

In Proximity
Kimberly Ann Harrison
Season 3 Episode 20
Final Transcript

Kimberly Ann Harrison: There's a lot of what is not right in television, but if you focus on what's right, there's more opportunities. Write from your heart. Write what you know. Just write. You'll hear 1,001 no's, but it just takes one yes.

Paola Mardo: You had a very notable internship.

Kimberly Ann Harrison: It was Friends. It's lightning in a bottle. Criminal Minds does a really good thing of exploring the why and the why does not need to make sense to me or you. It just needs to make sense to the killer.

[0:23 - "In Proximity Theme" by Ludwig Göransson]

[VOICEOVER]

Paola Mardo: You're watching and listening to In Proximity. I'm Paola Mardo, and today we're talking TV writing and procedurals.

Kimberly, or Kim, Harrison is an executive producer and showrunner. She's had an incredible career in TV writing, starting as an intern on the set of Friends, and then landing a career writing for television. She cut her teeth in procedurals—you know, the “case of the week” shows where you see a crime or case solved step-by-step. Yeah, really juicy stuff. And Kim spent eight seasons on Criminal Minds. She honed her craft in the world of procedural TV before becoming writer-jealous when she saw shows like Empire and Scandal come up. That led her to transition into showrunning, and her most recent projects include The Crossover and Washington Black.

If you are interested in TV writing, or if you are a TV writer, or if you want to learn more about procedurals, this episode is for you. Kim gets into all of that, as well as what it was like to write her debut novel, Beyond The Paddock, the beautiful book based on her family's true story, finding healing through horses during the pandemic. Here's my conversation with Kim Harrison.

[VOICEOVER ENDS]

[1:47 - "KN 9 to 5" by Ludwig Göransson]

Paola Mardo: Kim Harrison, welcome to In Proximity.

Kimberly Ann Harrison: Thank you for having me.

Paola Mardo: Thanks for being here. Very excited to talk to you about your writing journey, but before we start, you are the rare breed of Hollywood insider in that you're actually from LA, like born and raised, as far as I know.

Kimberly Ann Harrison: Yeah. Born and raised in LA—Diamond Bar, to be exact. And for me, kind of growing up, Hollywood wasn't really on the books. I mean, it was a different world. It might as well have been on Mars. Came from a family of nothing but school teachers, and so that was my path. And so this whole Hollywood thing—not even realizing how close we were to actual Hollywood—that this was nothing that was really taken seriously as a career, something that we could actually pursue.

Paola Mardo: What were you watching on TV?

Kimberly Ann Harrison: Soap operas. I was obsessed with soap operas, and I—like now, when I look back, it's like of course, that is where my storytelling kind of came from, but ever since—it was before I started kindergarten, so I had really a lot of trouble with school. But it was All My Children, One Life to Live, and General Hospital. I was dedicated, diehard, ABC soaps, from four years old, five years old—way too early—well until now. So that's what I was watching. I needed to know if Erica Kane was going back home to her husband, Jeremy, or going to sleep with Jackson, his brother.

Paola Mardo: And at what point were you like, ooh, I kind of want to do that, like, make that happen?

Kimberly Ann Harrison: I would say that didn't become something real until I got to Mt. SAC, until I got into college, and really saw that it was something that I can do, that it was a craft. And once I had other professors believing in me and supporting this—I wouldn't even say it was a dream at that point. It was just a door that is cracked and I'm peeking in. Then it was off to the races.

Paola Mardo: And you mentioned the school. Where did you go to college again?

Kimberly Ann Harrison: I started at Mount San Antonio College in Walnut, California, and then transferred to Cal State Northridge.

Paola Mardo: Cool. Shout out. Walnut.

Kimberly Ann Harrison: Yes. Shout out Matadors, CSUN, and the Mounties at Mt. San Antonio College.

Paola Mardo: Yes. Awesome. And at Mount San Antonio, you had a professor... First of all, you took a class, Intro to Broadcasting. Who was your professor, and what did she tell you?

Kimberly Ann Harrison: Okay, so I had a friend, I was taking a class, and she knew I needed three more units. And she goes, you just need three units for summer, so just take this Intro to Broadcast. I'm like, "Why am I taking an intro to broadcasting class? That makes no sense. I have no interest in that. I'm just trying to do this teacher thing." She's like, "You need the units, teacher's really cool. Take the class." I took the class with Tammy Trujillo. Now, Tammy Trujillo, I had—the name was very familiar to me because my grandmother and my mother listened to her on the radio. So it was kind of like a full circle moment just in that, and that was my first time kind of being starstruck. And I took the class over summer, and within two weeks of the class, she pulls me outside and basically says, "You don't have to come back to class anymore. I want to hire you down at KFWB—which was in Hollywood—the radio station, as a PA. I see that you are really into this and would love to have you down there." And for me, I'm like, "Wait, what?"

And it was that one person believing in me and opening a door that—haven't closed that door since. It was off to the races.

[5:28 - "Good Times" by Ludwig Göransson]

Paola Mardo: You had a very notable internship.

Kimberly Ann Harrison: I did. Yes.

Paola Mardo: Can you talk about what show that was?

Kimberly Ann Harrison: Yes, it was Friends. I know. I know.

Paola Mardo: How does one do that?

Kimberly Ann Harrison: Well, I mean, okay, so now—

Paola Mardo: And what season are we talking about?

Kimberly Ann Harrison: The last three seasons.

Paola Mardo: Okay.

Kimberly Ann Harrison: Oh, what a time to be alive.

Paola Mardo: Yeah. It's probably a really big job. What did you feel in that moment? You got a call or email or fax?

Kimberly Ann Harrison: I got a call. No, I got a call.

Paola Mardo: Okay. You get the fax! Yeah.

Kimberly Ann Harrison: I got a call. I got a call. [LAUGHTER] I got a call, and I met at the writer's office, which was across the street from Warner Brothers—the 3400 Riverside—and met with the producers over there. It was my first writer's office to walk into. And you see all the posters from all the seasons. You just see the accomplishments, the pride, the machine.

Paola Mardo: Had you been on a studio lot before then?

Kimberly Ann Harrison: No!

Paola Mardo: Okay. So this was the first time.

Kimberly Ann Harrison: I had never seen a—it was like, Jennifer Anderson—like, what?! And I have these—I mean, they're rehearsing in front of you. They're reading their scripts in front of you. You just have these mastermind writers that are writing these amazing scripts. You have this amazing cast, and then you have this audience that would give their right leg to be in the audience. It was just—it's lightning in a bottle. That's what I can describe it as: lightning in a bottle. It doesn't get much better than that, and just learning so many different aspects of the

industry from that one show—production, the writer's room, you know... I just learned so much in those three years.

Paola Mardo: Yeah, I mean, it feels like a master's in TV writing.

Kimberly Ann Harrison: Yes, definitely master's class.

Paola Mardo: Definitely on one of the biggest shows on TV at that moment. Can you talk about, though, how did you get the internship? Because I feel like there's a lot of folks tuning into this who are like, I want to be on the Friends of today—whatever that even is right now. But you know what I mean? What is it that they can do?

Kimberly Ann Harrison: Apply, and then just keep on, just keep on, keep on, keep on. What's the worst they're going to say—no? And they'll tell you. “No.” And so, I just think it was just kind of being like, “Oh, I'm okay with hearing ‘No.’ I'm used to hearing ‘No.’” Because it only takes one “Yes.” So it wasn't like I would just apply and then just hold on. No, it's just, okay, I've done my research. Okay, here's my Hollywood creative directory. I'm going to hit up these 10 different productions today, and then tomorrow it's these productions—and just keep it organized. And then once you put it into motion, what is there to do, except continuing to prepare? For when that opportunity comes. You know? And when that opportunity called, and I got an interview for the internship on Friends, I was prepared.

Paola Mardo: Wow. You're prepared. It's like that saying opportunity is like luck meets preparation.

Kimberly Ann Harrison: Yes. Yes.

Paola Mardo: So a little bit is luck. But you have to be prepared.

Kimberly Ann Harrison: Absolutely. Absolutely.

Paola Mardo: It sounds like you were.

Kimberly Ann Harrison: Yeah. And I do feel that luck—when you do the work, that margin of luck shrinks, and it becomes about, yeah, this is for you. And when they see your resume coming in there more than once, and the way that you're crafting it or the way that you're framing it—it's a sales document. That resume is a sales document. I might never have a phone call with you, but that paper's going to tell me everything that I need to know.

Paola Mardo: Did you have to write a cover letter?

Kimberly Ann Harrison: Absolutely.

Paola Mardo: Oh my gosh. Okay, writer tips for the best cover letter ever.

Kimberly Ann Harrison: Get their attention. Get their attention, you know? “To whom it may concern.” Or how about, “Please don't throw this away! Stop. Read. Just read my next page.” Just being creative. There are different tools now that can really grab the attention.

Paola Mardo: Yeah. Yeah, can you walk us through some moments, whether it was sitting in the writer's room or watching them film a scene? Do you remember, I don't know, moments where you learned something or that have stuck with you since that internship?

Kimberly Ann Harrison: I'll say the one thing about that internship that was so special was I got to see every aspect from beginning to end on the show. So it was, like, from kind of concept, to runthroughs, to show nights, to editing—everything. Okay. For example, one of my jobs was cleaning up the writer's room. And the cardinal rule is don't throw away—organize it, but don't throw away a single piece of paper. Because those papers and those notes are inspiring in different ways, and it's part of someone's process. So I'll say that is one of the things, even to this day, I do not throw away paper. Because even the smallest note—even in my car, it might be on a gum wrapper or whatever—I learned ways of taking notes and everything is up for grabs. That hat is up for grabs if someone calls. But that was something that was ingrained in me in Friends in the writer's room: do not throw away any paper. And so they'll have a napkin with some writing on it, and it's just, stack it. But that's where I kind of was able to figure out my creative process. And in the morning, going in to open up every one of the writers' offices, you got a sneak peek to see their process. And every single one of those offices was different. Everyone had a different process.

[10:43 - "In Proximity '90s" by Ludwig Göransson]

Paola Mardo: And so how do you go from the comedy track to Criminal Minds?

Kimberly Ann Harrison: Criminal Minds. So at the time of Friends, my sister, who is a television writer—shout out Erika Harrison—she was working on—she did Friends. She was an intern there as well, the season after I did, but then she went and worked on Third Watch, which was also filming on the Warner Brothers lot. So we'd have lunch together, I'd go over there, she'd come over here, everyone knew everyone. And the creator and showrunner of Third Watch, Edward Bernero, got a new show, which was Criminal Minds, and he was looking for an assistant. So my sister was like, "Hey, why don't you go be Ed's assistant?" And so I was like, "Yeah, why not? Ed is great. Sure. What's this about FBI stuff? Okay." And I should have known that was going to be my avenue into drama because I came from daytime drama, was watching that. So I was like, wait a minute, this is kind of closer to the storytelling that I would like to tell, kind of in that drama world. And so why not? So yeah, that was kind of the pivot to that world.

Paola Mardo: Having had the background you did, what was in your experience where you could show, yeah, I could do this kind of show too, having had this comedy background for so many years?

Kimberly Ann Harrison: I think it was more of showing the stability—that you can make that transition, you can make that jump. I think having Ed wanting to mentor me into making that transition was very helpful. I think given that opportunity because, to your point, most people would be like, no, stick to the comedy world. But he was open to teaching me that world, just kind of the drama. From comedy to drama is a big difference, script-wise and everything storytelling-wise. And just to be able to learn that under Ed Bernero was amazing.

Paola Mardo: That's so cool. I mean, you were credited on—correct us if we are wrong—78 episodes of Criminal Minds. 78 episodes. Wow.

Kimberly Ann Harrison: Yes. It's a lot. It's 12 years there.

Paola Mardo: 12 years. Okay. And for those—just a refresher, it's still going on.

Kimberly Ann Harrison: Yes, yes.

Paola Mardo: It's still going on. Criminal Minds is a procedural show about an elite squad of FBI profilers that investigate the country's most twisted cases and killers. Can you talk about—? Yeah. What's it like to be in that writer's room?

Kimberly Ann Harrison: It's dark. No, to be honest with you, the Criminal Minds writer's room at the time that I was there was really fun. It was laughing not to be like—whoa. I think that was a way to kind of deal with the heaviness that we were talking—of the stories that we were telling. But it was so educational in getting the behind-the-scenes of what the FBI was dealing with, a lot of these stories. It was a lot of reading. And again, I just love to read into, dive into, fully committed into writing for these FBI agents, these heroes. It's a lot of just twisted dark stories, but the room was very much like our light. Our light.

Paola Mardo: How many writers were there? How big was the writer's room?

Kimberly Ann Harrison: 11. We had about 11 writers.

Paola Mardo: Okay. What is the composition? The writer's room?

Kimberly Ann Harrison: So the hierarchy would be the showrunner, the other executive producers, co-executive producers underneath that, supervising producers underneath that, producers underneath that, story editors underneath that, and then staff writers. Every year the writer just kind of moves up with a new title.

Paola Mardo: You, as someone who started as an assistant and then moved your way up—I guess, how do you make that jump? I think I read you wrote a freelance episode or something. Can you talk about that?

Kimberly Ann Harrison: Yes. Wrote a freelance episode, season five. And what they did was—Criminal Minds allowed the assistants to go in and pitch to the show runner once a year. It was like a pitch-off, you get to go in and pitch your episode of Criminal Minds. And season five, I want to say, I went in and did a freelance, and got staffed the next season.

Paola Mardo: Wow.

Kimberly Ann Harrison: Yeah.

Paola Mardo: How do you pitch an episode on Criminal Minds—or just in general? What are your tips?

Kimberly Ann Harrison: I mean, pitching just gives me so much anxiety. But it's a sales document. It's a sales document of, like, this is the show that I want to tell. This is the episode I want to tell. Here's my beginning, middle end. Here's a few twists. What do you think?

Paola Mardo: Yeah. And do you do this—I guess back then, was it in the room? Just pitching it straight...?

Kimberly Ann Harrison: Yes, in the room with all the writers, and I mean, these are people—

Paola Mardo: Oof. What was that like?

Kimberly Ann Harrison: It's so intimidating. These are people that you've worked with—these are like, you've worked with for, what, five years? And then now, they're judging you. And so you're like, oh, shoot. You want to make them proud because they have been your foundation in writing. You've learned from them.

Paola Mardo: And this is also your moment.

Kimberly Ann Harrison: This is your moment. This is your moment.

Paola Mardo: What episode was it?

Kimberly Ann Harrison: It was—okay, it was season five. It was “Solitary Man.” It was about a father who was a truck driver who was desperately looking for a stepmother to raise his daughter, but he was kidnapping people and holding 'em in the back of his big rig.

Paola Mardo: Right, yeah, and he would tell her stories, the daughter's stories. There's sort of like a fairy tale element to it.

Kimberly Ann Harrison: Fairy tale. Twisted fairy tales.

Paola Mardo: It was very twisted. What drew you to that?

Kimberly Ann Harrison: So I started writing from my fear. When I became a mother, it was like, okay, I don't want anything to happen to my kids. So my writing was tending to get a little bit—it was very protective of children.

Paola Mardo: I think what I find interesting about Criminal Minds is, unlike other procedurals, you actually see a lot of the criminal behind the mind.

Kimberly Ann Harrison: Yeah.

Paola Mardo: And I don't know if it's empathy there or something, you just see their perspective in a way.

Kimberly Ann Harrison: Criminal Minds does a really good thing of exploring the why. It's all about the why, and the why does not need to make sense to me or you. It just needs to make sense to the killer. So if that killer has justified in his mind, this is what I need to do in order to get my daughter, there's nothing that's going to really stop... For you and I, we're like, okay, that's probably not the best way to go about doing stuff. But yeah, it definitely, I think the craze behind Criminal Minds is it really explores the why, and the unsub's POV.

Paola Mardo: The unknown subject.

Kimberly Ann Harrison: Yes, unknown subject.

Paola Mardo: Breaking into the scene, television is so different now, and also just navigating careers in general in entertainment is different. Do you have any advice for folks trying to get into television now?

Kimberly Ann Harrison: I would keep blinders on, to a certain extent. There's a lot of what is not right in television, but if you focus on what's right—which is like, look, there's more opportunities. There wasn't Netflix around. There wasn't Amazon. There weren't streamers around when I first started out. But those are opportunities. And again, it only takes one. It only takes one. So for people that are looking to write, I would just say, keep writing. Keep writing. That is your calling card. That is your card is to keep writing. And don't try to stay up with what is going—write from your heart. Write what you know. Write. Just write. Again, it just takes one. You'll hear 1,001 no's, but it just takes one yes.

[18:15 - "In Proximity '90s" by Ludwig Göransson]

Paola Mardo: What was your first showrunning job?

Kimberly Ann Harrison: Deputy. It was Deputy on Fox, and that was a character-based procedural. So that was, like, best of both worlds.

Paola Mardo: How was the leap from writer to showrunner? What was that like for you?

Kimberly Ann Harrison: That was interesting. That was interesting. But it was also an exercise in trusting people to do their job. Trusting people to do their job. I like to say, showrunning is no different than air traffic control. You're not flying the plane, but you're telling people where to land, because you trust the pilots, because you've hired—and so it's about getting out of people's way, really, and letting them do their job. Let people, you know, these are all professionals. And then so when you're in a writer's room, and then you have the best of the best for this show filtering through these scripts. So yeah, getting out of folks' way, hiring good people around you that you don't mind being in the rain on set for 12 hours. You're still going to have a smile on your face because you're working with cool folks.

Paola Mardo: Yeah. Do you remember, whether it was like first day in the writer's room or first day on set as a showrunner, and what that was like?

Kimberly Ann Harrison: Uh, yeah.

Paola Mardo: Because why?

Kimberly Ann Harrison: Because it was boarding a plane, flying to New Mexico, because we filmed in New Mexico, so that was day trips to New Mexico. But also, there's one part of show running that people don't really talk about, which is how lonely it is, and how you can go—on Deputy, I went from being one of the writers, to then showrunner. People aren't hanging out in your office because you're now the boss. And for someone like me who's really social and loves to hang and kiki with everyone—because that's where I feel like the best storytelling is, when people are chill and relaxed and just—it's very isolating, I will say that.

Paola Mardo: So your first day on set, you board the plane and it's nerve-wracking or something.

Kimberly Ann Harrison: It's nerve -wracking, because then you go and you're flying into New Mexico, but your writer's room is in LA, so you're needing to be two places at once. And your presence needs to—so that people feel how passionate you are, how connected you are, your cast feels supported, your crew feels supported, so just kind of learning that balance. But again, learning from showrunners like Ed Bernero, like Erica Messer, and Janine Sherman Barrois—you just learn that this balance is really important, that you show up for your crew, you're there when they open. You're there when first shot's up, you're there when they close, you're there in the room. You understand family does come first across boards, whether it's crew or the writer's room. So, like, I feel that if you treat your crew and your writers like family, they treat you like family. So just that balance.

Paola Mardo: Yeah. I mean, you work in a creative field, so it's also about having fun.

Kimberly Ann Harrison: Yes. I mean, that's the main—

Paola Mardo: It doesn't have to be work, work, work all the time.

Kimberly Ann Harrison: Yeah.

Paola Mardo: I just want to go back to the loneliness. This episode's a little dark...

Kimberly Ann Harrison: Yes. The tissues.

Paola Mardo: The tissues! But it is true, I mean, you're a leader now at that point. That's an interesting shift to make, from writer—with your colleagues on the same level—to now their boss.

Kimberly Ann Harrison: Yes. On the same show. It's very difficult.

Paola Mardo: On the same show. Exactly. How did you manage that?

Kimberly Ann Harrison: It's just difficult. It's really difficult. And you just hope that your staff knows who you are, and that is reflecting in the way that you're leading them, that you hear them. I think it's important that everyone still feels heard and just let 'em know, like, that door is open. Come hang at any time, come talk, come vent, come break story—because we're all in the same boat. And I think that's where people get kind of jaded by the titles. We're all trying to deliver a script before the sun goes down. We're all trying to get home to our family—we all want the same thing. And as long as we're rowing in the same direction, we will get there.

[22:26 - "Good Times" by Ludwig Göransson]

Paola Mardo: And yet you found time to write a book.

Kimberly Ann Harrison: That's right.

Paola Mardo: Yeah. Can you talk about Beyond the Paddock? What was the personal inspiration behind the books?

Kimberly Ann Harrison: So my boys at the time were 12 and 10—no, sorry, they were 8 and 10, at the time of COVID. They were on ADHD medication, and so we had that time in between the shutdown to kind of take them off of their medication without the teachers complaining and just kind of 100% support them. And during that time, we had gone to Goofy's Kitchen, which was at the Disneyland Hotel, and it's a crazy buffet. It's a crazy, crazy buffet. And they were so excited to go. And they took their medication before we left, but we hit traffic, and so by the time they got there to the buffet, they weren't hungry. We're like, "Guys, you're not...?" They're like, "Our mind's telling us we're hungry, but our bodies are saying no." We got the treadmill. We hit the pool. We're just trying to burn off as much energy as possible. That's not enough. That's not enough.

I hear 'em on each other's back, making so much noise. Okay, go get 'em on a horse. So my wife takes them on a horse. They go out on a horse, and it's about a month before I end going out there to watch them. I'm like, what is this... \$200 pants? What is this? What is happening? 'Cause I'm in the middle of a writer's room, so she's kind of dealing with all of that. And lo and behold, they're doing English equestrian show-jumping.

So my life took a turn in 2020 for the horse world. They're out on these horses, and it is just magic. It is magic. They completely stop their medication, and it's just magic, and they're at the barn all day, and it just becomes their thing. Their thing. And so now, five years later, they are training four days a week here at the Los Angeles Equestrian Center. And that is the inspiration behind *Beyond the Paddock*, which is a fish-out-of-water story about these two LA boys that go from LA to Kentucky and are thrown into the wonderful world of equestrian show jumping. But it's also a throwback to *The O.C.* days, the *Dawson's Creek* coming-of-age stories, *Smallville*, where the characters are just so relatable. And whether or not you're into horses or not, you're going to fall in love with—you're going to see yourself in these characters, and it's a world we haven't seen, especially through the lens of two boys, which truly represent less than 1% in the equestrian world. It's a book of healing. It's a book of mystery. It's a book of just adrenaline. It's *Friday Night Lights* on Horses.

Paola Mardo: Oh, I love that description. I mean, it's very—it's YA, but I mean, such a fun and easy read. And also I would say kind of soapy in a good way. And now that I know your soap opera roots, I'm like, I see the...

Kimberly Ann Harrison: You're like, I get it.

Paola Mardo: ...and I love *The O.C.* and *Dawson's Creek* comparisons. It is coming-of-age. You made the equestrian riding scenes very vivid, even though they were so technical. I'm still trying to figure out what some of these words mean. But you wrote them in a very vivid way. As a writer... First of all, have you ridden on a horse yet?

Kimberly Ann Harrison: I've sat on one, and I've been walked on one. But... No.

Paola Mardo: But you don't do what they do. So how did you—as the writer side of you—get into... How'd you compose those scenes? And how did you really—because they were very rich and read off the page really well.

Kimberly Ann Harrison: Well, shout out to Cassidy. She really helped me with the techie stuff. She was one of the boys' assistant trainers. But the boys, the boys, they really helped me out with all the tech stuff. And I'm there with them, so I'm watching—so a lot of it, I'm able to be like,

yeah, just observing. I looked at it no differently than how I would for a Criminal Minds episode. You're reading a lot, but also just kind of asking them, asking a lot of questions. I am the main person that will sit there and just ask, "Hey, Cassidy. So is that what he did? Did he do that right?" So she really helped me with a lot of the technical stuff, but also the boys and just having to kind of step up and just help Mommy. So if this happened, how would you do this? What would the course look like? What would...? So they did a lot of that.

Paola Mardo: And what made you want to get into literature? Writing a book, you know, coming from TV...

Kimberly Ann Harrison: The lack of representation. My boys, prior to writing, they ran track. They did basketball. They did soccer. And so they had someone else to look up to that looked like them, but they didn't have that in this sport. And so, being able to pick up a book and see the cover be to Black boys on the cover with a horse in between and just know that they do exist in this equine world tells its own kind of story.

Paola Mardo: That's cool. Is there a TV show adaptation in the works?

Kimberly Ann Harrison: I'm trying, girl. I'm trying. I'm absolutely trying to—because I do feel like it definitely lends itself to that, and through a lens that we haven't seen before.

Paola Mardo: Yeah. And it opens it up for a sequel too, so... Do you have plans for the sequel already?

Kimberly Ann Harrison: I do. I've already started. That's the breaking news, that I've definitely started working on the sequel, and...

Paola Mardo: Cool.

Kimberly Ann Harrison: ...yeah, definitely there. There's a big career for these boys in this book.

Paola Mardo: So exciting.

[28:16 - "Prox Recs Theme" with Ludwig Göransson and Ken Nana]

Paola Mardo: So we like to end our show with what we call Prox Recs. So it's the recommendation for our audience, and it usually is just something helpful in what you do in your craft. What would be your Prox Rec?

Kimberly Ann Harrison: Okay. So I would recommend a yellow notepad and a pen. Not just any pen. Get a cool pen—a cool pen that if someone took it off your desk, you'd be like, where's my pen? And give yourself a year, and keep that notepad in that pen with you for a year without ripping out any pages. And what a journey, what a journey in a year you will have documented on that notepad. But doesn't matter how banged up it gets, no matter how janky it gets—just keep it with you for a year and let that be your writing partner, your writing partner, where you could write down all your frustrations, all your aspirations, inspirations. A notepad, and a really nice-looking pen.

Paola Mardo: I love that. Great advice. Great Prox Rec. Well, thank you, Kim, for sharing your journey, and your tips, and your notepad. Really great to be here with you.

Kimberly Ann Harrison: Thank you! This was a lot of fun. Thank you so much for having me.

[29:45 - "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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