



# Tamara Moulin

## Sure, it *sounds* simple ...

By Kendra Wong

From a young age, Tamara Moulin knew she wanted to create stories for TV. When she was nine years old, she would sit down with her notebook and pen and write story dialogues, drawing inspiration from some of her favourite dramas, such as *Buffy the Vampire Slayer*, *Veronica Mars* and *ER*. Now, Moulin is fulfilling her dreams of bringing characters and storylines to life on the small screen. She's worked as a writer on Global's *Remedy* and the webseries *Carmilla*. Her more recent writing gig is on *Frankie Drake* about Toronto's only female detective in the 1920s, which is set to air on CBC this fall.

### What inspired you to become a screenwriter?

I figured very early on that there were certain things, if I wanted them, I had to write myself — either just to read them or try and get them on TV. It's amazing how hard it is to find shows that speak to you and that excite you. I'm always looking for shows about interesting dynamics between women, shows that depict women supporting each other, and female friendships.

### What do you enjoy about writing?

I love being in the writers' room with other writers. Now that I've gotten into it a little bit, it's great fun to watch people react — you've got Twitter, you've got webseries that are released on YouTube, and you get to see audiences reactions right away. It is fun to think there are people who are enjoying the show as much as I enjoy the shows that I watch.

### What is the main difference between writing for a webseries versus writing for TV and which one do you enjoy more?

I prefer TV. I love that TV is really collaborative — you get to spend weeks on end in a room coming with up a story. I also enjoy just the longer format with TV; you really get to dig in more to the characters. In a webseries, you're really working within certain parameters, I mean, you are with TV too, but it's ever present in webseries. You're continually trying to figure out how do I cut down the number of people in this scene or how much drama can I have on this same set.

### What has been your biggest challenge as an up and coming writer?

The obvious answer is just getting opportunities, but I think the second biggest challenge is knowing how to take advantage of those opportunities. The first room I ever walked into I was an intern on a really successful show with a lot of senior writers, and I was super intimidated. I didn't do anything wrong, but I could have spoken up more. It can be tough trying to figure out if you're speaking out enough or if you're speaking up too much and being too vocal, especially for a junior writer. It takes some time to learn how to read the room and find the balance.

### What do you hope to achieve with your writing?

It sounds like a really simple answer, but I want to write shows that people get excited about and look forward to and the kind of thing you think about when you're not actually watching the show. People often say they want to say something with their work or they think of it as an art form, but for me, that's the second order of business. Mostly I want to write shows that people enjoy as much as I enjoy my favourite shows. ■