

# emmy<sup>®</sup>

A photograph of Mindy Kaling, a woman with long dark hair, wearing a blue sleeveless top and black pants, sitting on a yellow surface. She is smiling and looking towards the camera. Her hair is blowing in the wind. She is wearing large, ornate gold and silver shoes and several rings on her fingers.

## NIGHT HIKE

FOOTBALL POWERS INTO PRIMETIME

## EXTREME HEAT

THE RED-HOT RIVALRY FOR TELENOVELA VIEWERS

## LAUGHS, INC.

THE NETWORK THAT BANKS ON COMEDY

## What a Kick!

She took it to the max on *The Office* (acting! writing! producing! directing!). Now **Mindy Kaling**'s kicking it up a notch with her own show on Fox.

U.S. \$4.95  
CAN. \$6.95  
ISSUE NO. 4, 2012



7 528 60183 0



**What would a town be like without women?** To help viewers imagine such a place, Jon Kroll created one, luring the women of Yemassee, South Carolina, away for a week and leaving the men behind to muddle along.

"It's unlike any show I've ever done," says Kroll, executive producer of *The Week the Women Went*, a reality-documentary series debuting August 14 on Lifetime. "A lot of shows are described as social experiments as a marketing hook, but this one really is."

As the women suntan and imbibe margaritas poolside at a Florida resort, the men are put to the task. They juggle the women's usual domestic chores — changing diapers, feeding the kids and coping with their meltdowns — with varying degrees of success. They are also set upon by the producers, who conjure up all manner of challenges that the men seem destined to screw up.

The big-thumbed fellows cater a tea party for neighboring Southern belles, for which they have to dip strawberries in chocolate and trim the crusts off dainty cucumber sandwiches. They primp their young daughters for a beauty pageant. "You do not know how to put a dress on!" exclaims one frustrated little girl to her dad.



Jon Kroll

Occasionally the manipulations are dispensed with. Such as when one uncommonly close couple discovers they can't bear being apart. Or when the men, most of whom are white, accept an invitation to visit the residents of a nearby community built by African Americans in the style of a traditional Nigerian village.

"My goal in putting together a show like this," explains Kroll, who won a Primetime Emmy in 2004 as coexecutive producer of CBS's *The Amazing Race*, "is to always make sure we're providing producer-generated elements. But also [we have to] be happy to throw those things away when something magical happens that we never anticipated."

Kroll and his fellow producers scoured the U.S. for the right town to feature in the program, which is based on a popular BBC series that aired in the U.K. in 2005. Plenty were willing to participate, he reports, but Yemassee stood head and shoulders above the rest in terms of its economic and racial diversity and its cornucopia of characters.

"The running joke throughout production," he says, "was that we had more characters than *Game of Thrones*."

These include the assertive teen daughters of two single moms who each own a small business. When the mothers split, they put their daughters in charge. "It was fascinating to see these thirteen- and fourteen-year-olds give orders to men who you would think would be more experienced running businesses."

Also raising eyebrows is nine-year-old Hunter Wilson, who lives up to his name, taking out his rifle alone, at one point, to shoot any wildlife he can set eyes on.

Meanwhile, at their luxury resort, the women take a boat ride with financial guru Suze Orman to sharpen their business savvy.

If the five hour-long episodes are a ratings success, Kroll says, "I'm dying to do this in another town." Or, he suggests, "Take away the men in another town. That needs to happen as well." —Ann Farmer

ERIC CHARBONNEAU; KAROLINA WOTTASIK/LIFETIME

