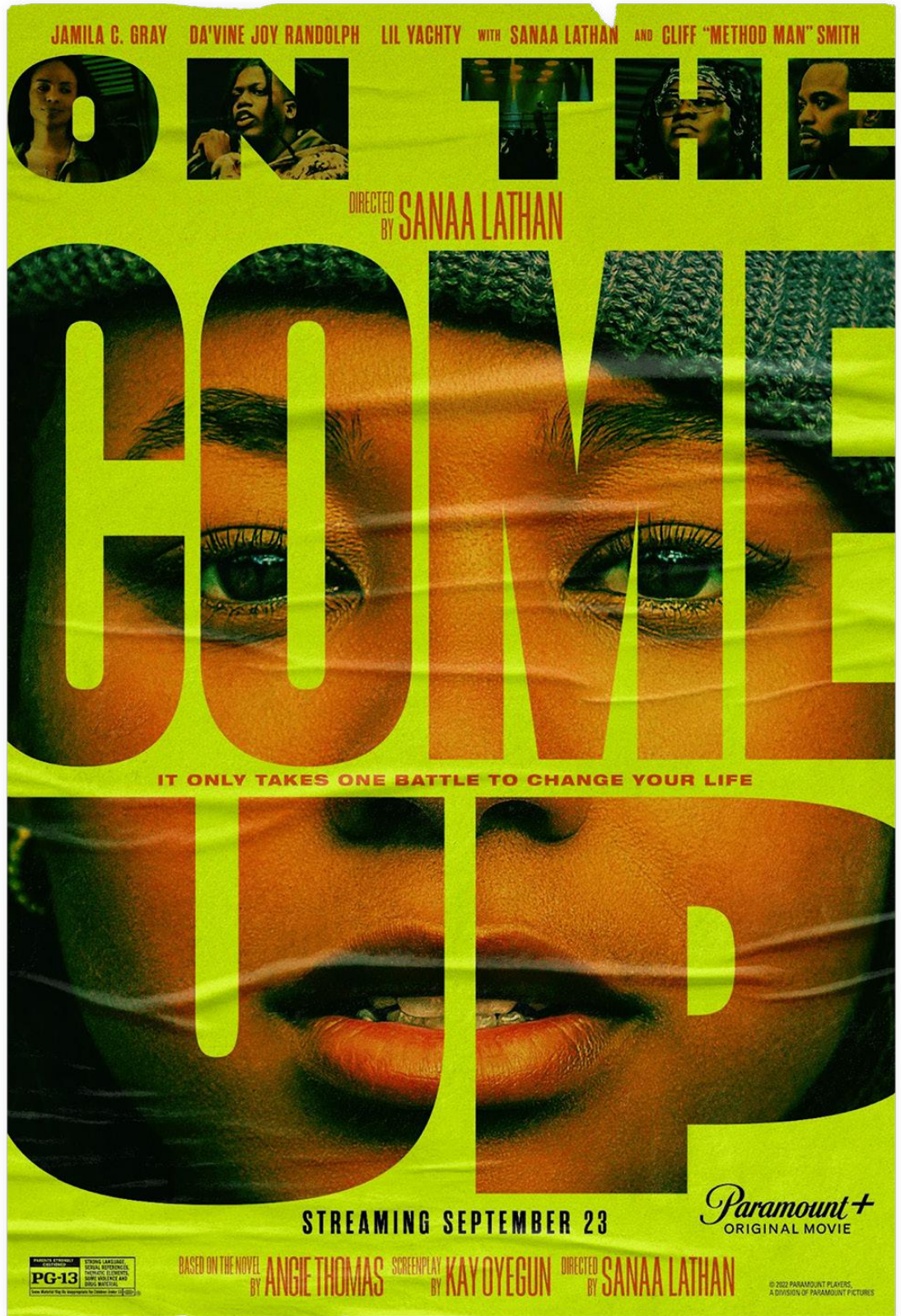
Director: Sanaa Lathan  
Cinematographer: Eric Branco  
Editor: Steven Rosenblum  
Head of Post Production: Aaron Downing  
Post Production Supervisor: Marisa Clayton

## HARBOR CONTRIBUTIONS

Harbor Services:  
Picture Finishing  
Colorist:  
Damien Vandercruyssen  
DI Producer:  
Lorena Lomeli Moreno  
Color Assist: David Franzo  
Conform Artist/Editor:  
Michelle Perkowski  
Associate DI Producer:  
Veronica Webb

DI Post Coordinator:  
Nick Gammon, Bianca Sanchez, Zifeng Zhuo  
Mastering Technician:  
Andrew Minogue, Anil Balram, Gino Volpe, Jorge Piniella  
Data Operator: Ramos Smith

Support Engineer:  
Jerome Raim, Curt Kuhl, Stefan Hueneke  
Supervising DI Producer:  
Peter Boychuk, Elizabeth Niles  
Account Executive:  
Carissa Clark





## **THE U.S. AND THE HOLOCAUST**

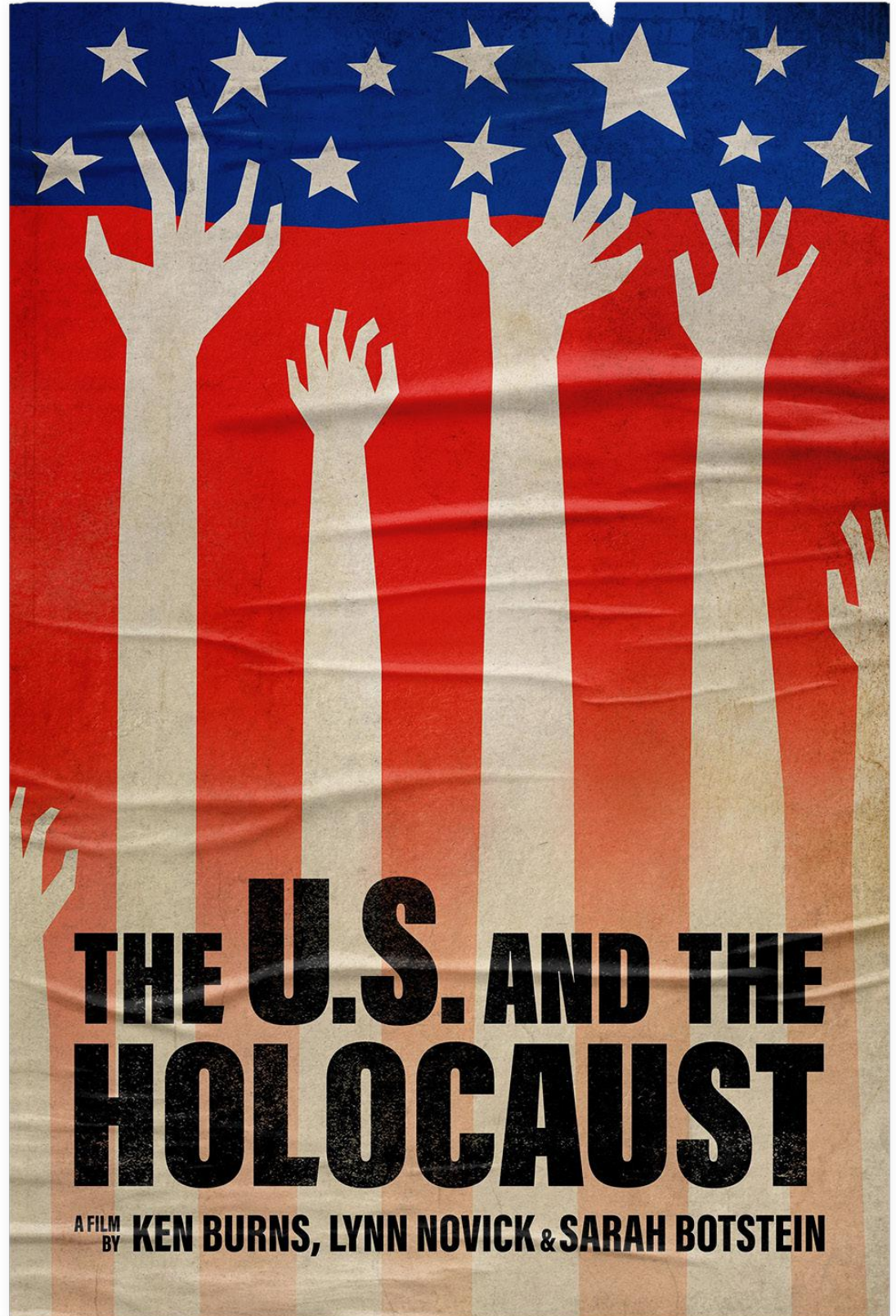
Ken Burns' three-part, six-hour look at The U.S. and the Holocaust, an American tragedy that played out against a distant, victorious World War II.

### **FILMMAKERS**

Directors:  
Ken Burns, Sarah Botstein,  
Lynn Novick  
Cinematographers:  
Buddy Squires, Wojciech Staron  
Editors:  
Chase Horton, Tricia Reidy

### **HARBOR CONTRIBUTIONS**

Harbor Services:  
Sound Finishing  
Re-Recording Mixer:  
Josh Berger  
Mix Technician: Joshua Bisso  
Chief Sound Engineer:  
Avi Laniado  
Sound Engineer:  
Joel Scheuneman  
Technical Audio Engineer:  
Jimmy Cruz  
Senior Producer, Sound Post:  
Kelsea Wigmore  
Producer, Sound Post:  
Lisa McClung  
Coordinator, Sound Post:  
Madeline Little





# ADVERTISING

(from left to right)

## 01 — NFL X TIDE LUCKY JERSEY

Your lucky jersey is dirtier than it looks. Even Davante Adams says so — and he knows a thing or two about NFL jerseys.

### HARBOR SERVICES:

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

## 02 — MAYTAG PET LAUNDRY

Conquer pet hair like a pro: Introducing the Maytag® Pet Pro System, a laundry set with a built-in filter in the washer that removes pet hair.

### HARBOR SERVICES:

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

## 03 — DUNKIN' COLD WIZARD

Thanks to Dunkin', you don't have to be a wizard to make your cold brew at home now.

### HARBOR SERVICES:

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







# ALBUM REVIEW

BY JULIA ACKER

CLIENT CONCIERGE





# *Geography* by Tom Misch

The album I'm bringing to you is called *Geography* by Tom Misch. Drawing influence from Jazz, R&B, Soul, and so much more, Misch displays true artistry from top to bottom. No skips.

One thing I love about listening to a new artist is discovering the musical influences of their sound. Listening to Misch's upbeat tracks like "Lost in Paris," "It Runs Through Me," and "Disco Yes," you can hear the Soul in his voice, the Jazz-inspiration from his guitar, and the Funk through his musicality and arrangements. *Geography* also features contrasting, slower records like "Movie" and "Man Like You."

The song "Movie" opens with a woman, Misch's sister, passionately expressing words about love and heartbreak, paying homage to old Hollywood films. The rest of the song is easy and smooth, as Misch sings about wanting a black-and-white movie kind of love. "Movie" conveys the emotion of longing for someone, pondering on what once was.

He also covers "Isn't She Lovely," by Stevie Wonder, only using an electric guitar. It's a 180-degree departure from the original song. It's mellow and soothing, creating a nice break in the middle of the album.

Misch recently performed at The Avant Gardener in Brooklyn, and I was, of course, in attendance. When he played the opening note to "It Runs Through Me," the whole venue was entranced. The melodic guitar riffs, punching drums, and inviting bassline make this track a staple in his discography.

"Lost in Paris," was another big moment at the Avant Gardner. The track has a lot of call and response, which made it engaging and exciting for the audience. Even if you're listening at home, it feels like you're surrounded by a crowd, amidst high-energy chants that flow through the chorus. This song features the artist Goldlink, who is known to create that danceable, hip-hop sound, making the collaboration effortless.

Watching Misch live, you can see his pure passion for the craft through his expression on stage. His voice is calming, yet lively; his instrumentation is effortless, yet meticulous. *Geography* is a true representation of who Tom Misch is as an artist.

[CLICK HERE TO LISTEN](#)



A person wearing white overalls is skateboarding on a wall covered in colorful graffiti. The scene is at night, with some lights visible in the background. The graffiti includes various tags and stylized letters in white, blue, red, and green.

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# 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



FILM PHOTOS  
COURTESY OF  
JACKIE CONTRERAS  
(shot on Minolta X-700  
50 mm and Minolta  
Hi-Matic AF2 35 mm)









**WORK ANNIVERSARIES:**

Chris Mackenzie	8 Years
Mike Rivera	8 Years
Andrew Minogue	7 Years
Skip Duff	5 Years
James Reyes	4 Year
Patricia Bradford	4 Year
Walter Bianco	2 Year
Jordan Linekar	1 Year
Weiyi Ang	1 Year
James Cruz	1 Year
Nicholas Johnson	1 Year
Christopher DeCristo	1 Year
Andrew Brueck	1 Year
John Hamlet	1 Year



Instagram

LinkedIn

