

## Pollock Theater Event Proposal

Subject line: Event Proposal: “The Politician” at the Carsey-Wolf Center’s Pollock Theater  
To: [Ryan Murphy’s Agent]

Dear Mr. Murphy,

We would like to request your participation in a screening of the first two episodes of “The Politician” at the Carsey-Wolf Center’s Pollock Theater, located at UC Santa Barbara, followed by a 45-minute post-screening Q&A with you.

Aside from the binge-worthiness of your Netflix debut, the show has sparked attention from our students for its relevance to the current era of active youth participation in politics. The post-screening Q&A would center on your role as Co-Creator and Executive Producer of the show, discussing: your process in shaping the vision for the show’s binge-driven structure and political themes.

We have an established track record of hosting engaging post-screening discussions that air on the UCTV broadcast cable station and have generated 15.1 million views. Some of our notable post-screening discussions include [Royal Tenenbaums](#) with Gwyneth Paltrow and [Bombshell](#) with Jay Roach, to name a few. Please refer to our [site](#) for comprehensive access to past events.

The event would be included in our “Television at the Pollock” series, preferably in late December or January, but we are open to discussing the timing in accordance with your availability. We believe the event will garner strong attention from both UCSB and the Santa Barbara community, given the show’s setting.

For additional information, you can contact us at [info@carseywolf.ucsb.edu](mailto:info@carseywolf.ucsb.edu) or call (805) 893-4637.

Regards,

Catalina Fernandez

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**Event Q&A: “The Politician” with Creator and Executive Producer, Ryan Murphy  
Episodes: S1: E1 “Pilot” and S1:E2 “The Harrington Commode”**

Story/Character development

1. Can you talk about your involvement in the show’s creation and development process?
2. How did Netflix’s streaming model affect the show’s story development?
3. How did you land on Santa Barbara as the location and how does it factor into the story?
4. What was the process for creating Payton’s character?
5. How did you develop Payton’s relationship with his assumed “cabinet” of friends?
6. How does River’s relationship with Payton influence Payton’s character development?
7. What was the process for tying in Infinity and her grandmother in the story?
8. Later in the show we get a twist with Infinity’s medical condition and her grandmother’s role in faking it. Can you talk about how these twists play into the story’s development and Payton’s success?
9. Like a past project of yours, Glee, The Politician focuses on a highly competitive student aiming to excel in their respective field. How would you say the social and political climate of each show impacted the development of two similar archetypes, with Payton and Glee’s Rachel Berry?
10. In the finale, Payton runs for mayor of New York City. Did the contemporary phenomenon of newcomers running against established incumbents play into this?

Audience Reception

11. In the pilot episode we receive a trigger warning for the show’s treatment of mental health. What conversations and considerations are involved when dealing with heavy subject matter?
12. Fans were very active on twitter upon the show’s release. How do these considerations of audience reactions play into the process and how will they factor in to season two?

## Personal/Career

13. What was your journey to becoming a screenwriter, director, and producer?
14. In a past interview, you credit your experiences in a choir as a young man to creating Glee. How do your personal experiences inform the other projects you've worked on?
15. In 2018 you signed on with Netflix. Can you talk about how your role and the type of projects you work on have been affected by this change?
16. In considering The Politician's acclaim for its political relevance, do you see yourself continuing down the path of political teen shows for future projects?
17. What is a film or show that has inspired your own?
18. What advice do you have for our students pursuing careers in the entertainment industry?

## **Event Q&A: "Good Girls" with Creator and Executive Producer, Jenna Bans Episodes: S1: E1 "Pilot" and S1:E2 "Mo Money Mo Problems"**

## Story/Character development

1. What did you originally envision this show to be? How did that eventually become "Good Girls"?
2. The show has a strong feminist tone, even with the pilot starting with "Girls can be anything..." What was your goal in creating the three female protagonists of the show?
3. How did you develop each woman's motivation for the crime sprees?
4. What significance does each woman's differing role in these crimes have?
5. What was the process for creating each lead's relationship with their families?
6. Beth goes from quintessential PTA mom to crime boss. How did you go about this transformation?
7. What was the process for tying in Mary Pat as the unexpected "rotten one"?
8. Later in the show we get a twist with Mary Pat's true involvement in the crimes. Can you talk about how this plays into the story's development and Beth, Ruby, and Annie's trajectories?
9. How do you Rio's role in Beth's character development?
10. Like a past project you worked on, Desperate Housewives, Good Girls has similar archetypes of suburban women engaging in violent and unconventional lives. How would you say the social and political climate of each show impacted the development of the women on Good Girls, as compared to those on Desperate Housewives?
11. The show focuses significantly on the economic obstacles endured by Ruby's family to provide proper treatment for their daughter. Did this emerge as a critique of the health care system in the United States?
12. Can you talk about the decision making process in Sadie's journey to coming out as transgender, and how this relates to broader transgender representation in media?

## Audience Reception

13. The show deals with subject matter involving sexual assault and workplace harassment, misogyny, and other issues. What conversations and considerations need to happen for this subject matter?

#### Personal/Career

14. What was your journey to becoming a screenwriter and producer?
15. In a past interview, you credit your experience following the 2016 election as a motivating factor for Good Girls. Can you talk about the role of feminism and politics today in the show?
16. What has been your experience in working on other female-centric shows like Grey's Anatomy and Scandal?
17. What advice do you have for women pursuing careers in the entertainment industry?

### **Event Q&A: *Disaster Artist* with Screenwriters, Scott Neustadter and Michael J. Weber.**

#### *Disaster Artist*

1. How did your involvement in this project come to be?
2. What is the experience of writing a character who is based on a real person?
3. How true to reality was the script?
4. What relationship did you have with Tommy Wiseau? Was he involved in the process or receptive to the project?
5. Did you attend screenings of the film to understand the audience participation rituals?
6. How involved were you in the production process?
7. What was your experience working with Franco?
8. What is your interpretation of Wiseau and Sestero's experience, as related to the broader experience of the Hollywood industry?
9. What was the most rewarding aspect of this project?

#### *500 Days of Summer*

10. Scott, the script was based off your own breakup experience. How did this manifest?
11. What is the experience of having personal subject matter as the basis for a script? What are the challenges that come with this?
12. Michael, what were your goals in showing an unconventional ending to a rom-com?

#### Personal/Career

13. What were your individual journeys to becoming screenwriters?
14. How did you start working together?
15. How do you bounce off each other as a team? Are your work styles similar?
16. What is the experience of team screenwriting like, compared to individual writing?
17. What is a show or film that has inspired your own?

18. What advice do you have for our students pursuing careers in the entertainment industry?

**Event Q&A: *Zombieland* with Screenwriters, Paul Wernick and Rhett Reese**

*Zombieland*

1. How did the story come to be?
2. How did you develop the genre-mixing in this unconventional horror film?
3. Did the growing number of other recent zombie films influence your own? If so, how?

*Deadpool*

4. How true to the original comic book story was the script?
5. How much freedom did you have given its belonging to the X-universe?
6. How did you develop the action sequence structure of the film?
7. What is the experience of writing an antihero story?
8. How did you go about creating obstacles for Deadpool, given his healing ability?
9. In previous interviews, you've described the film as a rom com. Can you talk about this?

Personal/Career

10. Can you each talk about your individual journeys to becoming screenwriters?
11. How did you start working together?
12. How do you bounce off each other as a team? Are your work habits similar?
13. What is the experience of team screenwriting like, compared to individual writing?
14. What is a show or film that has inspired your own?
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