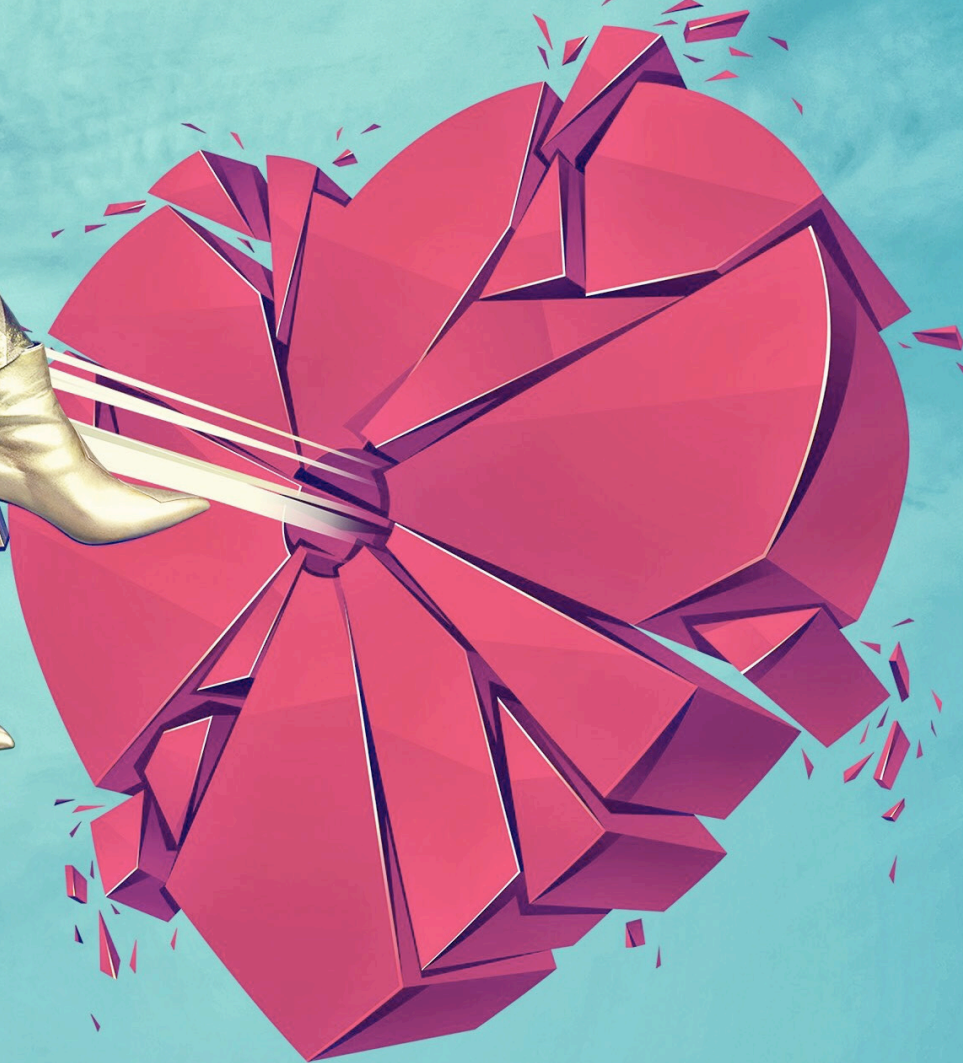


SATURDAY, NOVEMBER 14, 2020 / 2:00 PM

BIRDS OF PREY

*AND THE FANTABULOUS EMANCIPATION
OF ONE HARLEY QUINN*



with
Christina Hodson
(Screenwriter/Co-Producer)



You ever hear the one about the cop, the blonde, the psycho, and the mafia princess? *Birds Of Prey (And the Fantabulous Emancipation of One Harley Quinn)* is a twisted tale told by Harley herself, as only Harley can tell it. When one of Gotham's most sinister villains, Roman Sionis, and his sadistic right-hand, Zsasz, put a target on a young girl named Cass, the city's wicked underbelly is turned upside down looking for her. Harley, Huntress, Canary, and Renee Montoya's paths collide and the unlikely foursome has no choice but to team up to take Roman down.

Script to Screen is delighted to welcome screenwriter/co-producer Christina Hodson for a virtual Q&A. The conversation will be moderated by Pollock Theater Director Matt Ryan.

This event will not include a film screening. *Birds Of Prey (And the Fantabulous Emancipation of One Harley Quinn)* can be streamed in advance on Amazon Prime, Apple TV, Google Play, HBO Max, Vudu, and Youtube.

This event is sponsored by the Carsey-Wolf Center, the Department of Film & Media Studies, and the Scott Frank Fund for Screenwriting

SCREENWRITER/CO-PRODUCER CHRISTINA HODSON

Christina Hodson first transitioned from development executive to screenwriter in 2012. Her first three spec scripts were featured on the Black List three years in a row. The last of these, *The Eden Project*, was a sci-fi action script that sold to Sony in a bidding war. This development led to Christina joining the *Transformers* writers' room for Paramount in 2015. Based on the pitch she conceived in that room, Christina wrote the screenplay for *Bumblebee* (2018), which starred Hailee Steinfeld and was directed by Travis Knight. For Warner Bros and DC Comics, Christina wrote and co-produced *Birds of Prey (And the Fantabulous Emancipation of One Harley Quinn)*, which was released in February 2020. She is currently writing both *Batgirl* and *The Flash* movies, the latter of which will be directed by Andy Muschietti and is due for release in 2022. Most recently, Christina signed on to write a new *Pirates of the Caribbean* film for Disney, which has Margot Robbie attached to star.



In addition to writing, Christina also produces films through her company, Hodson Exports, which she runs with executive Morgan Howell. In 2019, Hodson Exports teamed up with Margot Robbie's LuckyChap Entertainment to launch the Lucky Exports Pitch Program. The initiative was designed to encourage studios to hire more female-identifying writers to write action-centric movies. Six applicants were selected to join a month-long writers room with each writer working to develop her own original feature pitch. Guest speakers included Chad Stahelski, Chris Morgan, Walter Hamada and Sue Kroll.

MODERATOR MATTHEW RYAN

Matthew Ryan earned his MFA in Screenwriting from Loyola Marymount University in 2008. He has been the Pollock Theater Director since the theater opened in October 2010. He created and hosts the *Script to Screen* series, which has welcomed prestigious guests such as writer/director/producer Jordan Peele (*Get Out*), writer/director Damien Chazelle (*Whiplash*), screenwriters Emily V. Gordon and Kumail Nanjiani (*The Big Sick*), and writer/director/producer David Mandel, actor Tony Hale, and actress Julia Louis-Dreyfus (*VEEP*).

Ryan oversees the Pollock Theater Internship, which offers industry-level experience in live multi-camera television production and event planning. TV shows produced by students through this program have generated 15.1 million online views on the UCTV cable station.



HARLEY QUINN

What?! He was super mean to me.

Roman and Zsasz make their way towards the chaos. Zsasz SIGNALS to TWO HEAVIES who swoop in and remove the SCREAMING CHAUFFEUR. As soon as he's gone, Roman turns to address the shell-shocked lounge.

ROMAN SIONIS

It's not a party without a little drama, am I right? Come on, let's turn it up! Shots all round! Woo!

Like a modern day Gatsby, Sionis brings the party back to life. He turns to Harley. The words volley between them. Curt and polite and not fooling anyone.

ROMAN SIONIS

Miss Quinn.

HARLEY QUINN

Romy.

ROMAN SIONIS

That was my driver.

HARLEY QUINN

(not sorry at all)
Whoops.

ROMAN SIONIS

I'm sure it was his fault.
Consider him fired.

HARLEY QUINN

Consider me grateful. Specially since I know you don't like me.

She delivers a loud aside to the person beside her, who isn't listening, largely to irritate Roman.

HARLEY QUINN

I agitate his already delicate sense of mental equilibrium. That and his obsessive compulsive need to be the center of attention.

She smiles at Roman who smiles right back. He deflects.

ROMAN SIONIS

Will your paramour be joining us tonight?

(CONTINUED)

41 CONTINUED: (2)

41

Harley lets out a sigh. She's bored of this game.

HARLEY QUINN

Not tonight, Romy. Not tonight.

Harley puts her feet up on the table. Roman bites his tongue. He smiles politely.

ROMAN SIONIS

Well, enjoy yourself, Miss Quinn.
And do give *the Joker* my best.

HARLEY QUINN (V.O.)

There it is. That name...

Roman turns to walk away, muttering to Zsasz as he goes:

ROMAN SIONIS

Find me a new driver.

HARLEY QUINN (V.O.)

That name was like immunity.

Harley WATCHES Roman go. He bounds onto the stage and takes over the DJ's decks. The beat drops and...

42 THE CLUB GETS ROWDY.

42

The party turns into one big rager. All the while, Harley gets more and more drunk. She steals strangers' drinks, bumps into people, takes an olive from someone's martini, and then spits the stone back in. And through all this, NO ONE DARES TO OBJECT.

43 INT. BLACK MASK CLUB, BAR - LATER

43

Between sets, Canary takes a seat at the bar and signals to the BARTENDER for a drink. Her fingers drum the bar. The telltale restlessness of a smoker trying to quit.

In spite of herself, Canary steals a glance at Harley's scribbling. She is in the process of retrofitting someone else's BUSINESS CARD to be her own.

"HARLEY QUINN" has been scrawled over the original name and Harley is currently adding multiple JOB TITLES.

HARLEY QUINN

(without looking up)
Howdya spell "mercenany"?
(MORE)

(CONTINUED)

HARLEY QUINN (CONT'D)
 (trying again, drunk)
 Merceninny. Mercerany?

Harley finally looks up to find no one listening. She spots Canary and is pleasantly surprised.

HARLEY QUINN
 Singer lady woman! You're rilly,
 rilly good.

CANARY
 You're really, really wasted.

HARLEY QUINN
 Shame no one gives a shit.

Harley gestures around. The BAND play on stage, but it's true. No one's really listening. Harley is quick to add:

HARLEY QUINN
 No offense. The greats are always
 overlooked. I'd know...

CANARY
 Right.

Canary does not want to engage. But it's too late. Harley slides closer. Slurring.

HARLEY QUINN
 Know what a Harleyquin is?

CANARY
 (mishearing)
 A sloppy drunk?

HARLEY QUINN
 Nonononononono. A harlequin.

Harley grabs a napkin and doodles a quick harlequin.

CANARY
 A glorified dancing monkey?

Harley ignores this. She keeps drawing.

HARLEY QUINN
 Their role is to serve: an
 audience, a master...

Canary looks around the lounge at her well-heeled audience, and across at Sionis back in his booth.

HARLEY QUINN

The harlequin is nothing without a master.

Harley slides over the finished doodle.

HARLEY QUINN

And no one gives two fucks who we are beyond that.

The "we" hangs in the air between the two women. Then Harley downs another shot. Brutally honest:

HARLEY QUINN

My friends don't even like me.

Curiosity piqued, Canary follows Harley's gaze to a group of FRIENDS back at her booth.

FLOATING CHYRONS appear under each of Harley's "friends," stating their GRIEVANCES: "**Kissed Girlfriend**" "**Gave Non-Consensual Tattoo**" "**Prettier than Her**" "**Peed In Britta**".

They smile over at Harley but their smiles are empty.

HARLEY QUINN

Not one a those phony baloneys is gonna stick around when they find out.

CANARY

Find out what?

HARLEY QUINN

That Puddin' and I broke up.

A tear rolls down her cheek. A rare moment of lucidity.

HARLEY QUINN

For the first time in a long time, I'm all on my lonesome.

Canary hesitates. But she has no time for sympathy. She slides off her stool, downs her Scotch and turns to go.

CANARY

Congratulations.

Canary leaves. Harley palms her cheeks dry and paints a dazzling smile on her face as a SMARMY GUY slides over to sit beside her. *He's heard everything.*

(CONTINUED)

Script to Screen

The Script to Screen series examines the screenplay and its transition to the screen from the perspective of writers, directors, producers, editors, and actors. The Pollock Theater connects artists to our audience of aspiring production students, and Guild & Academy Members. Our Q&As transform into a television show that airs on UCTV. The series is hosted by the Pollock Theater Director, Matt Ryan, and co-produced by the Pollock Theater student staff.

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