

A man with a beard and dark hair is shown in a close-up, looking intently at a bright red card he is holding in his hand. The scene is dimly lit, with a warm, yellowish light source in the background. The man's expression is one of focus and concern. The background is slightly out of focus, showing a framed picture on the wall and a blue patterned object.

Background

Visual Tone and Storytelling

Oliver Kompst



We start loose and curious in the world of Hollywood. Wides are naturalistic with a hint of movement that punctuates comedic beats.



Placement in the space and composition is used to drive comedic moments in the story.



We play with wider lenses on medium compositions to accentuate awkward moments...



...showing how ridiculous people in our industry can be.



The reality of Dru's life in Hollywood remains grounded and mature to allow for wider tone shifts as we play with spacing and composition.



We celebrate dramatic and fictionalized narrative moments
with longer lenses.



Moments that appear serious are composed, lit and graded like a dramatic feature.



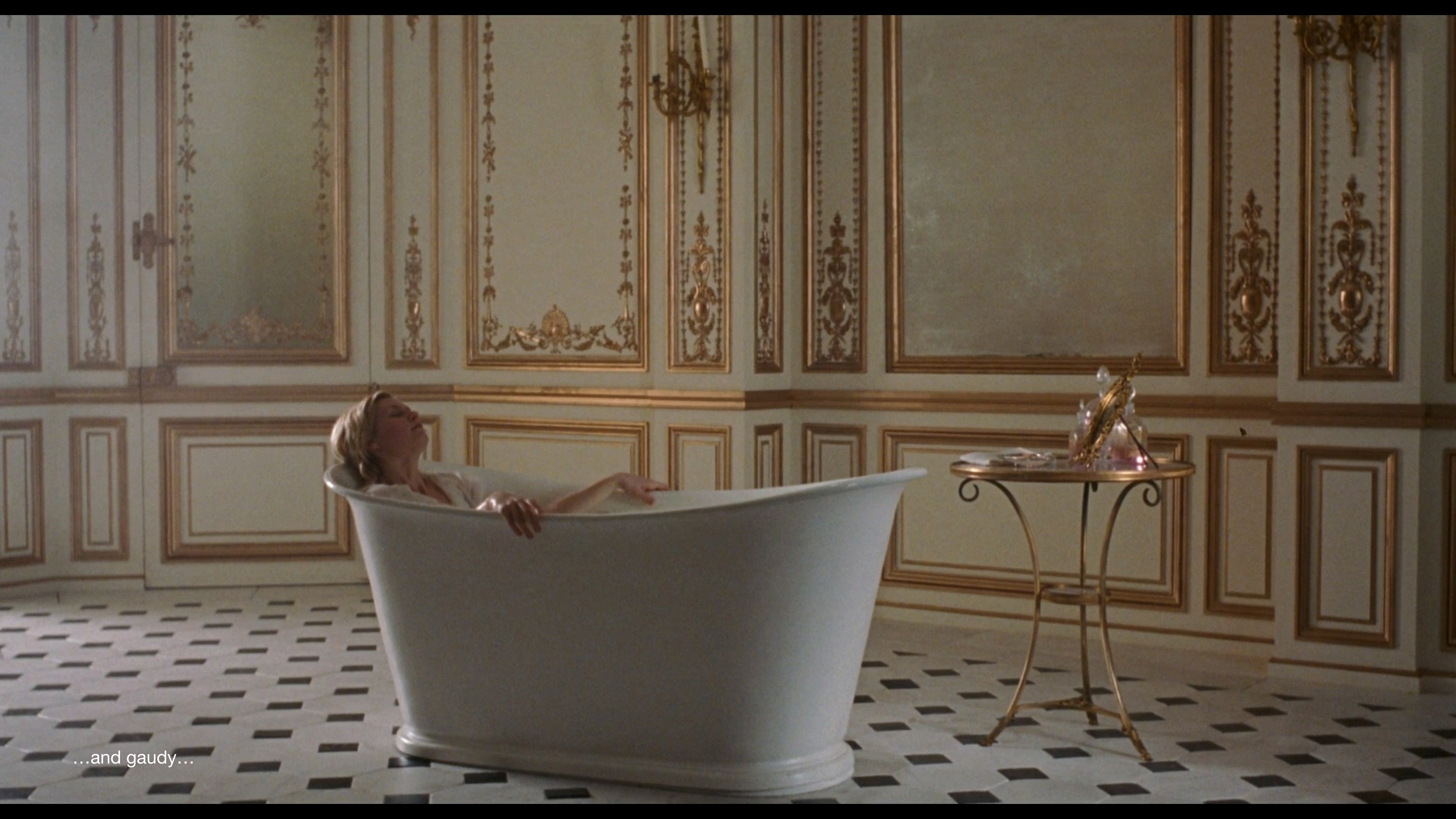
These moments are meant to feel very *Hollywood*...




So that when we pull out of them the audience can laugh and know how ridiculous things in Hollywood can be.



Hollywood is also presented as grandiose...



...and gaudy...

A wide-angle shot of a living room. On the left, a woman with short blonde hair, wearing a light-colored cardigan over a blue top and dark pants, sits on a beige armchair. She is looking out a large window with white vertical blinds. On the right, a man with dark hair, wearing a dark sweater, sits on a beige sofa. He is looking towards the woman, with his hand near his chin. The room features a white door in the center background, a glass coffee table in the foreground with a laptop and papers, and a floor lamp on the left. The lighting is soft and natural, coming from the window.

...while holding true to the reality of how hard it is to “make it”
in the industry.



These elements together can evolve with characters as they rise and fall in the rigid caste system of Hollywood. Foundations in visual language laid out in the pilot help convey advancements and regressions over the longer run of the show.

Oliver Kompst

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Oliver Kompst is a Los Angeles based cinematographer. His recent feature work includes Frog (dir. Jonathan J. Lee), nominated for best feature at the 2025 DisOrient Film Festival and Pasadena International Film Festival and Rock is Dead (2026, Dir. Morgen Ludwig, Showrunner Avi Sol). Drawing on his time as a member of the Studio Electrical Lighting Technicians (IATSE 728), Oliver elevates his artistry through technical expertise. He brings precision to his naturalistic approach to lighting and camera movement. Outside of film Oliver enjoys snowboarding, mountain biking and flying vintage airplanes.

