

**In Proximity**  
**PROX GEMS: SINNERS**  
**Season 3 Episode 26**  
**Final Transcript**

[VOICEOVER]

**Paola Mardo:** You're watching and listening to In Proximity. I'm Paola Mardo, and today is all about Sinners.

[VOICEOVER ENDS]

[0:06 - "In Proximity Theme" by Ludwig Göransson]

[VOICEOVER]

**Paola Mardo:** If you're in the industry or pay attention to this sort of thing. You'll know that it's award season. And while I am recording this ahead of all the big award shows, I speak for myself here when I say congratulations and hats off to our fearless leaders at Proximity Ryan Coogler, Zinzi Coogler, and Sev Ohanian and their entire cast and crew for their amazing work on this incredible film. We recorded several conversations about the movie on this podcast. Where Ryan and myself spoke to several cast and crew members. So I figured why not put together some highlights, or Prox Gems if you will, just to take a moment and celebrate the movie and what an amazing year we've had. We'll drop links to the full episodes in the show notes and description below so you can check those out if you need to after this.

And by the way, we've been producing In Proximity on a weekly basis now for several months. If you like the show, we would really appreciate it if you'd subscribe to our youtube channel and/or all our other platforms like Apple Podcasts and Spotify. And do us a solid and leave us a comment, rating or review on YouTube, Apple Podcast, Spotify those things really help other people find the show. We see you in the comments and we really appreciate all the support. We're learning a lot, I'm learning a ton and I'm having a lot of fun, so is the rest of the amazing team working on the show. So thank you for watching, for listening, and for supporting, for being In Proximity with us. See you next week.

[VOICEOVER ENDS]

[1:41 - "KN 9 to 5" by Ludwig Göransson]

**Ryan Coogler:** The story takes place in the Mississippi Delta, and one of the main things that the Delta is known for is how flat it is. And, and that's, like, a defining characteristic. So I wanted to see what's the flattest place we could get for our test in Los Angeles to see how—you know, how it would feel with different visual aspects that the lenses and format could give us. Where did we—where did we end up going? It was, like, where they shoot a lot of music videos and—

**Autumn Durald Arkapaw:** Yeah. It's like Palmdale, kind of.

**Ryan Coogler:** Yeah.

**Autumn Durald Arkapaw:** Out there in the flatlands, a lot of music videos, car commercials, stuff like that. That was the closest, easiest for us to do and get the cameras out there. But, yeah, it's one of those things where, like, you have an idea, and then you do the test, and you sit there and watch it, and it just clicked, right?

**Ryan Coogler:** Yeah.

**Autumn Durald Arkapaw:** I mean, we had some shots in there that just showed the scope so beautifully, and we had not seen anything like that before in person.

**Ryan Coogler:** No, no. No, it was breathtaking.

**Autumn Durald Arkapaw:** How it translated, yeah.

**Ryan Coogler:** It was breathtaking and, yeah, like, one of the themes, one of the visual themes of the film talked about is isolation. You know, how, how—you know, I had this experience in Mississippi scouting. You'll drive for what seems like hours before you get to the next—the next building. And you're driving through all of this agricultural landscape. There's a cotton farm. There's a pecan farm. And you not—you might not see a car, you might not see another person for a long time, and then you'll happen upon wherever it is you're trying to go.

**Autumn Durald Arkapaw:** Yeah.

**Ryan Coogler:** Oftentimes, it'll be a juke joint, you know? And just that experience of seeing these characters on these just massive, expansive, isolated landscapes, it just clicked that, that this would be a way, and also how big the sky can feel out there. And that 1.43, you know, full frame, full frame ratio, it was—it was amazing, man, like, because you always get the best stand-ins, you know?

[LAUGHTER]

**Autumn Durald Arkapaw:** Yeah.

**Ryan Coogler:** Like, like—I know you know you casted—you casted the young man. who was out there. And she and him, you know what I mean, contrasted with that—with that landscape, man. It reminded me of—because, you know, there's not a lot of movies made with these formats.

**Autumn Durald Arkapaw:** No.

**Ryan Coogler:** You know, and then there's even fewer people who look like us—

**Autumn Durald Arkapaw:** Yeah.

**Ryan Coogler:**—you know, being shot in those formats, and, you know, just what a closeup does. You know, it—I remember the first time we screened the—you know, the footage, it kind of knocked my breath away, you know?

**Autumn Durald Arkapaw:** Yeah.

**Ryan Coogler:** Was it like that for you?

**Autumn Durald Arkapaw:** No, it was, I think because no one's put them together except for us in this—in this film. And so what I was thinking, like, always is, like, you're very brave, which, in turn, makes me brave, right? So never once did I think, "Oh, someone's not going to be able to grasp this very slim format into a very tall format." But it just works. And that's what you wanted to do the test for.

And what's so beautiful is exactly what you said. It shows now that the film—I've seen it, you know, because, you know, you shoot it, and then I wait to see it until your edit's done—it's so immersive, and that's the big word with IMAX, is "immersive." And it actually works in that way with these two formats because you get this, this width, and then, when you jump into the mind of the character, you get to go tall, and I really like that.

And, as a moviegoer, when you watch something that you've done, and it kind of—your reaction is that is pretty cool.

[5:08 - "In Proximity '90s" by Ludwig Göransson]

**Ryan Coogler:** These cameras, how much do they weigh?

**Autumn Durald Arkapaw:** A hundred pounds.

**Ryan Coogler:** So cameras weigh 100 pounds. How much does a Sony vintage weigh?

**Autumn Durald Arkapaw:** Like 37, 40 pounds or something.

**Ryan Coogler:** So we're talking about a 60-70 pound difference.

**Autumn Durald Arkapaw:** Yes. A lot heavier.

**Ryan Coogler:** These cameras are beasts, you know, once they're loaded up. Can't do handheld with these cameras.

**Autumn Durald Arkapaw:** No, even though you put it on your shoulder. It's like a tipping ship, right? It's just not ergonomic. We felt that.

**Ryan Coogler:** Yeah. Yeah, but—so, so that's the System 65, and that aspect ratio comes at 2.76.

**Autumn Durald Arkapaw:** Yes.

**Ryan Coogler:** Anamorphic.

**Autumn Durald Arkapaw:** 1.3 squeeze anamorphic lenses.

**Ryan Coogler:** 1.3 squeeze anamorphic lenses. Our other camera package is the IMAX film camera package, same film strip but going through horizontally, 15 perfs per frame. So you have 15 perf IMAX film. How much do these cameras weigh?

**Autumn Durald Arkapaw:** I think that we—or we had two MSMs, and we had one high-speed. They're lighter than the other one, but when you build it out, it gets heavier. But, yeah, it fits on your shoulder more than the System.

**Ryan Coogler:** And that—and that camera can be handheld.

**Autumn Durald Arkapaw:** It can be, yes.

**Ryan Coogler:** And you hand-held that camera.

**Autumn Durald Arkapaw:** Yes. We both did, yes.

**Ryan Coogler:** We both did.

**Autumn Durald Arkapaw:** It was fun.

**Ryan Coogler:** Yeah.

**Autumn Durald Arkapaw:** Yeah. It's like kind of a little fridge on your shoulder.

**Ryan Coogler:** And it's in the movie.

**Autumn Durald Arkapaw:** Yes, it's in the movie.

**Ryan Coogler:** Were you the first?

**Autumn Durald Arkapaw:** Yes.

**Ryan Coogler:** First woman that hand-held an IMAX camera—

**Autumn Durald Arkapaw:** Yes.

**Ryan Coogler:**—in a motion picture.

**Autumn Durald Arkapaw:** Yes.

**Ryan Coogler:** Major release. I remember when you—I remember at the footage when you threw it on your shoulder, everybody was really excited.

[LAUGHTER]

**Autumn Durald Arkapaw:** Yes. It was funny because I think, when I talked to Hoite, he was very much, like, encouraging about it all, you know? And that just makes you feel better about, like, grabbing it, doing what you need to even though it doesn't really feel like what you're used to.

**Ryan Coogler:** They made Ektachrome film for this movie.

**Autumn Durald Arkapaw:** Mm-hmm. Never been done.

**Ryan Coogler:** Never been constructed before, 15-perf Ektachrome camera. And that footage is in the movie.

**Autumn Durald Arkapaw:** Mm-hmm.

**Ryan Coogler:** And you were holding the camera. So you had—we had a lot of firsts on this movie.

**Autumn Durald Arkapaw:** Yes.

**Ryan Coogler:** With IMAX and, like—and, like, in film history, I would say.

[7:23 - "Good Times" by Ludwig Göransson]

**Dolly Li:** After talking to Ryan, you know, talking about the process of working with Proximity, afterwards I was immediately connected to the people who were working on set. And I worked very closely with their set designer and the people who were actually building out the world.

**Paola Mardo:** Hannah Beachler's team?

**Dolly Li:** Yes, yes. And so building out that world, I think was so critical, and this is where I think the most of the consulting really did help because I was going back asking for archival material from the community and pulling reference photos, or as much as I could, to make the feel of it realistic.

[CLIP: THE UNTOLD STORY OF AMERICA'S SOUTHERN CHINESE BY DOLLY LI FOR AJ+]

[VOICEOVER]

**Dolly Li:** These stories played a uniquely important role in the segregated South, serving the Black community when the white community wouldn't. And this was significant because it meant more than 70 percent of the population got their groceries and everyday goods from a tiny Chinese community. Frieda's family store, Min Sang, started out in the 1930s as two different buildings across the street from each other, one serving Black people, the other serving white people. Neither Black nor white, the Chinese community found themselves in the middle.

[VOICEOVER ENDS]

**Frieda Quon:** It was like a three-lane road. There were the whites and the Blacks and the Chinese.

[CLIP ENDS]

**Paola Mardo:** You've done work around the community for so long, and you had told their story in, like, a nonfiction format. So what was it like to see the film for the first time?

**Dolly Li:** You know, the first time I got to watch the film, I was honestly so nervous. I—because you don't know how things will be portrayed, right? And I do feel a deep sense of responsibility for protecting this community. Even, even being able to do this documentary with them back in 2017, that in and of itself was—it was an uphill battle because they didn't trust a lot of outsiders, right?

And this is, like, a recurring thing with documentarians, but also, if you are a documentarian of minority communities, right? A lot of immigrant communities don't trust media because they feel like the media is always out to get, like, a gotcha moment. So they were—they were hesitant to even make that film, the one with Al Jazeera, the one that I did with them.

So, when I didn't—I couldn't tell them exactly what was happening in the film because I myself didn't know. I was so nervous watching it for the first time. I was like, "Oh, my god! I hope this is okay." Otherwise, it's, like, my name on the line if they're misportrayed. Not that I thought that they would be, but you never know.

**Paola Mardo:** Right.

**Dolly Li:** And then, once the scene came where we could see the two stores, the two stores inspired by Frieda's family stores, a store on, like, the white side of town and the Black side of town, I was so relieved, and I was so excited. My fiancé was with me, and he—and I just, like, remember grabbing his arm so hard. I was like, "Oh, my god! Like, they did it."

And just seeing some of the work that his—the set designers had—that I had a preview of working with these set designers, seeing that come to life was so special. It was—and, you know, having worked also with Li Jun Li and with Yao during this process and just talking with them through, like, the mindset and, like, the little details of, like, this is how they would be thinking. What would they be wearing? Is it realistic to wear makeup?

The only way for these stories and these people to be real is when you give them a lot of humanity, which means making them three-dimensional, right, making them both, like, victims of vampires and mothers and store owners and, like, entrepreneurs, right?

**Paola Mardo:** Yeah.

[11:05 - "Good Times" by Ludwig Göransson]

**Steve Gehrke:** I was working in Atlanta on a show. Got a phone call from Will Greenfield, producer, and says that he's got a movie and, you know, he thinks I'd be perfect for it. But I had to interview with Ryan on a Zoom call.

**Paola Mardo:** Was this your first time meeting?

**Steve Gehrke:** First time meeting was on Zoom. And—

**Paola Mardo:** And had you read the script already or not yet?

**Steve Gehrke:** Yes, I had already read the script. I thought it was a wonderful script, a great, original idea.

**Paola Mardo:** Can I stop you right there? As someone who's read many scripts and has—you have such a close relationship with it. You just called it a "great, original idea." Yeah, what was it about it that made you think, "Oh, yeah, I'll take this Zoom call with Ryan Coogler? Oh, yeah, I'm interested in this?"

**Steve Gehrke:** The story's not a book. The story's not historical facts. The story is interpretative, creative, having one character play brothers. You know, at the time when I read the script, I thought that that was the hook of the whole show. But watching the show, Michael was so seamless and, and brilliant, you forget that it's the same person.

**Paola Mardo:** So you get the script, and you're like, "Interested in this." And then you get on a Zoom with Ryan. And what was that meeting like?

**Steve Gehrke:** So, so now I've read the script. I understand the story. I haven't done a vampire movie since the early '90s, and I'm just like—

**Paola Mardo:** Wow.

**Steve Gehrke:** Wow, this, this is humor and serious, you know, tones.

**Paola Mardo:** Yeah. Yeah.

**Steve Gehrke:** And the only way to play this movie is to play it real, you know, and that's how we did. But just talking to Ryan about the script, and I could just tell it was a passion project for him. You know, yes, he's done a couple of, you know, big movies. This was, like, going back to his Fruitvale Station where I was like, you know, "This is—this is a filmmaker. This is back to being just raw and not being a popcorn movie."

As it turned out, I think it is a popcorn movie because everybody has seen it. So there's been a lot of popcorn—

**Paola Mardo:** Multiple times, apparently.

**Steve Gehrke:**—a lot of popcorn sold.

**Paola Mardo:** Yeah.

**Steve Gehrke:** But within 30 seconds, I just knew that, that I wanted to work on the project with Ryan.

**Paola Mardo:** Wow.

**Steve Gehrke:** I knew of him, but I'd never met him. But he was just so passionate and engaging and honest and real, and I just—I just had to do—I just had to do the movie. And interesting that you bring up, you know, Christopher Nolan, and now you bring up Ryan. Ryan is the second person who's ever hired me on the spot.

**Paola Mardo:** Really?

**Steve Gehrke:** Yeah. Because most directors, they always—like, their producers tell them, "Wait. Don't just give the job." It's like, "Let's talk about it afterwards." Chris made up his mind, and Ryan made up his mind.

**Paola Mardo:** Wow. I guess—you said 30 seconds in, you were like, "Yeah, I want this job," but I presume you're, like, not trying to show it too much, right?

**Steve Gehrke:** Oh, absolutely not.

**Paola Mardo:** You're like, "I'm just going to take the interview."

**Steve Gehrke:** I just—I just wanted to work for Ryan because I believed in him in the 30 seconds of meeting him.

**Paola Mardo:** Yeah. And then at what point in that Zoom call did he offer you the job?

**Steve Gehrke:** Before the Zoom meeting was over.

[14:38 - "Good Times" by Ludwig Göransson]

**Ryan Coogler:** And so your dad was this guitar teacher?

**Ludwig Göransson:** Yeah.

**Ryan Coogler:** Had a son. And then, when—like, when did you start learning?

**Ludwig Göransson:** When I was about six or seven, and we sat about 10 minutes every day. It was—I mean, we both have kids now. So we know how special that is if you can get 10 minutes with your—with one of your kids a day?

**Ryan Coogler:** Oh, my god. Yeah.

**Ludwig Göransson:** And how special that is for your kids, like alone time, special time. It doesn't really matter what you do. It could be anything. And that was—you got 10 minutes every day playing guitar. It's not that I didn't like doing it. I liked—but I liked spending some 10 minutes with my dad alone in the room.

**Ryan Coogler:** Right. Right.

**Ludwig Göransson:** So we had the guitar, and we played and—for 10 minutes every day. I got—after a year or two years, I got pretty good at it.

[CLIP: HOME VIDEO OF YOUNG LUDWIG GÖRANSSON PLAYING GUITAR WITH FATHER]

**Ryan Coogler:** And then, like—you know, going to Indianola and being in BB King's bar with it shut down. And his old engineer bust out his equipment, and y'all got to play his guitars on his stage, you and your dad.

**Ludwig Göransson:** Yeah. Yeah.

**Ryan Coogler:** I was like, yo, this is crazy.

[CLIP: RYAN COOGLER'S VIDEO OF LUDWIG GÖRANSSON'S DAD PLAYING GUITAR AT BB KING'S BAR]

**Ryan Coogler:** It was insane. I couldn't believe it, bro. I got—I got video footage of that.

**Ludwig Göransson:** It's so far away from my dad and how he grew up and what he did, but, like, he felt so at home there.

[LAUGHTER]

**Ryan Coogler:** Yeah, 100 percent. But we all did. Like, that was what was—and it's interesting about the South, too, because it gets this rap for being—people are so welcoming there.

**Ludwig Göransson:** Yeah, yeah.

**Ryan Coogler:** You know what I mean? It was like—it was like, within a few seconds, you felt like you knew everybody.

**Ludwig Göransson:** Yeah.

**Ryan Coogler:** You know, they treat you like family. I remember—I remember hearing Bone Thugs' Crossroads and, like, straight-up saying, "Yo, this is the best song I ever heard in my life," when it came out. And then they shot the music video for it, and I'm like, "This is the best music video I ever seen."

[LAUGHTER]

Like, nobody could tell me anything, anything else. And then listening—and then realizing, like, the significance of that concept, of, of the crossroads and, and going back and seeing, like, what that meant and how many times that's been covered.

**Ludwig Göransson:** Yeah. Yeah.

**Ryan Coogler:** And how many times things have been lifted and put into—you know, put into other songs and, and—

**Ludwig Göransson:** And it's, it's really sad.

**Ryan Coogler:** I mean, yeah.

**Ludwig Göransson:** It's so sad when you start understanding, like, history and, like, how oppressed people were.

**Ryan Coogler:** But the, the connection to it being a road, also a train track, and how much trains are talked about, you know what I'm saying?

**Ludwig Göransson:** Yeah.

**Ryan Coogler:** Like, in this—Smoke/Stack, lightning is also about, like, you know—you know, a railroad crossing and, and, you know, you get older, bro, and you realize, like, aw, man, we've been—human beings, we been doing the same thing, like, you know what I'm saying?

**Ludwig Göransson:** Yeah.

**Ryan Coogler:** You know, over and over and over again. And, and the past is not, like, as far back as you think it is. As a Black person, it's really, like, frightening but also, like, fortifying to understand these things and—yeah, but writing this movie, bro, I felt, like—I felt, like, so close to my uncle and my grandpa I never met and my—and my—you know what I—you know what I mean? Like, I—the movie gave me the excuse to interview my grandma who's, who's in her nineties, you know, my father-in-law—Zinzi, my producer and wife, her dad, who's in his nineties and is from Chicago via Mississippi, you know what I mean? Getting to talk to them about their childhood, you know what I mean, and, and it's pretty incredible, man. It was a incredible opportunity.

[18:54 - "Good Times" by Ludwig Göransson]

**Ryan Coogler:** And Mike coming like—I remember when you—when Mike—Michael coming to me with ideas, and that was when I knew it was, all right, man, it's in this dude's hands now as a artist. But I remember when—even, like, with the shaky hands, like, we wrote that in, but, you know, you have to—like, how did you do that, bro?

**Michael B. Jordan:** The tremors and shit?

**Ryan Coogler:** Yeah.

**Michael B. Jordan:** Yeah. Like, playing around with, with a wrist versus, like, if it's coming from your elbow, you know? Like, where exactly the tremor is coming from, you know? Like, and, and we talked to D'Lo a lot.

**Ryan Coogler:** No, D'Lo works here.

**Michael B. Jordan:** Yeah, yeah, yeah.

**Paola Mardo:** I was going to—this, our D'Lo, your D'Lo.

**Michael B. Jordan:** Our D'Lo, yes. Yeah, yeah, yeah.

**Paola Mardo:** Okay, okay. We know.

**Michael B. Jordan:** Yeah. Yeah, yeah.

**Ryan Coogler:** So the—so the idea for the tremors came from—came from knowing D'Lo.

**Paola Mardo:** Okay!

**Ryan Coogler:** Yeah.

**Paola Mardo:** Okay. Well, let's talk—this is D'Angelo "D'Lo" Louis.

**Ryan Coogler:** Yeah, yeah.

**Michael B. Jordan:** Yeah, sorry.

**Paola Mardo:** He's been on the pod, Proximity fam as well.

**Ryan Coogler:** Yeah.

**Michael B. Jordan:** Yup.

**Paola Mardo:** Which character are you talking about, and what—

**Michael B. Jordan:** Oh, we're talking about Smoke.

**Paola Mardo:** Okay.

**Michael B. Jordan:** And we was talking about his hand tremors.

**Paola Mardo:** Okay.

**Michael B. Jordan:** And, and D'Lo, D, he had experienced those before. So he was somebody I had talked through, just kind of figure out, like, you know, like how often would you have them, or, like, you know, something that you notice personally, or is it something that's, like, you know, so involuntary that you don't even know it's happening, you know what I'm saying? And that just changed how, you know, cognizant and aware Smoke was in certain situations of his—of when it's high stress.

So, you know, coming from the war and being in those trenches and what they experienced and what they've seen and what they've escaped and been through, you know, he would have some PTSD in a certain type of way. So, you know, when Grace is, you know, going off on him, you know, a little bit in the juke and, you know, questioning him being a soldier and, you know, and his—him being a protector, and just questioning everything he is, you know, it's a moment where

he trying to—you know, he trying to hold that together, you know what I'm saying? So we kind of show the tremors a bit there.

**Paola Mardo:** And so it's these little nuances and differences in your performance that were so interesting that people picked up on, but also, some of them were so subtle just like this. Like, I feel like I'm going to have to watch the movie again to really look at this.

[LAUGHTER]

But can you talk about the preparation for that? You wrote—I have my notebook here, but you got journals, right?

**Michael B. Jordan:** I do. I do.

**Paola Mardo:** So can you talk about how you use journals in your process and—

**Michael B. Jordan:** Yeah. Journals, for me, is like, you know—you know, it's really just going back to the earliest memory, to page one of the script, and it's really defining, you know, who these guys are, you know, who they are when nobody's looking, when nobody's around, what they—how they think, how they look at certain things. So I'll write, you know, things down from things that me and Ryan talked about, like mutually agreed things, like things that happened throughout their lives. Then it's, like, a day in the life of, like what did he do today? You know, what was it like when they were in Chicago doing—going on this run, you know?

**Paola Mardo:** Yeah.

**Michael B. Jordan:** And, and imagining this type of, like—you know, he had to put a hit on somebody. You know, how would they move in a certain, you know, environment? You know, what was the interaction between Smoke and Stack that allowed them to, you know, get into trouble or get out of it, you know? Like, little things like that, I would just imagine and play around with it and, and start writing things down.

And then—and then, as I start to find out more information around, you know, Mary or Annie, I would incorporate those things into it. And then I'll play around with, you know, what was it like, you know, when he found out he was going to be a dad. Probably one of the scariest and happiest days, you know what I'm saying, of, of a lot of pain throughout his life and then, oh, man, consequences. What does that mean? What does that mean for my, my brother? What does it mean for our lives moving forward, doing—and is Annie going to want this out of me? There's a expectation for that. Now I got to go and tell my brother this. I got to tell—you know, all—

**Paola Mardo:** So you wrote all this out?

**Michael B. Jordan:** Yeah. These are things—

**Paola Mardo:** Wow!

**Michael B. Jordan:** Like, these are, like, different threads.

**Paola Mardo:** Wow. For each of them?

**Michael B. Jordan:** Yeah. And that really just helped me always have a base of where I'm coming from, you know, or, you know—and we talked about Smoke, you know, told Stack to tell, you know, Mary to, "Get out of here," you know what I'm saying? Or he sent Stack to go—they went and tried to do another life together, you know what I'm saying? They were separate for a while, realized that wasn't working, you know what I mean? And they had to come back together. So it was, like, all those little nuances. Like, the, the—

**Paola Mardo:** What are you talking about? The brothers were separate for a while?

**Michael B. Jordan:** The brothers, yeah, they were separate for a minute.

**Paola Mardo:** Oh, wow.

**Michael B. Jordan:** Yeah, he—

**Paola Mardo:** I did not know that.

**Michael B. Jordan:** Yeah.

**Paola Mardo:** Wait, at what point in their lives did they—

**Ryan Coogler:** It's a—it's a—man, I—got to go back to that spreadsheet. There's a three—

**Paola Mardo:** Can you pull it up?

[LAUGHTER]

**Ryan Coogler:** I could, actually. It's here. But it was—it was a—they killed they father, hid out at—hid out at at Mary's mom's place.

**Michael B. Jordan:** Correct.

**Ryan Coogler:** Then went to—they went to New York and joined the military, went to—went to fight in France, came back, and they went back home for a little bit. While they were at home was when they came back, and Mary was older. So that was when—that was when Stack and—Stack and Mary happened.

**Michael B. Jordan:** And seeing her in a different light.

**Ryan Coogler:** Yeah.

**Michael B. Jordan:** Like oh, man, this ain't the little girl that—

**Paola Mardo:** Yes.

**Ryan Coogler:** Yeah. Yeah, after, after war.

**Paola Mardo:** Sparks flew.

**Ryan Coogler:** And then that was—that was when—you know, because she was like a younger sister to them. SO, so that—you know, like, Smoke and Mary's mom didn't love that. It was like a three-year run where the twins had basically broke up, like where Smoke and Annie got that house and, and Stack and Mary went to Little Rock.

**Paola Mardo:** Wow.

**Ryan Coogler:** And, and when they lost their daughter was when things got rocky, and then that was where they both basically left they partners and—

**Michael B. Jordan:** Went to Chicago.

**Ryan Coogler:**—met up again in Chicago.

**Michael B. Jordan:** Yeah.

**Ryan Coogler:** Yeah.

**Paola Mardo:** Wow.

**Michael B. Jordan:** And then, from there, coming back, and then that's, that's—when you see them coming back is the beginning of our story.

**Paola Mardo:** Yeah. Wow. Okay, this is lore. This is lore, the thing young people call lore.

[LAUGHTER]

[24:51 - "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 is by Ludwig Göransson.

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

Ken Nana is our sound designer and mix engineer.

Our editors are Patrick Epino, Ken Nana, and Ben Caloza

The production team includes Celine Mendiola, Joy Woo, and Alexandria Santana.

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