



MISHA GREEN

LOVECRAFT COUNTRY

● **Peak TV?** Peak TV is just regular TV now; it'll never be behind us, there's too many streaming services needing content. There are a lot of bad shows, but there's also a few gems that would have never been made before peak TV, and I'm all about diversifying our storytelling world.

● **Content volume?** I don't think the volume of content changes how I tell a story, just how I pitch it. I'll add a line like, "There's nothing like it on TV, and that's saying something with all the shows out now..."

● **Inspirational TV?** "Battlestar Galactica." It was the first time I was wowed by the intensity of adult characters, genre, and the rollercoaster ride a surprising story could be, not just in one sitting like in the movies, but season after season.



KATORI HALL

P-VALLEY

● **Biggest lesson?** That no matter how big the amount of destruction that is happening in the world I will continue to create. It's very satisfying because for some people when shit goes down, they freeze and they stop, and I just keep dreaming. [Also] I learned how to sleep a lot more. The fact that I have been sleeping very soundly during the pandemic made me realize how much I didn't prioritize rest and the difference it makes for me to be my best self.

● **Miss most?** Studio-bought lunch and whiteboards.

● **Peak TV?** I do not think it is behind us or will ever be behind us, actually. The pandemic created a hunger for TV, especially because it was the most accessible when everything else wasn't. When [legit] theater shut down and movie theaters shut down, people were able to gravitate towards TV.



JOSH HEALD, JON HURWITZ AND HAYDEN SCHLOSSBERG

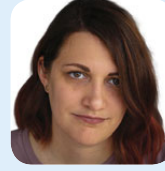
COBRA KAI

● **Most proud of?** Hurwitz: I'm most proud of "Cobra Kai's" rise from the ashes to finding its audience on Netflix. Right before the pandemic, we were told that YouTube was no longer making scripted content and that our third season would be our last. But instead of accepting that fate, we were determined to find a new home where the show could continue and thrive.

● **Content volume?** Schlossberg: Creating a show today is like preparing a dish for the biggest buffet in Las Vegas. There are two main things you can do to make your dish stand out. First, get placement at a table that receives lots of foot traffic, i.e. a streaming platform like Netflix that has tons of subscribers. But the second and most important thing you can do is make your dish look as appetizing as possible, i.e. create a story that millions of people would be interested in.

● **Inspirational TV?** Heald: "Oz," [which] got its hooks into me with its intense serialization, enormous and gifted ensemble, and its endless ability to shift complex POVs, creating heroes out of villains — and vice versa.

Barry Jenkins brought "The Underground Railroad" to life as a 10-episode series.



KATE HERRON, MICHAEL WALDRON

LOKI

● **Biggest lesson?** Herron: You are only as good as your team. Our show was made by a large group of resilient and optimistic people, their support and drive to tell the best story, in the circumstances we did, will always be a massive inspiration for me.

● **Miss most?** Waldron: I miss lunch. The good lunch places, obviously I miss those. But also, the places that everybody hates yet we always go to anyway, then unite together in complaining. And I really miss the once or twice a season times that you get hot chicken from somewhere and someone orders the dangerously hot flavor, then everybody tries it and gets sick, and the rest of the day is wrecked.



BRAD INGELSBY

MARE OF EASTTOWN

● **Content volume?** I try not to allow the volume of content to impact my writing. I've never tried to chase or react to a trend or predict how audiences will want to watch something. Perhaps that's naïve of me and I'll get burned at some point. I'm sure I will. But it's a creative choice. Passion is how I decide what to write. If I'm passionate about a story or a character, I have to believe it will come through on the page and it will move a reader/viewer emotionally.

● **Inspirational TV?** I've always watched a lot of television, but "Broadchurch" really got me thinking about writing television. It's a simple premise, told in a beautiful and emotional way. It elevates the seemingly mundane into something profound. I'm not a big plot writer. I fail at creating high concepts, but what I hope to bring to a story are the characters that sink in and resonate with an audience. "Broadchurch" triumphed at that.



BARRY JENKINS

THE UNDERGROUND RAILROAD

● **Biggest lesson?** That there were many crutches in my creative process that I didn't understand were crutches — such as cafés!

● **Miss most?** Zooming and FaceTiming has been a wonderful discovery; it's been nice to be near to loved ones while also being productive and present for work. Still, there simply is no substitute for the bond and familiarity that forms from being in the same room. Or the seemingly cosmic way ideas materialize from the sustained presence of shared minds.



HEATHER KADIN, ALEX KURTZMAN

CLARICE, THE COMEY RULE, STAR TREK: DISCOVERY

● **Biggest lesson?** Kurtzman: The only question that matters to us now is, does this story NEED to be told? Will it make a difference? Will it help people? If not, who gives a shit? It's made choosing which stories tell so much easier.

● **Peak TV?** Kadin: Peak TV is nowhere near behind us! Because of the sad decline of theatrical, TV remains the place where strong, creative content can not only exist but thrive. It feels like movies will continue as long as they're big franchises, which leaves the door open for TV to fill the void with innovative character dramas and comedies that used to play on a big screen.



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— Alex Kurtzman