

In Proximity
Season 3 Episode 13
Prox Recs
Final Transcript

Paola Mardo: You're watching and listening to In Proximity. I'm Paola Mardo, and it's the holidays!

[00:00 - "KN 9 to 5" by Ludwig Göransson]

Paola Mardo: Happy holidays and thank you so much for supporting, watching, and listening to In Proximity this year—this 2025—and I personally want to thank you for joining me every week this new season. I know it was a different kind of season to get used to, and also to have me there every week with you as we met filmmakers, creatives, executives, and all sorts of interesting people working in the entertainment industry. But yeah, thanks for being there and just supporting us as we tried something new and different this year.

So, since it is the holidays, and most folks will be winding down, maybe spending time with loved ones, or maybe just taking that time for yourself to unwind and relax, and maybe prepare for the new year, we wanted to get a little bit cozy and drop some special episodes in your feed throughout the rest of this year and top of next.

What that's gonna look or sound like is basically mini episodes—we're calling them "Prox Gems"—which means they will include gems from the different episodes we've had this season. They might be anecdotes, they might be great stories, they might be fan favorites. And today, we're gonna kick it off with a compilation of our Prox Recs from all of 2025. So from this season and the specials we did earlier this year. That includes the Sinners episodes with our founder Ryan Coogler and some of his collaborators on the film, and the special we released over the summer with Chinaka Hodge, the creator of Ironheart, the TV series that Proximity Proximity Media also produced. So, it'll be a bunch of great Prox Recs from the year.

If you're looking for some inspiration or maybe even a little holiday treat to gift to yourself or to a loved one, some of these might be great for that. So just sit back, relax, and enjoy these Prox Recs! Maybe take some notes, and if you're on YouTube, click on the links below, and we'll see you every week during the holiday with our special Prox Gem mini episodes, and in the new year, we'll get back to our regular weekly interviews.

Happy holidays, and enjoy!

[2:08 - "Prox Recs Theme" with Ludwig Göransson and Ken Nana]

Ryan Coogler: Autumn Cheyenne Shadow Durald Arkapaw, ASC, we have now reached our section of the podcast where we do Prox Recs. This is where I make a recommendation, or whoever the host is makes a recommendation, and our guest makes a recommendation to our

audience, too. Imagine the audience like you when you were at AFI, you know, coming up in the industry, trying to figure out a way to get—to get going—to self-improve—so to speak.

And it could be a book, it could be a movie, it could be a podcast, you know, anything that kind of help—that kind of helps you do your thing or helped you do your thing in the past. Want to offer anything up?

Autumn Durald Arkapaw: Yeah. So this has to do with you, or I'll—I got two, two-layer rec. Eudora Welty. The moment we spoke—and you do this, and this is why, as a DP, I would say I recommend to the youngsters, is I work really well with photography references because I think that's what inspired me coming up. Like, I took pictures.

That's how I was able to express myself. And in still images, I can get a feeling, and it's so profound. And so you gave me that reference, like, from the jump. I got the book, and I just knew exactly what you wanted out of everything. Like, you said that, and I got the book, and I looked at her photography from 1930s Mississippi, and it just inspired me. So I feel like that's a book that I would've never known to look up. And so I have that book, and that was one of the biggest inspirations, like from the start, that you shared with me for this film.

And then my—my kind of coinciding rec would just be, like, work with people that are your friends. Like, if you're lucky. Because that's the biggest inspiration that you'll ever get, is that you appreciate and like somebody that you're working with or for. And that will make your work amazing, not any technical knowledge that you maybe—like, you kind of gather, but just that, like, you are inspired by the people around you. And I think that's my rec.

Ryan Coogler: Beautiful. Thank you. My rec is a little more on the nose, but there's a book called *Our Share of Night* by Mariana Enríquez, Argentinian author. It's beautiful. It's set in Argentina during the military dictatorship in, like, the 1970s. It spans several decades, though, but it's, it's supernatural horror—a beautiful book. And it's kind of like—you know, it's executed at a high level, what our film was aspiring to do, I would say. So I would recommend that to anybody who's interested in, in our movie or the horror genre should—that's, that's a great book.

Autumn, thank you. It meant the world. I think folks are really going to enjoy this episode.

[5:12 - "In Proximity Theme" by Ludwig Göransson]

Chinaka Hodge: We're supposed to come up with some recommendations for our listeners about how to move through a production. We're supposed to recommend some books, movies, Etc.

Sev Ohanian: Yeah.

Chinaka Hodge: So, if we were going into second season of the IRONHEART room, and you were telling people to read some books along the way, what would you suggest for our writers Room?

Sev Ohanian: I'm not going to lie. I'm a very pragmatic guy, as you obviously know, and I would really recommend every single book on screenwriting that you can afford or you can get from your library. Like, I—I followed that rule myself as a writer. I've read every single book. I mean, *Save the Cat's* a good starting one, but there's endless ones because I don't think you can go wrong, and the only thing you have to give up is a bit of your time. I'm also a really big believer in reading tons and tons of scripts, especially by the greats.

I think a trick that I learned way too late in my career was if you're gonna go read, you know, an Aaron Sorkin, let's say, movie, for example, read every single Aaron Sorkin movie in the order that he wrote them because subconsciously, you'll find yourself, after page 30 on the third script, you can probably say the line that he's about to write because it just—it's an easy way for your body to just, very literally by osmosis, understand a writer's taste and voice, like we always talk about. That was really helpful.

Chinaka Hodge: Yeah. Aaron Sorkin suggestion actually reminds me, when I was a poet, back in those days, um, I had writer's block. And the main thing I would do to do—to beat writer's block is I'd try and emulate the style of another writer. So I'd literally, every time I'd get stuck, I'd be like, "How would Toni Morrison write it?" And after like 10 minutes of being like, "I can't write like Toni Morrison," I'd invariably go back to writing in my own voice.

So I tried it, actually, with Sorkin early on and did it with, like, *The American President* and *West Wing* scripts, too. So I would say, on this show, uh, we've leaned heavily into the graphic representations of W.E.B. Du Bois, so I would definitely recommend that book. For all writers rooms, I recommend a refresh on *The Elements of Style* by Strunk and White. I think just brevity helps a script. Being able to say something in three words is better than saying it in 10.

Sev Ohanian: My partner, Aneesh, swears by that book, yeah.

Chinaka Hodge: Yeah, I mean, it's—you hate to read it. It's like the vegetables of books, but every time I read it, I get a refresh on what makes things great. All of Octavia Butler's catalog, starting with *Lilith's Brood* and the *Parable* series. I also referenced Kimberly Drew's *Black Futures*, and then extra bonus point, I would add uh Saba, the musician Saba. He—he provided a tone and a vibe for this whole thing, and most of the scenes that I wrote that turned out well, I was writing along to Saba's music.

[7:41 - "Juno Arp - Stinger" by Ken Nana]

Justin Tipping: Ooh. I would recommend watching *La Haine*, directed by Mathieu Kassovitz. Watching the director's commentary. That was one of the first—that's one of my favorite films of

all time. And I remember listening to that commentary when I was just a young lad out there, just a bunso.

[LAUGHTER]

Justin Tipping: Sorry.

Paola Mardo: "Youngest child, baby." And this is the Criterion Collection Director's—

Justin Tipping: Sorry, that was an inside joke. Whatever. Not a joke. That was—whatever.

Paola Mardo: Yes. So you listened to this. I actually have never seen this film. It is on my list. I really do want to see it.

Justin Tipping: Okay, yeah.

Paola Mardo: I keep seeing—my Instagram feed keeps popping it up on my feed, so—

Justin Tipping: That's what I would say because I think that it's one of those films that—it's kind of a cult—I think it's—I guess it's a cult classic.

Paola Mardo: I guess so.

Justin Tipping: It's kind of very revered, and its style, use of style.

Paola Mardo: Shot in black-and-white.

Justin Tipping: They shot in black-and-white, but the thing is they—see, they didn't even shoot it in black-and-white. That was a choice

Paola Mardo: Oh, interesting.

Justin Tipping: And I was just—that, like, blew my mind, and I was like, I don't understand how they even thought to do—make some of those choices. But listening to him talk about it was very freeing and, like, there are no—basically like there are no rules. There's rules, but there are no rules. It made—it made the—the idea of, like, actually doing it a little less scary.

Paola Mardo: Yeah.

[9:19 - "Juno Arp - Stinger" by Ken Nana]

James Swoope: My Prox Rec for today, would be advice.

Paola Mardo: Okay.

James Swoope: And, you know, take it or leave it like everything else in life. I want us to always remember what got us to these places. And no matter what it comes with as you get further in any career, any job, whatever you're doing in life, there are going to be challenges that remind you that you have to make a decision on, "What am I doing this for?"

And I want people to remember if you—if you a filmmaker, make films. I don't care what level you on. Until you can get to whatever that goal is on your board, but just make the film. If you are a musician, make music, put it out. If you a actor, act. I don't care what you do in this world. Do it. Because you're messing yourself up caring too much about the result, and you're not living in the present.

So you have to ask yourself, is this something you really want to do? Actors are, you know, struggling right now when it comes—especially actors of color. They're struggling right now. So what should you do about that? Are you going to wait on Hollywood, or are you going to go take the opportunity that presents itself when they take them? I'm not saying take, you know, crazy shit, but just open up more and remember why you here and why you do this because those are the ones who go off into legendary status.

And always remember, too, it's like, have patience with this. I tell people all the time, like, in order to be Beyoncé now, you got to be Beyoncé then. So it's easy for you to look at where she's at now and want to mimic that shit—

Paola Mardo: Right.

James Swoope: Forgetting that she was also in a group, she was also coached by her dad, she was also on Star Search. Like, all these things happened before she was Cowboy Carter. Have some patience. Do the work. Enjoy this shit. And, like, that's my advice. Don't forget where you came from. Don't forget why you started this.

[12:00 - "Juno Arp - Stinger" by Ken Nana]

Dolly Li: This may be a little bit out of—out of what's expected, but I wanted to recommend, actually, a book that I read recently, which, honestly, has nothing to do with Asian American anything. But I wanted to recommend the book *The Wager* by David Grann. So why I'm recommending this book is because there's—David Grann is an incredible writer. He actually wrote *Killers of the Flower Moon*. I'm sure *The Wager* will also become a movie, a blockbuster movie eventually.

But the way that this book is written—it's nonfiction, but the way the book is written is written like a really epic fiction narrative. And I think, for people who are interested in the world of documenting and archive and finding a story by piecing together evidence, this book is such a masterful work in how to source real information, right, how to source truth and add narrative to it. And so I've been—I've been recommending this book quite a bit to other friends who are just,

like, interested in reading, but I find this—like, the book itself is such a great study of nonfiction. And David Grann spent years researching this book. The story is about a shipwreck that took place in the 1800s, right? So it's so far back.

Paola Mardo: Wow. Wow.

Dolly Li: It's so, so far back, and as a documentarian, I have such admiration for someone who can go into the 1800s, piece together the crumbles of information to tell this great epic of a story, Right?

Paola Mardo: Yeah.

Dolly Li: And, yeah, so I, I love consuming stories in all forms, be it fiction, nonfiction, book, documentary. But this book in particular has been so compelling and such a masterpiece.

Paola Mardo: I love that. I never would've expected the setting. I was like, it sounds like a thriller. Oh, the 1800s.

[LAUGHTER]

Dolly Li: There's certainly thrilling moments.

Paola Mardo: I don't doubt it.

[14:04 - "Juno Arp - Stinger" by Ken Nana]

Warner Bailey: I've thought a lot about this one. I think there's—you know, on the surface, my recommendation or piece of advice to anyone earlier in their career, and I've gotten a chance to listen to a lot, is don't wait for permission. If you are creative and you have this energy of wanting to create something to put out in the world that's never been there before, do it! And stop waiting for a reason why you can.

I think so much of my early career was spent just convincing myself on reasons why what I wanted to do would fail or that others would look at me and judge me for it. And looking back now, you know, there were—probably I got a late start into what I'm doing now, but I think those lessons of just going out and trying things, not waiting for permission from everyone else is probably the biggest piece of advice that I have for others.

In terms of a rec, been loving Emma Grede's podcast. I also love this podcast. I've told you a couple times, a couple references early on before this of ones that I love. But there's just so much content out there, and just go and listen to things that aren't in your industry. Go and expose yourself to other industries, other people, other voices or opinions than yourself.

But I think just going out, and the last piece I would say is just meeting people face-to-face. Like, we've talked over email. We've chatted before, and it's been amazing, but this time, getting a chance just to meet face-to-face is so valuable in a time spent so—with so much of your energy and time behind a phone. So those would be—I know you asked for one. I gave you three.

Paola Mardo: It's great. We'll take them all! Thank you. Thank you, Warner.

[15:43 - "Juno Arp - Stinger" by Ken Nana]

Ammar Mohamed: My, my rec is going to be a little bit strange, kind of. It's actually a documentary that I rewatched recently by a filmmaker named Michael Moore, who is from—from Flint, Michigan.

Paola Mardo: Your town, yep.

Ammar Mohamed: Where I grew up. And he made a documentary called Fahrenheit 9/11, which is a very famous documentary. It's one of the highest grossing docs ever. But I rewatched it maybe two weeks ago, three weeks ago, and I was floored by, like, how fucking crazy that time was. Yeah, just—just with, you know, the current administration we have and, like, the political landscape that's in front of us, man, there was a lot of similarities, you know what I mean? Like, like, it was just—it was very eye-opening to rewatch it. If you haven't seen it, go watch it. If you've seen it but haven't seen it in a while, go rewatch it. It just—yeah, it connects a lot of dots.

Paola Mardo: Wow.

Ammar Mohamed: You know, and I think it gave me a little bit of perspective for myself, you know, about where we at and where—and where we might be headed.

Paola Mardo: Yeah.

Ammar Mohamed: So, yeah, shout-out to Michael Moore, Fahrenheit 9/11.

Paola Mardo: Truly unexpected.

Ammar Mohamed: Very unexpected.

Paola Mardo: But I love the rec. Love it. I love a good rewatch, so appreciate that.

Ammar Mohamed: Yeah, it's great.

[16:49 - "Juno Arp - Stinger" by Ken Nana]

Steve Gehrke: As it related to my department, if anybody wants to learn script supervising, the best way is not to just get thrown into it like I did. But if you want to do any job in anything in this industry, find the people who are doing it, and follow them. But learn your craft before getting too deep into it because you may find out you don't like it, or you may go down the wrong hole.

But I tell everybody, you know, I've never had a day at work because I love every day.

Paola Mardo: That's the dream.

Steve Gehrke: Yeah.

[17:32 - "Juno Arp - Stinger" by Ken Nana]

Angelica Nwandu: I would recommend a book because reading is my favorite pastime. And it's called Leadership Pain. I like that book because I think it—it helped to reframe my mindset when it comes to leadership. I was waiting for leadership to not have any pain, and I think that that's delusional. It will be—leadership is pain, and if you want to be a good leader and a bigger leader, right, of a bigger, you know, business, you have to increase your threshold for pain because being a leader is very lonely.

Paola Mardo: It's lonely at the top.

Angelica Nwandu: It is because nobody—like, you're going to be the one that wants it to work the most, and as you should, right? And so through the ups and downs of the industry, the economy, and, you know—I've been doing it for 12 years. Like, I've experienced COVID and all types of stuff, right? So you will have people that are passionate about what they do, but everybody has a purpose, you know what I mean?

And sometimes that purpose diverts from what they're doing with you, and you have to realize that. So, like, you lose people and you—you know what I mean? Or, like, it's—it's lonely, but also there's a lot of pain in the things that you have to deal with to maintain a business or maintain a platform for a very long time. There's a lot of pain to it.

[18:58 - "Juno Arp - Stinger" by Ken Nana]

Azie Tesfai: When I sold my first thing, which I, I did it kind of—you know, I sold something with Proximity, and then at the same time, I sold a show to NBC that I was writing by myself with no producers. I was thrown in the deep end. I had no business doing that project, but they liked the idea enough, and they were like, "You're writing it."

I took night classes. So I was—I did not act. For about a year and a half, I quit all other work, and I signed up for UCLA—this is not a plug. They are not paying me. I tell all—anyone close to me this. I'm like, why have I never said this publicly? UCLA Extension classes, they have a

screenwriting program. It's meant for people that have jobs, careers. You can do it at night or on the weekends.

Paola Mardo: Amazing.

Azie Tesfai: On Zoom. I learned the real nitty-gritty screenwriting structure stuff in that class. I give credit to, like, my first network pilot that I did on my own because I had the structure of that class. So I'd be writing my pilot for, like, Universal during the day and then taking the classes at night to make sure I was doing it right at night. But it was, like, I figured it out and I delivered—it taught me outline and story area structure and dialogue and, you know, rebreaking things, and second drafts and third drafts in a way that I didn't feel like I had to be, like, the newbie even though I was a newbie. I like to come as prepared as possible.

And so anytime someone's like, "I have an idea," I'm like, "Here's the—here's the secret. UCLA Extension." I recommend it, and it gives you a second set of eyes on your work.

[20:28 "Juno Arp - Stinger" by Ken Nana]

Jeff Staple: I want to say something that has nothing to do with what I do.

Paola Mardo: Which is great.

Jeff Staple: Sourdough bread.

Paola Mardo: Okay. Because?

[LAUGHTER]

Jeff Staple: I've been obsessed with sourdough bread recently.

Paola Mardo: You can make—I tried during the pandemic. I suck at it.

Jeff Staple: I think the—the message here is that creatives should obsess over things, right? And if you pick something that is, like, just seemingly meaningless like bread, but then, like, you OCD over the nuances and the details of that thing. It could be sneakers. It could be watches. It could be fine art, right? It could be music. But, like, I like when you really nerd out on something innocuous like that, like bread, you know? And, like, I'll buy like three sourdough breads from local bakeries, and I'll, like, cut a slice and just sit there and taste the three different things and understand—I'll toast it for a minute and a half, and then I'll toast it for two minutes, and I'll see the difference.

What the fuck does that have to do with what I do? Nothing. But I think it does intrinsically help when I'm, like, designing an album cover or, like, creating a shoe, that, like, the detail is, like, really important. Steve Jobs had this great quote where, like, "A great carpenter cares about the

back of the cabinet," the side that never gets seen. But, like, if you turn it around, it's—a great carpenter makes it just as beautiful as the front side, you know? And some creatives could be like, you know, "Who gives an F? No one's going to see it. It's up against the wall." But then another one, it's going to be like, "No, every detail is, is taken care of," you know? And that's what I try to do in all of my work, is, like, kind of have that care.

So I think—actually, you talk about burnout. I think obsessing within your field can cause burnout. Like, if I just bought typography books and sneaker books and looked at Vogue and Business of Fashion all day long, I'd, like, gag on the industry, right? But it's important for me to, like, eject and be like, oh, wow, like, cool, bread, interesting. And then I think you can—

Paola Mardo: Or make an album.

Jeff Staple: Yeah, or make an album, you know? Like, I think you could take learnings from that and apply to it your world much more meaningfully than, like, sort of being in that vacuum of, like, your own industry.

[22:53 - "Juno Arp - Stinger" by Ken Nana]

Todd Harris: I mean, there's so many good books on art and there's so much good information. I feel like I can't contribute to the conversation, but books I love, it's like an old school book that you can never go wrong in getting is Bridgman's Anatomy. Some people learn Bridge's anatomy and didn't have to learn a shtick else after that and had amazing careers. It's just a great foundation for the building blocks on how to do figurative art. Contemporary books—I don't know these people from a can of paint, I don't get any money for this, but Tuesday Tips by GRIZandNORM. Great practical information for anyone who wants to get into animation storyboarding or design. It's fantastic.

And for story-wise, Paul Guyot's book on Kill the Dog, which is about, ironically enough, it kind of uses the metaphor of John Wick, but it's a book on screenwriting from an actual screenwriter and it's very good.

[23:55 - "Juno Arp - Stinger" by Ken Nana]

[COURTNEY SERVING PASTA]

Courtney Storer: Give it a little twist.

Paola Mardo: Ooh, a little twirl. On the show, we ask everyone to do a Prox Rec or a recommendation for listeners/viewers. It could really be anything. Most people do a recommendation for what they do. So, for you, you're our first chef on the show. So, yeah, what would your recommendation be, your Prox Rec?

Courtney Storer: I would say, you know, Essentials of Italian Cooking by Marcella Hazan. The Essentials of Italian Cooking is a book I carried with me just because it felt like a piece of home. Even when I cooked in Paris, I brought it with me. It just has been a really grounding energy thing to pick up and touch and watch how far I've come.

And I think cookbooks have a really strong—like, I have a really strong connection to them because of where I was in my cooking career. So just like people have huge movie collections, I have huge cookbook collections, and I'm always seeking out, like, the older, you know, dusty cookbooks because I think how people taught cooking was so different, you know, 50 years ago to where it's at now. And it's just so important to, like, reference back to go forward.

[25:07 - “Juno Arp - Stinger” by Ken Nana]

Paola Mardo: Bon appetit! Cheers! Wait, we cheers.

Courtney Storer: Cheers.

Paola Mardo: We cheers!

Courtney Storer: Cheers.

Paola Mardo: Cheers to you! Thank you.

Courtney Storer: Nothing better, you know?

Paola Mardo: Thanks.

[EATING RED SAUCE PASTA]

Paola Mardo: Mm.

Courtney Storer: Nice, right?

Paola Mardo: This is delicious. Thank you very much, Courtney. This was so fun. Thanks for teaching me a little bit more about cooking, sharing your journey on The Bear and what you do. And, yeah, excited for the next season but also just very amazing to hear all about your work and your process. So thank you.

[25:38 - “Juno Arp - Stinger” by Ken Nana]

Mary Karaoghlanian: I actually have been listening to The Mel Robbins Podcast recently, and some of her guests have been very influential in terms of leadership and motivation and how to, you know, just balance everything as, as being, like, a leader but also a motivator for your staff

and for your employees, whether we have our volunteers or just even to each other. I love just listening to that in the background. So that would be my recommendation.

Paola Mardo: That's awesome.

Armen Karaoghlanian: My recommendation is going to be a film called The Color of Pomegranates.

Paola Mardo: Okay!

Armen Karaoghlanian: And if you haven't heard of this movie and if you haven't seen it, it might change your life a little bit. It certainly will change the way you think about what movies can be, what film can be. It's directed by an Armenian filmmaker, so there's your Armenian connection. But it is a film that is unlike anything, I think, you might have seen.

It's regarded as one of the greatest films ever made. It's on the Sight and Sound list. You know, Martin Scorsese and The Film Foundation recently restored it. But it's unbelievable. It's such a poetic film that uses sound and color and just the visual medium to—to create a tapestry of, you know, of ideas. And I think people have that sort of reaction to it of, "I've never quite seen something like this before."

So I recommend it as much as I can because it really opened up my eyes when I saw it for the first time, of just what film, as a medium, can do.

[27:14 - "In Proximity Theme" by Ludwig Göransson]

Ryan Coogler: So this section is the Prox Recs section where you make a recommendation for anything that helps you compose music for film. It could be a book, movie, TV show, podcast, quote, anything, something that you like to keep in mind. And think about our listeners, just folks that's downloading the podcast, they maybe are kind of where you were when you were in that frat house, staying for your first year in the—in the scoring school?

Ludwig Göransson: Yeah.

Ryan Coogler: Any advice you give, like a recommendation for folks?

Ludwig Göransson: Yeah. I mean, for me, getting started on this project, it was challenging. The most challenging part, I would say, was: what's my voice in this? You know, how do I find that and keep it true to what I feel like I'm good at and how I can bring in these influences and turn that into something that feels like it fits the film but also that feels like it's me, too.

That was difficult, but working with incredible musicians. You know, we have some incredible, awesome musicians playing on this score in this film.

But one thing that I also like to do is to go and get some new instruments. So that was how I started buying some new guitars and getting this guitar from 1932, really starting to sit with that instrument and see how much you get back from sitting with an instrument and playing it yourself, listening to all these songs that you sent me that I wasn't familiar with, Tommy Johnson and the blues book that you—

Ryan Coogler: Oh, yeah. Deep Blues by Robert Palmer.

Ludwig Göransson: Deep Blues, yep.

Ryan Coogler: It's a beautiful book about, essentially, the bedrock of what our film is about: what the Delta blues music is and what it represents. Like, almost like on an anthropological level. But yeah, that book, we gave to everybody that worked on the film.

And there's another book called Blues People by Amiri Baraka, formerly known as LeRoi Jones, that we also— we also looked at quite a bit. That was more for—I kept that one, you know, closer to the chest.

Thanks for doing this, bro.

Ludwig Göransson: Yeah, of course. It's so fun.

Ryan Coogler: Hell of a first appearance on In Proximity!

[29:31 - "In Proximity Theme" by Ludwig Göransson]

[VOICEOVER]

Paola Mardo: In Proximity is a production of Proximity Media.

The show is hosted, directed, and produced by Paola Mardo.

Executive producers are Ryan Coogler, Zinzi Coogler, and Sev Ohanian.

Theme song and additional music by Ludwig Göransson.

Patrick Epino is our co-director and director of photography.

Ken Nana is our sound designer and mix engineer.

The production team includes Brittani Brown, Isabella Miller, and Alexandria Santana.

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[VOICEOVER ENDS]