

# CANADIAN SCREENWRITER

CANADA \$7 SUMMER 2017 VOL.19, NO.3

FILM | TELEVISION | RADIO | DIGITAL MEDIA

WGC Screenwriting  
Awards 2017

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*Cardinal:*  
An Atmospheric  
International Hit

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Emily Andras  
And Her  
*Wynonna Earp*  
Posse



The Legacy of  
**Denis McGrath**

PM40011669



Write on!

**Congratulations** to our very own  
Letterkenny and Wynonna Earp  
and all the WGC Screenwriting Award  
winners and nominees.

**Bell**Media

# CANADIAN SCREENWRITER

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## Meeting the challenges

Brothers and sisters in ink, we face them every day: challenges, challenges, challenges.

As if it weren't enough to finally have a show greenlit, life, industry and chance can throw crowbars, wrenches, lamprey eels, pianos, safes — you get the idea — in your way. (OK, the whole lamprey eel thing was probably gratuitous.) It's like living in a cartoon.

Take *Wynonna Earp* — just one of the recent Canadian television success stories that has seen more than its share of challenges. The Beau Smith classic comic had been out of print for almost a decade. First published in 2003, it had bounced around before popping up on Emily Andras' radar.

It attracted interest from SyFy in the U.S. but needed a Canadian broadcaster to get access to Canadian funding. CHCH, the Hamilton, Ontario-based independent, obtained the broadcast rights to Andras' demonic western in the fall of 2015. The CHCH operation had some problems and one arm declared bankruptcy just as shooting for season one was taking place. Perhaps most ominous was the cancellation of the station's 6 p.m. newscast on December 11, 2015.

When the news is cancelled on a local television station, usually there's some sort of coup going on. But shooting for *Wynonna Earp* continued and it was slotted for debut on Canadian airwaves via CHCH the following April 4, three days after its American premiere. And it was a hit. Andras and her fellow screenwriters tapped into not only the fans of the comic, but also of their own previous work. And word of mouth. The show was signed for season two. Great! And it was picked up by Bell Media and Netflix. But the success was due to hard work, craft and talent — nothing mysterious about it.

Same with *Cardinal*. While this series doesn't have the challenges of an embattled independent backing it, it faced challenges just the same. And I'm not talking about shooting in Sudbury. I live in what is considered Northern Ontario and I love it.

No, I'm talking about the interesting challenge of trying to write the second and third season almost at the same time. That requires a special brand of creativity and organizational genius on the part of the showrunners and screenwriters.

Adapt or die, as they say. It's often easier said than done. And even if it's done, it is not often done with the same incredible success that *Cardinal* has enjoyed.

And then there's Dennis Heaton. We brought back an old favorite called *My First Break*. It requires a working screenwriter with an interesting story to tell how they broke into the business.

Heaton's experience is, um, no doubt unique. But we can all learn from it. After all, as we learned from Heaton and the screenwriters who have given us shows like *Cardinal* and *Wynonna Earp*, our success is in our hands — despite all the challenges. Hallelujah, brothers and sisters. Or something like that. ■

— Tom Villemaire

### Summer 2017

**Katherine Brodsky** is a Vancouver-based writer who has written for *The Washington Post*, *The Guardian*, *Variety*, *Esquire*, *Entertainment Weekly*, and even *Playboy Magazine*. She has interviewed a diverse range of intriguing personalities including Oscar, Emmy, Tony, Pulitzer, and Nobel prize winners. Sometimes she writes scripts, too. Find her on Twitter @mysteriouskat

**Mark Dillon** is a Toronto-based freelance journalist and former editor of *Playback* magazine. He is author of the award-winning *Fifty Sides of The Beach Boys*.

**Matthew Hays** is a Montreal-based writer, author, and university and college instructor. His articles have appeared in the *Globe and Mail*, *The New York Times*, *Maclean's*, *The Toronto Star* and many others. His book, *The View from Here: Conversations with Gay and Lesbian Filmmakers* (Arsenal Pulp), won a 2008 Lambda Literary Award.

**Dennis Heaton** is an award-winning writer and producer, currently serving as co-showrunner and executive producer on the SYFY/Netflix series *Ghost Wars*. Other credits include *Motive*, *Call Me Fitz*, and *Fido*.

**Diane Wild** is a Vancouver-based writer, editor and health care communicator who founded the *TV, eh?* website and gallivants to work on the Olympics every couple of years.

**Kendra Wong** is a journalist in Victoria, B.C. She has a bachelor of arts from Simon Fraser University and a certificate in journalism from Langara College. She has worked at newspapers in the Lower Mainland including *Metro Vancouver*, the *Tri-Cities NOW* and the *Smithers Interior News* in northern B.C. She currently works as a reporter with the *Victoria News*.



## Reimagining Development

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It may be time to rethink how we develop the television series. The mechanism that gets us from that initial flash of inspiration to production green light — is important. Especially when Canadian creations are fighting for attention in a global market. The startup phenomena of the tech world has some great ideas that might apply.

For as long as I can remember there have been two routes for developing original ideas: shop it early or shop it late.

Many experienced writers don't want to spend months or years developing a property for which there is no market interest. They develop a pitch and take it out to broadcasters. If development dollars are forthcoming, the writer continues working, creating bibles, crafting outlines, writing scripts or whatever the deal requires. There are advantages to this route: you get paid, broadcaster and producing partners provide market insight and there is a constant feedback loop — the partners read every stage and respond.

There are disadvantages too. Partners don't always respond quickly. Waiting can mean lost momentum. When notes do come, the broadcaster naturally wants to shape the show for its own audience — not the export marketplace on which we're setting our sights. Finally, most development deals give creative control to the broadcaster or producer not the writer/creator. Early in development innovation, artistry and imagination should take centre stage, not business concerns.

If creative control is your thing, there's always development

door number two: Do it yourself. Spend months or years building your world and writing and rewriting bibles, scripts etc. Don't shop it until your full vision is on the page. Taking this route, you can move at your own pace. You still get feedback from trusted friends but you'll probably have to do without market intelligence producers and broadcasters bring to the table. And you won't get paid.

The tech community has an alternate approach that offers the best of both of these worlds. It starts with the understanding that all revenue is driven from intellectual property. IP — whether a concept for a new app or a new TV series — is what creates the jobs, the product, and the profits. The startup world uses incubators and accelerators to move ideas to the market quickly and efficiently. These programs provide participants with funding and resources, peer support, mentorship, and market intelligence before they partner with investors. Incubators are designed to foster innovation encouraging rapid iteration, embracing failure as a necessary step to success. Most of these programs end with a market launch — an opportunity to pitch and present to investors and other potential partners, who come prepared to make deals on the spot.

Applying this model to film, television, and digital content would mean providing writers with the resources they need to move from concept to market ready. The incubator would fund the writer during his or her residency and provide whatever resources were needed for the particular project. Experienced creators and show-runners would serve as mentors.

Early in the process, Canadian and international broadcasters, distributors and other buyers would be invited to talk to creators about what's trending and what's in demand. We could even adapt the rapid iteration model by bringing each development stage to a panel of consumers, producers, broadcasters, and distributors to get their input before moving to the next stage.

At a final launch event creators would present projects to producers, broadcasters, funders, and distributors from around the world. And they could start the deal making and financing right there, in the room.

Nobody can predict a hit so why should the business people control the creative in development? It's time to shake up development and put creative control in the hands of the creators. ■

— **Jill Golick**



## The WGC Policy Decoder

The WGC’s “Policy Decoder” looks at public policy issues that concern Canadian screenwriters and showrunners. This edition decodes the anticipated review of the *Broadcasting Act* announced in the 2017 federal budget.

**What’s The Big Idea:** In the 2017 federal budget, the Liberal government announced it would review and modernize the *Broadcasting Act* and the *Telecommunications Act*. This followed a nearly year-long consultation process by the Minister of Canadian Heritage, Mélanie Joly, called “Canadian Content in a Digital World” looking at the impact of the Internet and digital technologies on Canadian content production and distribution.

**Why Care:** A meaningful Canadian domestic film and television production sector can’t exist without a supporting public policy framework. Broadcasting

regulation has been a crucially important part of that framework for decades. Regulation under the *Broadcasting Act* currently includes spending requirements for private broadcasters on Canadian programming, in particular for “programs of national interest” (PNI), the CRTC category that includes drama, comedy, much children’s programming and animation, and long-form documentary — i.e. the main genres that WGC members work in. Bell, Shaw, Corus, and Rogers spent over \$300 million in 2015 on PNI. Broadcasting regulation also obliges “broadcasting distribution undertakings” (BDUs), the cable and satellite TV providers, to contribute to production funds like the Canada Media Fund (CMF). BDUs contributed nearly \$220 million to the CMF under these regulations in 2015. These two regulatory components — spending on PNI, and BDU contributions — currently combine to provide over \$500 million annually to the creation

of Canadian programming. This is a very significant part of our industry, and it wouldn’t exist to nearly the same degree, if at all, without the *Broadcasting Act*.

**Where It’s Going:** As of press time, details of the review have not been released, but given the importance of broadcasting regulation to members, the WGC considers this to be just as important as Minister Joly’s larger consultation which preceded it. As Canadian content viewing moves from the traditional broadcasting system to Internet-based “over-the-top” (OTT) services like Netflix, regulatory tools like PNI and BDU contributions do *not* move with it, since broadcasting and Internet/telecommunications was traditionally viewed as separate, from a regulatory perspective. The WGC has argued in favour of having OTT services, both foreign and domestic, be subject to PNI-like CanCon spending requirements, and in favour of Internet service providers (ISPs), as the new “pipe” for content distribution, having CMF contribution requirements just like BDUs have.

Unfortunately, some people oppose the application of cultural policy tools to the Internet for ideological or other reasons. But a free and open Internet is not at odds with Canadian culture. We can have both. Yet the 2017 budget seems to emphasize “freedom” and oppose “protectionism,” which are concerning signals given that the structural realities that face Canadian film and TV production make support and some form of “protection” a necessity. It is still unclear what form the *Broadcasting Act* review will take, but the WGC will be closely involved to ensure that the views of Canadian screenwriters are represented in the new legislation.



WGC members at the Guild's "Screenwriters' Suite" at the 2017 Kidscreen Summit.

### WGC Screenwriters At Kidscreen

The WGC hosted a "Screenwriters' Suite" at the Kidscreen Summit in Miami in February, and it was well attended by screenwriters needing a salubrious spot to hold meetings and chat with other writers. WGC Quebec councillor, Anne-Marie Perrotta, was on hand, as was Aaron Unrau, manager of agreement administration. Both report that it was great to see screenwriters who might not otherwise meet have the opportunity to connect. The Guild hopes to host another suite at Kidscreen next year, so stay tuned.

### Natalia Escobar Bohorquez: Director Of Strategy And Research

The Guild is pleased to announce that Natalia Escobar Bohorquez has joined the WGC as the director of strategy and research. Natalia is a 2016 MBA Graduate from the Rotman School of Management. As a corporate

lawyer in Colombia Natalia worked in problem resolution, crisis management, negotiations, and strategic planning. She sits on the board of Impact Consulting Group in Toronto. Welcome, Natalia.

### In The Writers' Rooms

Liberal MP Arif Virani visited the *Private Eyes* writers' room and set in March in a visit set up by the WGC. Mr. Virani was accompanied by Maureen Parker, WGC executive director and Deanna Cadette, the Guild's policy analyst. The visit afforded Mr. Virani the opportunity to talk with the writers about their work, and find out more about the working realities of Canadian screenwriters. Thanks to showrunner Alan McCullough and all the screenwriters in the room for being so accommodating. As well, the Guild recently visited the writers' rooms of *Dark Matter* and *Killjoys*. One of the ways the Guild keeps in touch with what members are doing and thinking

— and having for lunch — is by writers' room visits, and both visits were very fruitful. Among the topics of discussion: collective bargaining, developments in policy, and the crucial role members play in volunteering for the Guild.

### The Denis McGrath Fund, And Award For Service To The WGC

The Writers Guild of Canada is proud to set up the Denis McGrath Memorial Fund dedicated to Canadian screenwriters. The fund honours the legacy of Denis McGrath, a longtime WGC councillor who was relentless in his quest to raise the profile of Canadian screenwriters and their role as the primary creators of Canadian TV. As well, the WGC Writers Block Award has been renamed the Denis McGrath Award for Service to the WGC, as was announced at the 2017 WGC Screenwriting Awards. For more information about the fund, please go to [wgc.ca/denismcgrathfund](http://wgc.ca/denismcgrathfund). ■





# Remembering Denis McGrath

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The Writers Guild of Canada, the Canadian television industry, and Toronto Blue Jays fans lost a giant when longstanding Guild councillor Denis McGrath passed away in March. His wife, fellow writer Kim Coghill, and family and friends were joined in mourning by a community he fostered.

There aren't many TV writers who have been Wikileaked (when his episode of *The Border* about extraordinary rendition was mentioned in a diplomatic memo) and called out by the chairman of the CRTC (for being a staunch advocate for his profession), but McGrath made an exceptional impact.

His career began as a producer for TVOntario, Citytv and Space. In 2002 he wrote the script and lyrics to *Top Gun! The Musical*, one of the most successful shows in the history of the Toronto Fringe Festival.

Some of his notable television credits included *X Company*, *Less Than Kind*, and *Continuum*. He was nominated for a Gemini and won a WGC Screenwriting Award for his 2007 miniseries *Across the River to Motor City*, and in 2015 he was awarded the Writers Block Award for exceptional service to the Guild and for strengthening the Canadian screenwriting community.

His influential blog, *Dead Things on Sticks*, helped connect a community of screenwriters across the country and at times it served as an extension of his mentorship to upcoming writers, which also included teaching at his alma maters Ryerson University and the Canadian Film Centre.

*Canadian Screenwriter* asked some of his friends and colleagues to share their thoughts on Denis's legacy. →

## The social media

“Write yourself into something better”



*WGC President Jill Golick and Executive Director Maureen Parker with Denis McGrath, following his Writers Block Award win in 2015.*

**Maureen Parker**  
*Executive Director*  
*Writers Guild of Canada*

Denis was prepared to use his voice at Canadian heritage and the CRTC to ensure Canadian writers have a place in our industry. And they noticed — Denis used social media effectively and had a large following. Because he was smart and articulate. Even the chair of the CRTC followed Denis on Twitter, although he was not a fan. In fact he was so moved by Denis's Tweets that he publicly mentioned Denis during a CRTC licence hearing, drawing Denis's comments to the Guild's attention. At a hearing! Unbelievable. Unprecedented. That's our Denis.

**Greg O'Brien**  
*Publisher/Editor*  
*cartt.ca*

I was always impressed at his courage. You encounter a lot of people in this industry who are afraid to speak their mind because they fear losing job prospects. That didn't seem to afflict him. He was quite willing to speak no matter what it was, and take on whoever he thought needed taking on. He had a way of expressing himself that coalesced what a lot of people were thinking but didn't know how to say.

**Wil Zmak**  
*Screenwriter, Bitten,*  
*and CFC contemporary*

It's almost like there was before Denis's blog and after Denis's blog in Canadian television. Before Denis's blog there wasn't a lot of socializing and being together with other writers. There were the writers you worked with on shows. You knew them, and you sort of loosely knew other writers. But after Denis started his blog across the country all of a sudden there was a community of writers getting built up. The blog was the centre of it in a lot of ways.

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## The work

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### “The best idea wins”

**Hugh Dillon**

*Musician/Actor/Writer*

I like that he called bullshit on everything. He's very much a punk rocker. I like his willingness to challenge because in the challenge you make things better, and you make people think. One of my favourite things he'd say when I would accept a point he had, but I had a counterpoint that I thought was better, he would say: “Well you're not wrong.” He wouldn't say “you're right.” I loved the semantic game. I'd mount some giant argument just to have it be “you're not wrong.”

**Daegan Fryklind**

*Creator, Bitten*

He had pretty much taken up Friday night residency at The Paddock, so I knew if I was up for it, and needed to blow off steam, there was always a giant hug and a place to vent. And writers love to vent. But he would also spin the vent towards action. It wasn't enough to sit and stew, there had to be momentum towards change. If you didn't love where you were or what you were doing, write yourself out of the trench. There was always that marching drum he'd bang: “write yourself into something better.”

**Tom Hastings,**

*Director, Independent Production, Bell Media*

For me, it always meant so much to have his stamp of approval on shows I worked on as I had and will always have the highest regard for his honest critical tastes. Sometimes I would share early material with him to get his take and thoughts on how it was or wasn't shaping up. I'd always feel invigorated as we discussed the messy industry we both work in — albeit from different sides — and how we just wanted to do our best. I have heard many writers over the years talk about how they are better writers because of Denis. I am a better network exec because of Denis.

*WGC Executive Director Maureen Parker and Denis McGrath.*



## The advocate

“You can always try shooting a blank page”

**Virginia Thompson,**  
*Executive Producer at Sphere Media Plus, Ryerson Classmate*

The Canadian TV biz is cliquey. It's stuck in old structures and deeply resistant to meaningful change. And that's a problem. We must embrace Canadian stories and value them domestically and internationally. We must create new structures and funding models, evolve our institutions, embrace change, and recognize that Canada's voice is our biggest asset as a culture, as a creative industry, and as a nation or we'll be left behind. Denis saw this and called it. He was a change-maker. He made things better for all of us and raised the bar very high to meet his expectations.



**Mike Kiss**  
*Screenwriter, Ryerson Contemporary*

He started talking about the Canadian television industry in a different way: as though he loved it. I wasn't used to that. Among critics. Among viewers. Among my classmates. Even some of my colleagues seemed to have two noses — the one they'd turn up at the product, and the one they'd try to shove through any crack to get inside. Denis was part of that change. The industry feels more respectful of itself than it did when I was in school. And I think the close attention he paid to the industry made the industry pay more attention to us.

**Rob Sheridan**  
*Screenwriter, CFC Contemporary*

When he would still host the so-called “Writer’s Mafia” party at the Paddock Tavern during the Toronto International Film Festival, Denis had three different buttons made up, which in retrospect form the holy trinity of the entire McGrath perspective. One said “Best Idea Wins,” which perfectly illustrates his generosity. The second button said “Showrunners are writers,” a button I found confusing until my first truly unhappy experience with a non-writing producer. The last one was the perfect distillation of every exhausted writer’s thought at the end of a

long day, having re-broken the same story for the fifth time because someone outside the room demanded it. “You can always try shooting a blank page.” I always liked that button best. Passive and aggressive. Just what you’d expect from an American in Canada.



*Opposite: Dennis Heaton and Denis McGrath;  
Top: WGC Council, 2016. From left to right: Mark Ellis,  
Denis McGrath, Jill Golick, Dennis Heaton, Andrew  
Wreggitt, Michael Amo, and Anne-Marie Perrotta;  
Left: Denis McGrath and Mark Ellis;  
Above: Denis McGrath and his lovely wife,  
screenwriter Kim Coghill*

## The mentor

“Eventually ... you’re going to need to hire me”

### Martin Gero

*Screenwriter, Ryerson Student*

We all loved Denis. There was a whole generation of Ryerson students who came out of that program. He was also a great supporter of anyone who had ever been under his wing. He would always go to Fringe shows, he would always go to plays, you would see him at screening nights. He was a real active participant in all of our burgeoning careers. He loved it all. He loved theatre, he loved film, he loved music, and he wasn’t someone who did that from afar.

### Shelley Eriksen

*Screenwriter, Republic of Doyle/Continuum*

I had the experience of him being my boss. I’m one of the few. Denis had energy, which you need, and a great ability to listen, to get engaged and sit back sometimes and let other people run with the ball. And the laugh. You could score the laugh and you’d be on to something. There are a lot of people who don’t understand the difference between being a leader and being a boss and he did. He guided. That’s all Denis ever wanted to do in all of his work, was to help you realize all of your potential.



*Above: Denis McGrath supporting fellow screenwriters during the 2007-08 WGA strike; Opposite: Peter Mohan, Denis McGrath, and Stephanie Morgenstern, at a 2008 rally in support of Canadian culture.*

### Rachel Langer

*Screenwriter*

The year I was in Toronto for the CFC he asked, “You’re going to the Writers Guild Christmas party, right?” And I said “No, I’m not a member.” He said “You’re on the list now.” Every time he’d put in a word for me or make a recommendation or phone call or get me into some Guild event I’d say “Thank you, you’re so generous” and he would laugh and say “Well, you know, eventually you’re going to get a show and you’re going to need to hire me because no one else will.” That was his answer every time — he would pretend it was self-serving.

## The call to action

“There is nobody else.  
There’s just you”



**Dennis Heaton,**  
*Screenwriter and Showrunner, Motive*

There’s always going to be advocates — that’s why we have the WGC Council. There’s eight people already acting as advocates for the writing industry. I think we’re all inspired by Denis to continue on. But I honestly don’t know if we’ll see somebody who is so eloquent and so passionate and so fierce in his commitment for a while. Unless we clone him. Which I am seriously considering.

**Simon Barry,**  
*Creator, Continuum*

I know he inspired me to be more Denis-like in ways which are good for me and for other people, and I think others will honour Denis by not holding their tongue in times when they might have in the past, in not turning away when they see something that they disagree with or see hypocrisy or injustice happening in front of them, professionally or in life.

**Mark Ellis**  
*Co-creator and Childhood Friend, X Company*

He put his career on the line over and over again by saying out loud what few dared to do. And he wasn’t just defending writers, he was defending an industry, he was defending the right of all Canadians to have a national culture. I think Denis McGrath never broke out as a showrunner because he stuck out his neck before his career had fully matured. There are a lot of showrunners and senior writers who owe a debt to Denis for the championing he did on their behalf. It’s time for us all to step up and fill the void he’s left behind. Yes, it’s risky to negotiate with producers, to spar with governments and commissioners and networks. But what careers will we have if we don’t? I think Denis put it best when he said: “I encourage each and every one of you to punch through your fear and to speak up for what you believe. ... Today is the day not to sit back and let someone do your fighting for you. There is nobody else. There’s just you. Be the change.” ■

*To contribute to The Writers Guild of Canada’s Denis McGrath Memorial Fund dedicated to Canadian screenwriters, visit [wgc.ca/denismcgrathfund](http://wgc.ca/denismcgrathfund)*



#### CHILDREN'S

*Odd Squad*, Season 2 "Drop Gadget Repeat"

Written by **Tim McKeon**

#### DOCUMENTARY

*Quebec My Country Mon Pays*

Written by **John Walker**

#### FEATURE FILM

*Maudie*

Written by **Sherry White**

#### MOW & MINISERIES

*Bruno & Boots: Go Jump in the Pool*

Written by **Adam Barken**

#### BEST SCRIPT FROM A ROOKIE SERIES

*Wynonna Earp*, Season 1 "Bury Me With My Guns On"

Written by **Alexandra Zarowny**

#### TV COMEDY

*Letterkenny*, Season 1 "Super Soft Birthday"

Written by **Jared Keeso & Jacob Tierney**

#### TV DRAMA

*X Company*, Season 2 "August 19th"

Written by **Stephanie Morgenstern & Mark Ellis**

#### TWEENS & TEENS

*Degrassi: Next Class*, Season 1 "#TeamFollowBack"

Written by **Ian MacIntyre**

#### SPECIAL AWARDS

**WGC Showrunner Award** - Aaron Martin

**Denis McGrath Award for Service to the WGC** -  
Andrew Wreggitt

**Sondra Kelly Award** - Diana Frances

**Jim Burt Screenwriting Prize** - Daniel Whidden



A large, dense crowd of people in formal attire (suits, dresses) is gathered in a large hall, likely for a gala or awards ceremony. The people are engaged in conversations, some holding drinks. The background shows a large screen or wall with some text, including "PAUL HILL TAYLOR" and "BALCONY".

# **2017 WGC SCREENWRITING AWARDS**

**The WGC Congratulates the Winners of the  
21st Annual WGC Screenwriting Awards**

We'd like to thank  
all of our sponsors  
for supporting the  
WGC Screenwriting  
Awards.



**Congratulations  
to the 2017  
WGC  
Screenwriting  
Awards  
Winners.**



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# CONGRATULATES

## ALL THE NOMINEES AND WINNERS OF THE WGC SCREENWRITING AWARDS



Congratulations to our clients

### 2017 WGC SCREENWRITING AWARD WINNERS

**Ian MacIntyre**

Best Writing in a Tweens & Teens Program  
"Deglassi: Next Class"

**Diana Frances**

Sondra Kelly Award  
"Given Up"

**Daniel Whidden**

Jim Burt Screenwriting Prize  
"Valhalla"

### 2017 WGC SCREENWRITING AWARD NOMINEES

**Cole Bastedo**

Best Writing in a Tweens & Teens Program  
"Deglassi: Next Class"

**Kevin White\***

Best Writing in a TV Comedy  
"Kim's Convenience"

\*Shared Nomination



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# The winners of the 21st annual WGC Screenwriting Awards



## **TIM MCKEON — Children's**

*Odd Squad, Season 2 "Drop Gadget Repeat"*

Tim McKeon is co-creator, executive producer and head writer for *Odd Squad*. Tim has worked as a writer and producer in kids' TV for over 10 years including Disney Channel's *Gravity Falls* and Cartoon Network's *Adventure Time*. *Schitt's Creek*, *Orphan Black*, *The Good Place*, *Silicon Valley*, *Crazy Ex-Girlfriend*, and *Breaking Bad* are shows that Tim has not worked on, but he enjoys watching them on his television.



## **JOHN WALKER — Documentary**

*Quebec My Country Mon Pays*

John Walker is one of Canada's most prolific documentary filmmakers and has won international acclaim. His films are personal, lyrical and express a deep understanding of the human condition. They have been widely broadcast and have appeared at major international film festivals from Toronto to Tokyo. From his personal exploration of myth and imagination in *The Fairy Faith* to *A Drummer's Dream* or *Passage*, his films defy conventional approaches.



## **SHERRY WHITE — Feature Film**

*Maudie*

Sherry White is a TV writer known for her work on shows like *Rookie Blue*, *Saving Hope*, and *Orphan Black*. Most recently Sherry was co-executive producer on Shondaland's *The Catch*, before executive producing on season two of Netflix/Discovery's *Frontier*, and is now currently writing/executive producing Tassie Cameron's new ABC drama *Ten Days in the Valley*. Sherry had also written and directed the WGC Screenwriting Award-nominated script *Crackie* in 2009.



## **ADAM BARKEN — MOW & Miniseries**

*Bruno & Boots: Go Jump in the Pool*

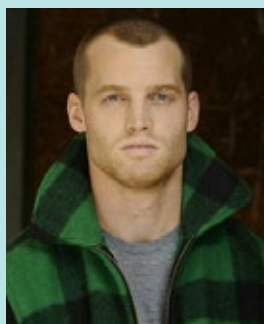
Adam Barken is currently a co-executive producer of Space/SyFy's *Killjoys*, and recently wrote the YTV movie adaptation of Gordon Korman's *Bruno & Boots Go Jump in the Pool*. He has written and produced for CBC's *X Company* and *Murdoch Mysteries*, CTV's *Flashpoint*, and ABC's *Rookie Blue*. Adam is represented by the Alpern Group in Los Angeles, and lives in Whitby, Ontario with his wife and two children.



### ALEXANDRA ZAROWNY — Best Script From A Rookie Series

*Wynonna Earp*, Season 1 “Bury Me With My Guns On”

Alexandra Zarowny, a transplanted Albertan, has had the pleasure of working with some amazing writers, producers, crew members, and executives on *Murdoch Mysteries*, *Bellevue*, *Lost Girl*, *The Listener*, *Republic of Doyle*, *Degrassi: The Next Generation*, and most recently, *Wynonna Earp*, a demon-hunting, feminist, LGBTQ-friendly series of which she is incredibly proud. She enjoys camping (in NYC hotels), wine (in large glasses), and spinach (but only if it’s made of salted chocolate).



### JARED KEESO — TV Comedy

*Letterkenny*, Season 1 “Super Soft Birthday”

Jared Keeso is a 12-year veteran of the Canadian film business. In 2011, he won a Gemini and a Leo award for his portrayal of Don Cherry in the CBC mini-series *The Don Cherry Story*. In 2015, he won a Canadian Screen Award for his lead role in the critically acclaimed cop drama *19-2*. Jared is currently working on season three of *Letterkenny*, a comedy that he created, writes and stars in. The series is based on his hit webseries, *Letterkenny Problems*, which has drawn 14 million views on YouTube. He stars, alongside Kit Harrington, in Xavier Dolan’s latest film *The Death and Life of John F. Donovan*.



### JACOB TIERNEY — TV Comedy

*Letterkenny*, Season 1 “Super Soft Birthday”

Jacob Tierney has worked as a professional actor since the age of six. Jacob recently shot the lead role opposite Jessica Pare in a feature film titled *Lovesick* which he also produced, and again teamed up with Ms. Pare, as well as Kathleen Turner, Luke Kirby and Kevin Zegers in *Someone Else’s Wedding*. Jacob’s film and television directing credits include; the films *Twist*, *The Trotsky*, *Good Neighbours* and *Preggoland*; and the television series, *Gavin’s Wild West* (CBC), *Mr D* (CBC), *The Game* (YTV) and all episodes of *Letterkenny* (Bell Media). Jacob also recently co-wrote (with Xavier Dolan), *The Death and Life of John F. Donovan*, directed by Xavier Dolan. Jacob is currently in development for a television series working with Ryan Murphy Productions and Xavier Dolan.



### STEPHANIE MORGENSTERN & MARK ELLIS — TV Drama

*X Company*, Season 2 “August 19th”

Ellis & Morgenstern are co-creators, executive producers, and showrunners of *X Company* (CBC). They were also co-creators and executive producers of *Flashpoint* (CTV/CBS/Ion), designated Showrunners of the Year by the WGC and won a Gemini and WGC Screenwriting Award for TV Drama. *Flashpoint* received the Academy Board of Directors Tribute for Outstanding and Enduring Contribution to Canadian Television, a CSA and Gemini for Best Dramatic Series.



### IAN MACINTYRE — Tweens & Teens

*Degrassi: Next Class*, Season 1 “#TeamFollowBack”

Ian MacIntyre has written for *Degrassi: Next Class*, *The Beaverton*, *Inspector Gadget*, *3 Amigonauts*, *Camp Lakebottom*, *Grojband*, *Winston Steinberger*, *George Of The Jungle*, and *The Ron James Show*. He has also performed with The Sketchersons, Bad Dog Theatre, Beggar’s Canyon, and Second City Theatricals. Ian is originally from Dartmouth, Nova Scotia, and is currently thinking about donairs. Ian is represented by Meridian Artists.

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**CHILDREN'S**

Josh Gal

*Numb Chucks, Season 2*

*"The Chucks Get Stuck in a Hole"*

**DOCUMENTARY**

John Walker

*Quebec My Country Mon Pays*

**FEATURE FILM**

Tony Elliott

*ARQ*

Sherry White

*Maudie*

**MOW OR MINISERIES**

Adam Barken

*Bruno & Boots:*

*Go Jump in the Pool*

**BEST SCRIPT FROM  
A ROOKIE SERIES**

Shelley Eriksen

*Private Eyes, Season 1*

*"Family Jewels"*

Alexandra Zarowny

*Wynonna Earp, Season 1*

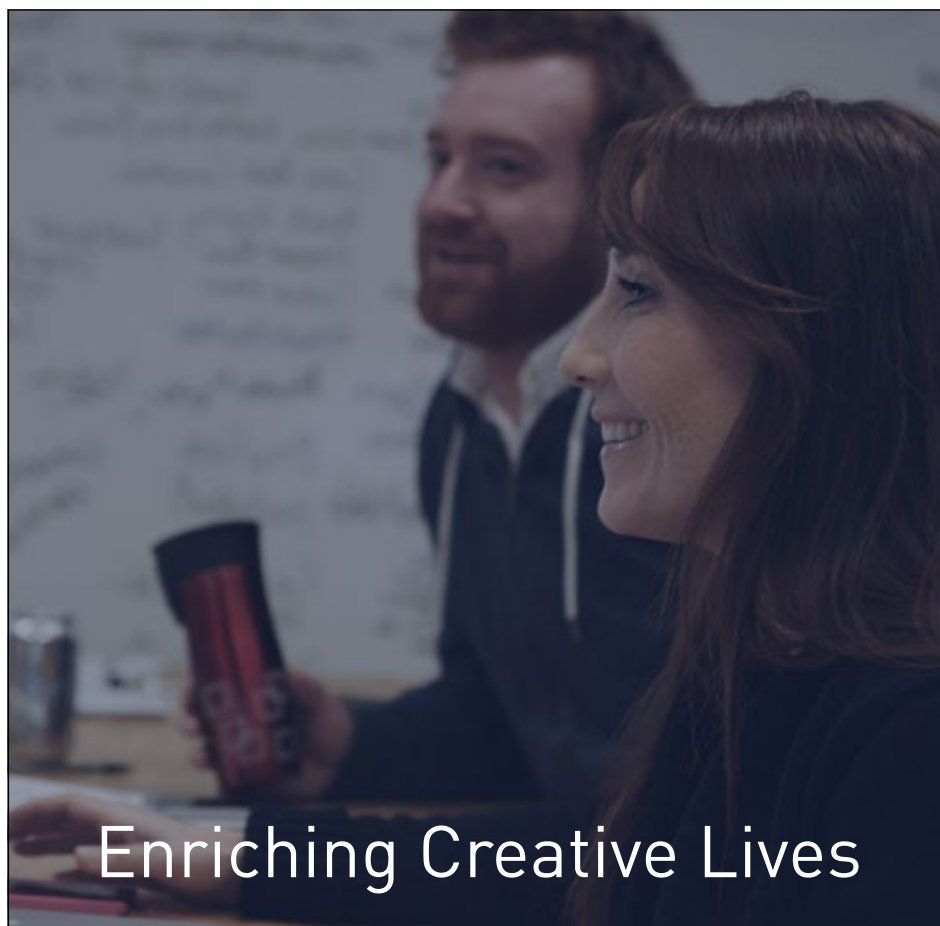
*"Bury Me With My Guns On"*

**TV DRAMA**

Nikolijne Troubetzkoy

*19-2, Season 3 "Fall"*





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### AARON MARTIN

#### The WGC Showrunner Award

Aaron Martin is the winner of the eleventh annual WGC Showrunner Award for his vision, skills, and leadership as showrunner and co-showrunner on shows including *Degrassi*, *Being Erica*, *Saving Hope*, and *Slasher*. As well as being an excellent screenwriter, Aaron has been described by one of his writing colleagues as “professional, encouraging, rigorous, honest, and relentlessly hardworking.” Aaron is also credited as being a generous mentor to younger screenwriters, helping them to successfully launch their own careers. In the bigger picture of the Canadian industry, Aaron is known for being supportive of diversity, working to make positive changes at every level. As one screenwriter who has worked with Aaron notes, “Aaron puts his money where his mouth is.”



### ANDREW WREGGITT

#### The Denis McGrath Award for Service to the WGC

Andrew has been the Guild’s Western Region councillor since 2007 and vice president since 2012. Andrew has also been the point person on council for CRTC matters, a role requiring an extraordinary amount of high-pressured work. Much of the impact the Guild has had at the CRTC has been with significant help from Andrew, making him a very deserving recipient of the renamed Writers’ Block Award, now the Denis McGrath Award for Service to the WGC. Andrew has given generously of his time to the Guild on top of having a successful career — he’s a multiple WGC Screenwriting Awards and Gemini/Canadian Screen Awards winner, as well as the recipient of an International Emmy award.



### DIANA FRANCES

#### The Sondra Kelly Award

Diana Frances is the winner of the 2017 Sondra Kelly Award for her project *Given Up*, a half-hour comedy about adoption that reflects the complicated (both “heartbreaking and hilarious”) family history that is Diana’s inspiration. Diana has written for radio, feature film, and television, on shows including *Still Standing*, *The Beaverton*, *This Hour Has 22 Minutes*, and *Corner Gas: The Animated Series*. As well, she has a career as a comedian. The Sondra Kelly Award will help Diana to continue developing her show, *Given Up*.



### DANIEL WHIDDEN

#### The Jim Burt Screenwriting Prize

Daniel Whidden is the winner of the 2017 Jim Burt Screenwriting Prize for excellence in Canadian long-form dramatic writing, for his script, *Valhalla*. It tells the story of a high school senior who single-handedly tries to stop a mining company from ruining Valhalla, her sleepy little Nova Scotia town, and is a comedy that combines mythology and legend in a contemporary setting. Daniel’s work also includes having coordinated for Disney/Family Channel’s hit show *Backstage*, and having been a finalist in several prestigious competitions including the Page Awards, Humanitas New Voices, and the International Emmy Awards’ Sir Peter Ustinov Award.



1



2



3



4



5



1. The post-awards party gets started
2. Screenwriters Jenn Engels, Nicole Demerse, Dan Williams, Lienne Sawatsky, Laurie Finstad-Knizhnik
3. Terry McGurrin, awards show writer, and Laurie Elliott, host
4. WGC President Jill Golick, Councillor Anne-Marie Perrotta
5. Alexandra Zarowny, Best Script from a Rookie Series winner
6. Screenwriters and awards presenters, Amanda Joy, Jeff Biederman, Samantha Wan
7. Diana Frances, Sondra Kelly Award winner
8. Jacob Tierney and Jared Keeso, winners, TV Comedy
9. John Walker, Documentary winner





1. WGC Screenwriting Awards host, Laurie Elliott
2. Daniel Whidden, Jim Burt Screenwriting Prize winner
3. Ian MacIntyre, winner, *Teens & Twins*, and Jen Handley
4. Screenwriter Jeremy Boxen, and Adam Barken, *MOW & Miniseries* winner
5. Screenwriter Nathalie Younglai, WGC Showrunner Award winner Aaron Martin, filmmaker Jennifer Liao
6. Stephanie Morgenstern and Mark Ellis, TV Drama winners
7. Awards presenters, actor Shawn Doyle and screenwriter Jane Maggs
8. Dr. Peter Sargious, Andrew Wreggitt, winner of the Denis McGrath Award for Service to the WGC and his wife, writer Rebecca Shaw

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# The Seasons of Adaptation

Screenwriters talk about penning *Cardinal*, the cool Canadiana now taking the globe by storm

By Matthew Hays

There would be snow.

Screenwriter Aubrey Nealon had that one assurance as he headed into the daunting task of writing season one of *Cardinal*, the creepy, frosty adaptation of Giles Blunt's series of crime novels. "We knew we really wanted it to feel cold and big and northern," Nealon recalls. Mission accomplished.

And beyond all the snow, it turns out that strong writing matched with great direction, cinematography and a knockout cast — as well as vital network confidence and support — has led to one of the breakout successes of the season. Bell Media, Sienna Films and eOne executives knew they had the TV equivalent of the planets being aligned and voted their confidence with the unprecedented green lighting of three six-episode seasons at once. And that confidence was merited: shortly after the first season aired on Canadian TV, BBC announced it had bought the British broadcast rights. This was after French, Spanish and Scandinavian networks had all voted with their own shopping spree. That's a lot of warmth for *Cardinal*, a very cold show.

Corrie Coe, the senior vice president of original programming at Bell Media, says the CTV network had been looking into a serialized program for some time, but the scheduling of a six-episode season made for something of a "game of chess" in terms of a programming schedule built around longer seasons. "When we were taking our foray into this kind of show, we felt extra pressure that it be extraordinary," says Coe. "We believed in the writers, and couldn't feel more fortunate. We love the show. Clearly, we're not alone."

And it's easy to see why *Cardinal* has been snatched up. Atmospheric and chilling, season one is a satisfying, deliberately-paced adaptation of the award-winning, bestselling work of Blunt. Billy Campbell stars as John Cardinal with Karine Vanasse playing Lise Delorme, two detectives struggling to

solve the murder of a girl in northern Ontario. Like the best Nordic Noir, *Cardinal* embraces the severity of our wintry weather, making the season into another character in the show. Call it Canuck Noir.

For the writers, the challenges of penning several seasons with overlapping writers' rooms, notes sessions and coordination of plot twists made creating it that much more complicated. "I was approached with it as I was working on *Orphan Black*," Nealon recalls. "I read the novel and really liked the vibe of the book, and I liked the voice of the protagonist."

Nealon says he especially liked the six-episode format. "When I read the first book, I could picture the show at that length. You have enough time to tell the story. It's long enough to get into the depth of character that you need to, but also have a contained, lean story. It has that combination of being long enough to get into depth but short enough that you're not vamping."

"The six-episode format feels very manageable," says Sarah Dodd, who was the showrunner and chief writer for season two. "In six episodes you can take your characters on a rich journey. You're not spreading yourself too thin. We were able to show the police detective's perspective, but also show the villain's perspective too."

"The model of such a short run can be challenging in that one person is trying to oversee everything," says Russ Cochrane, who Nealon brought on board to write episode five of season one. "You can be a lot more productive when you work together, when you have someone to bounce ideas off of. Aubrey and I work really well together — we have a kind of shorthand between us. His work was just killer. We worked together on tightening things up and adding a bit of material where it was needed."

Nealon says as he was adapting the material, he knew he wanted the winter season to be paramount —



*Clockwise from top:  
Aubrey Nealon; Sarah Dodd;  
Corrie Coe; Ross Cochrane*



*Detective John Cardinal played by Billy Campbell hunts for a vicious killer in a small Northern Ontario town, where the screenwriters have incorporated the seasonal weather as a co-star.*

like another character in the show. “It’s about keeping the shots wide and keeping the silences. The huge amounts of snow, the cold, there’s a forebodingness, a dream-like quality to it. I’m used to snow. I grew up in a small town and having lots of snow around was part of my childhood. It’s a much different feeling than in the city.”

And for Nealon that meant embracing “the mundane parts of the season as well. Just the sheer time it takes to take off coats and shoes. You usually don’t find that in a screenplay, you usually go straight to the action. But in the north, it’s not just about the cold, it’s about bracing for it, something we spend a lot of time doing.”

Cochrane adds that “Aubrey saw the character of Cardinal being close to the way he saw the landscape. The frozen character would thaw over the course of the season. He gets more emotive as time passes, and he gets closer to his partner as well.”

Dodd says the seasonal theme in the first season was one of its greatest achievements. “The environment really is a character in that season — it informs everything,” she argues. “It’s true of our season too. It’s the title of the book — *Blackfly*

*Season* — so we looked for ways to highlight that. We were evoking a certain kind of mood, and to factor it into the emotional state of our character. One of the key themes is the rot behind the beauty. There are long sun-soaked days, but there is rot behind the beauty. A rot, a decay, and the blackflies run so thick that they cloud the view of the lake. And that’s the haunted quality of our main character.”

“I got autumn, which is my favourite season,” says Patrick Tarr, who co-wrote and served as showrunner for season three. “I get from September to November, which is the sweetest time to be up there. Obviously, the fall and the changing colours of the leaves opens you up to great symbolism. It ties in to what’s happening to the character.”

But with any adaptation comes the challenge: remaining true to the spirit of the source material while busting out when needed. “Taking it to the screen meant altering it, and reshaping it for the screen was one of the big challenges,” concedes Nealon. “The voice of the book is in the central character’s head. Finding ways to get that on to the screen without flashbacks was tricky. We needed to build backstory and off-screen drama.”

# Sizing up the Six Pack

## WGC executive director Maureen Parker on what the tighter, leaner season can mean for writers

The screenwriters talk of the pleasures of working on “smaller, leaner” seasons of a TV series. Of shifting gears, working with smaller groups of writers, and of tighter deadlines. And of the sheer economy of a six-part series — the so-called six pack — which has proven so popular on a lot of European TV and on Netflix.

But WGC Executive Director Maureen Parker warns of obvious possible downsides to the growing appeal of six-pack seasons. “I was surprised when I looked at the data, because in terms of episodic production, the volume remains the

same.” But, she adds, “I don’t think it’s going to stay that way. I do think this will lead to less work for professional screenwriters in Canada.”

Parker also says the appeal and expansion of the six-pack format makes the things that writers often complain about even worse. “As a writer, you’re always scrambling for work. If you keep seasons this short, the story department will take most of the work, if not all of it. This means the demise of freelance writing gigs. When you had a 22-episode season, the story department would farm out much of the work to individual writers.

“The six pack means less security for writers. The engagement is precarious. It’s not a long-term project, and frankly, there’s no guarantee it’ll be picked up again. For writers, the idea of continuing engagement is very important. Shows like this are over in the blink of an eye. I fear that producers like it for all the wrong reasons, in particular because it’s even less of a commitment. The fallout: the writer is left scrambling.

“There may be the same amount of volume now, but I don’t think it will hold. Ultimately, this will mean less work for writers.” ■

“We were so lucky to have the great books,” says Tarr. “They provided a lot of inspiration. If I ever needed to remember what the character’s state of mind was, I could go back and find it. They are very evocative.”

“We did deviate from the book, as you do in any adaptation,” says Dodd. “There was so much personal story that needed to be created and developed. The novels work so well, but for six hours of TV, there was new background that had to be added.”

Nealon says keeping contemporary audience’s tastes in mind while considering how to pace the show was also complicated. *Cardinal* opts for a far more deliberate pace, almost the exact opposite of a rapid-fire paced show like *How To Get Away With Murder*. “People’s appetites for stories are voracious. You never quite know how they are going to react to something that’s paced differently. This is a slow burn mystery. It’s the opposite of the manic pace so much TV is on now.”

The ultimate high-wire act came in the coordination of three different seasons being imagined almost simultaneously, by three different

showrunners and their writing teams, with notes being sent across the country and continual meetings to coordinate story arcs that would develop throughout the entire show’s run. “I met with both Aubrey and Patrick to talk about how we could connect our seasons,” recalls Dodd. “We had a very good working relationship. Each season would be connected but unique in its own way. Writing the second season felt challenging, just because we had such big shoes to fill. I had seen final cuts of season one and had been so impressed. We had a template, but we also didn’t want to repeat ourselves. You have different ingredients, and you want your season to be part of the cycle but also to stand on its own as six hours of TV.”

“We had to have a thread running through all three seasons,” adds Tarr. “But we also wanted each season to have its own character.”

All of the writers are understandably elated at the success of *Cardinal*, a bet on cool Canadiana that turned out to be very rewarding. “The cast is tremendous,” says Dodd. “It’s very rewarding to see a show like this one take off, get great reviews and be seen in so many places.” ■



“... we’re having a great time running  
around the woods of Alberta.  
But is anyone gonna watch this? ”

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# Andras and The Making of Wynonna and The Revenants Relevant

It took more than a Band-Aid solution

---

By Katherine Brodsky

Who would have thought that an American cult '90s comic about a gun-slinging, demon-slaying heroine and her posse of dysfunctional allies would end up a Canadian hit? But that's exactly what happened.

Beau Smith's comic was out of print for a long time before it landed in showrunner Emily Andras' lap. IDW Publishing had been shopping the series for some time — at one point, Jessica Simpson was attached. At another, it was resting at FOX.

Andras spent four seasons on another progressive feminist LGBTQ show, *Lost Girl*, and was on IDW's radar, so they brought the project to her. "When I picked up the comic — I honestly got all tingly," recalls Andras.

The comic was a bit different then though — a reflection of its time. "I mean the Wynonna Earp character is basically wearing like Band-Aids over her boobs while she fights mummies — as you do," explains Andras. "So I was really honest when I got the comic. I was like, 'I love the spirit of this but it would have to be much more grounded to become a TV series.'"

What remained consistent between the comic and the show was the irreverent tone and spirit, and, of course, Wynonna herself.

"I really like the idea of Wynonna being forced to be a hero, even though she is obviously the most effed-up character of all time. She's the last person who should be a hero at all."

And so, a supernatural Western-like TV series was born. The comic itself got a new lease on life too — re-launching with characters that were specifically invented for the show, as a bit of a companion piece, existing in a parallel universe.

It did well, winning fans who eagerly tuned into Syfy in the U.S. and CHCH-DT in Canada. Now it's back for season two, continuing on Syfy and moving to Space channel in Canada. It is now also on Netflix. The most passionate of fans call themselves "Earpers."

*Wynonna Earp* even managed to sneak into Variety's top 20 shows of 2017 alongside the likes of *Stranger Things* and *The Crown*.

"We really didn't know. It just is such a crazy show, I can tell you without any false modesty, I was like, I don't know, we're having a great time running around the woods of Alberta. But is anyone gonna watch this? It's just gone nuts."

Brendon Yorke, supervising producer and one of the writers on the series, knows firsthand how hard the directors and crew worked to make what he refers to as "this little underdog show," punch above its weight class. "I think that sense of being an underdog somehow translates to the audience."

"Well I mean the joke about Wynonna Earp that I think is so funny is that it's like making a Canadian show called Georgina Washington," quips Andras,

“But I would say the attitude of Wynonna Earp really reflects Canadian values and things that are super progressive.”

Super progressive.

That means not shying away from feminist and LGBTQ components. “We do a lot of themes about being an underdog and trying to succeed and trying to define your identity and whatnot, so I feel like the tone of it is very Canadian.”

There’s a ravenous hunger for strong female characters and female-driven genre. “I just think that women consider themselves natural outsiders in society and natural fighters insofar as they’re always fighting a little harder for respect and representation and to be taken seriously.”

“We just don’t have the budget to do a *Game of Thrones* battle sequence necessarily, so what we have is we really have to deliver three-dimensional characters that people fall in love with. So if I just have a scene of two of my characters sitting on a couch talking, hopefully, it’s almost as compelling as a big *Walking Dead* slaughter-fest.”

Something that many people don’t realize, says Andras, is that Canadian sci-fi/fantasy genre is “killing it” internationally, whether it’s a show like *Wynonna Earp*, *Lost Girl*, *Bitten*, *Continuum*, *Orphan Black*, or *Killjoys*. “It really feels like Canadian writers have found their niche in this area and internationally the stuff is selling really, really well. There’s a huge audience for it, so it’s something that Canada does really well [and] it’s one of the big success stories of Canadian television.”

The genre is an area in television that really celebrates the outsider and the underdog, and their constant fight for legitimacy.

As for the show’s growing fan base? *Wynonna Earp* came at the right time. “People really wanted something really action-packed, hilarious, and fun. It

feels fresh, and it feels saucy, and it feels witty, and at the end of the day it’s a story about these two sisters, so it’s really, really emotional.”

Given the current landscape both politically and culturally, Andras believes that what people want to do when they come home is enjoy themselves. “They want something that feels like an escape — takes them on a journey that maybe makes them smile for an hour and I think there’s a lot of worth in that, and I think that’s what *Wynonna Earp* has.”

As such, *Wynonna Earp* has found itself embraced by the LGBTQ community — a fandom largely fueled by the romance between Wynonna’s sister Waverly and Officer Nicole.

“They are just desperate to see themselves represented in a way that doesn’t end in tragedy, that is inspiring and progressive and not a cliché,” says Andras. “They will really back shows, and entertainment and content that they think represents themselves fairly, and they’ll make their voices heard.”

Andras set out to write a relationship that’s between women with flaws and problems, not some sort of cliché.

“Emily and I come from the land of *Lost Girl* where sexuality was defined by the individuality of each character and explored on a spectrum rather than through socially acceptable labels,” explains Alexandra Zarowny, *Wynonna Earp* co-exec producer and writer on the show, “Our succubus lead was in love with both a male shapeshifter and a human female doctor ... *Lost Girl* attracted an audience that was hungry for stories that reflected their sexual experiences, stories that played out relationships without social commentary.” The audience response, particularly through social media, let them know they’ve hit a “sweet spot” previously underexplored.

“2016 was an incredibly poor year for LGBTQ deaths on television,” says Andras. “There is this whole trope in television called Bury Your Gays, which is basically the concept that as soon as TV characters, particularly lesbians, find happiness or get together or consummate their relationship, one of them usually ends up dead.”

There was an outcry in the LGBTQ community. “What we did on *Wynonna Earp* is we did something... unprecedented and which I would never do as a writer because it goes against every instinct I have, to keep things quiet. But we basically put out an announcement guaranteeing that both Nicole and Waverly Earp were going to live to the end of the year; just because there was so much trauma in the LGBTQ community.”

Spoiler alert: There’s still plenty of tragedy and violence involved, but the couple is alive by the end of the season. Andras did not want to punish them for their sexuality.

“We do a lot of themes about being an underdog and trying to succeed”

“When in doubt,  
go back to what  
the character  
would do.”

It can be hard enough to grow up in this world as it is. “So if you’re a young woman who is struggling with your sexuality, and you just want to see yourself represented on TV and be told that maybe it’s gonna be okay, to see yourself get killed over and over and over again, just because you’re queer or gay, is awful.”

Andras and her writers were sensitive to the trauma this community has been through.

“When it comes to addressing the LGBTQ audience, we just want to give them compelling, unexpected stories involving three-dimensional characters regardless of how they identify themselves,” says Yorke.

“I think it just doubled the interest in that show amongst that community because they felt like they could come to the show and know that we would treat those characters respectfully,” agrees Andras.

Andras’ writers’ room is a diverse one, with more female writers than men. “That’s just the way it worked out,” she says, “but also because it’s obviously a show with huge female representation.”

Andras runs the room in a democratic fashion, meaning that the best idea wins.

“She’s not precious about her writing and doesn’t care where the good ideas come from just as long as someone tosses them on the table,” says Zarowny. “As a writer who’s worked with her for over five years now, I know how lucky I am to be spending much of my creative time with someone who is so secure in her own voice that she allows mine to shine through.”

Andras’ only rule: “When in doubt, go back to what the character would do. I think you have to work a little harder and take the time to make sure that people are reacting — you want your crazy characters reacting in character.”

“The fun of *Wynonna Earp* is it’s just such a crazy show, just nuts. I like my writers to feel free to pitch anything. I really think it’s okay to be brave and try anything on a supernatural show — as long as it’s in character, that’s my only rule.”

Most genre series, says Zarowny, are written to service the engine of the show, but what tends to get buried are the character moments. “Emily’s created a show that fills a void for audience members who were starving for authentic personal relationships played out on a supernatural battlefield.”

She pushes the writers to dig deeper. “For their dirt, their vices, their beauty and their gems. She doesn’t shy away from throwing her babies into the worst situations with the worst people at the worst times because she knows that this is the birthplace of drama.”

And in the spirit of the show, Andras likes to make sure that the writers’ room is fun, not competitive or political. “I really try my best just to make it a safe place for people to pitch insane ideas.” Many of the writers are former collaborators who put up with her “crazy brain as it ping-pongs everywhere.”

As Zarowny cautions: “Anyone who’s ever met Emily knows that you need to take a deep breath, buckle-up and get ready for the ride of a lifetime. Her brain moves that fast. It’s dizzying and exciting and inspiring.”

Jeremy Boxen, a creative consultant on the series who has worked with Andras on various shows (*Lost Girl*, *Killjoys*) over the years, happens to be a big fan. “The term is Fandras, right?” he asks. Whatever room she’s in, he says, it’s high-energy, fiercely verbal, and funny as hell. “All you can do is try to hang on as Emily takes you for a ride in that monstrous fun park of hers she calls a brain.” But it’s a welcoming, generous space, for big-hearted writers who love the characters they write. “Every TV series success is like capturing lightning in a bottle ... she knows how to spin a yarn, she knows how to put a team together to turn that yarn into actual television, and she knows how to connect with fans. Probably her parents were bitten by radioactive television sets just as she was being conceived.”

As important as writing ability is, Andras ultimately looks to bring on people she likes, people she wouldn’t mind being stuck in a room with for fourteen hours a day. “Television writing is incredibly collaborative,” she says, “At the end of the day you honestly have to figure out if you can tolerate each other, if you can tolerate each other’s bad jokes and stupid lunch habits and whatnot.” She gravitates towards the verbose type.

“It’s a very safe place to be both brilliant and stupid, all in the name of making the show as awesome as it can be,” says Yorke. ■

## Money for Missing Writers

The Writers Guild of Canada is holding monies for the writers listed below. The WGC has been unable to locate the writers and forward the money to them. If you have any information that would help us reach these writers (or their agents or estates), please contact the staff member indicated below. These writers would thank you.

**IPA** - contact Aaron Unrau at a.unrau@wgc.ca  
1-800-567-9975 ext. 5270

**Dawn Cumberbatch** — *Top Cops*  
**Elana Devine** — *Student Bodies*  
**Warren Easton** — *Odyssey II*  
**Gerald Fourier** — *Littlest Hobo*  
**John Hollard** — *Littlest Hobo*

**NFB** - contact Aaron Unrau at a.unrau@wgc.ca  
1-800-567-9975 ext. 5270

**Laszlo Gefin** — *Revolution's Orphans*  
**Janos Szanyi** — *Revolution's Orphans*  
**Gilles Toupin** — *Cycling: Still the Greatest*  
**Peter Vogler** — *Ernie's Idea*

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[www.wgc.ca](http://www.wgc.ca)



# Alexandra Zarowny

## Digging deep for story bones

By Mark Dillon

As a screenwriter, Alexandra Zarowny likens herself to a serial monogamist. She meets a show, falls in love, then sticks around. The Edmonton native has had relationships with various genres, starting in youth drama (*Radio Free Roscoe*, *Degrassi: The Next Generation*) before co-developing period procedural *Murdoch Mysteries* and story-editing serialized crime drama *Bellevue*. She calls Emily Andras her “work wife,” having written for the showrunner on fantasies *Lost Girl* and, most recently, *Wynonna Earp*, on which she’s also a co-executive producer. Alexandra also won the Best Script from a Rookie Series award at the 2017 WGC Screenwriting Awards for her *Wynonna Earp* script, *Bury Me with My Guns On*. This story was written before the awards night.

**Wynonna Earp’s season two writers’ room was populated by Emily, you, Brendon Yorke, Caitlin D. Fryers and John Callaghan. How would you describe the culture?**

Emily’s a genuine leader, but if you’ve come up with an idea she thinks is better for the show or a joke that’s better for the character she’s not afraid to pluck that off the table and use it. There isn’t a lot of ego in the room. And it’s

refreshing to have a showrunner who will tear up while pitching you an idea because she’s very emotionally connected to the characters, as we all are. Her rooms tend to be fast-talking and fast-thinking, so there’s pressure to keep up, which challenges us to dig deep.

**What does your typical writing day look like?**

My inner editor is lazy, so if I get up early enough, I can get the jump on her. I dive in and focus and beat myself over the head so I can get something out. I pace and think and speak the dialogue so it becomes more of a real animal and I can feel whether it’s true or not. Then I sit down and write out scenes longhand on a pad of yellow, lined paper. That’s when I feel free. It can be messy, and I don’t have to get exactly the right word, and I can really let the characters speak. Then I story edit on the computer.

**Wynonna Earp is a rare series that depicts a lesbian relationship. What’s your approach to those scenes?**

The story of Waverly (Dominique Provost-Chalkley) and Nicole (Katherine Barrell) is not about two lesbians; it’s about two women in love with each other, and that’s different. We’re not trying on

labels like fashion. We’re trying to be true to their characters, and fans and friends tell me they appreciate that. It’s not that gentle “Hee hee, giggling behind our hands, look at us being lesbians” thing. It’s two women falling in love, making eyes at each other and tearing each other’s clothes off. It’s really quite delicious.

**You were nominated (and won!) for a 2017 WGC Screenwriting Award for Best Script from a Rookie Series for the Wynonna Earp episode “Bury Me with My Guns On.” It’s quite gory!**

It’s flamethrowers and Tommy Guns and taking the bones of a long-dead demonic son and bringing him to life. It’s just insanity and I love it. I’m absolutely not like that in person. I get to put all my dirt on the screen. If I did in real life what I’ve written, I’d be in prison, but I do it on the screen and get nominated for an award. It’s amazing.

**Now that you’ve wrapped season two, what’s next?**

I need to write a spec script and focus on my own voice, because I’m realizing I’m writing a lot in other people’s voices, which is a joy and I’m fairly good at it. But I need to dig deep, find my voice, get it on the page and see if that’s something people want to hear. ■

# Unfair Engagers

The Guild has declared the following engagers “unfair” for failing to abide by grievance procedures or the decision of a joint standing committee. The WGC’s working rules prohibit members from working with unfair engagers.

**All I Want Productions Inc.**

*Principal: Kirk Shaw*

**Battered Productions Inc.**

*Principal: Kirk Shaw*

**Christmas Town Productions Inc.**

*Principal: Kirk Shaw*

**FOTP Productions Inc.**

*Principal: Richard Rapkowski*

**Guardian Films Inc./  
En Garge Films Inc.**

*Principal: Kirk Shaw*

**H & S Films**

*Principal: Nicolas Stiliadis*

**Hiding Productions Inc.**

*Principal: Kirk Shaw*

**High Seas Rescue Productions Inc.**

*Principal: F. Whitman Trecartin*

**Ice Planet (1) Canada Ltd.**

*Principal: Philip Jackson*

**Justice Productions Inc.**

*Principal: Kirk Shaw*

**Kangaroo Court Productions Ltd.**

*Principal: Robin Payne*

**Les Productions les Plus Belles Routes du Monde Inc.**

*Principal: Andre Belanger  
(not affiliated with Spectra Animation Inc.)*

**Lester Beach Entertainment**

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**Perfect Stranger Productions Inc.**

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**Prospero Entertainment Group Inc.**

*Principal: John Lambert*

**Richard Lowry Productions Inc.**

*Principal: Richard Lowry*

**She Productions Inc.**

*Principal: Kirk Shaw*

**Spiritual Productions Inc.**

*Principal: Kirk Shaw*

**System Productions Inc.**

*Principal: Kirk Shaw*

**T Man Productions Inc.**

*Principal: Kirk Shaw*

**Zolar Productions Inc.**

*Principal: Kirk Shaw*

## Please Help Us Find These Writers!

The CSCS is holding foreign secondary authors' levies for writers

The Canadian Screenwriters Collection Society (CSCS) is holding foreign secondary authors' levies for a number of writers and uncredited productions. As CSCS does not have a current address for these writers or the productions do not have complete credit information we have not been able to forward any monies to the entitled writers. The complete list of writers and productions is available on the CSCS website at:

**[www.wgc.ca/cscs/hot\\_news/index.html](http://www.wgc.ca/cscs/hot_news/index.html)**

If you have any information that would allow us to contact any of these writers or their agents, or if you are a credited writer on the listed production, please contact:

**Marisa King at [m.king@wgc.ca](mailto:m.king@wgc.ca)**

or call (416) 979.7907 ext. 5231 or

1.800.567.9974 ext. 5231.

*Please note that CSCS may require writers to furnish contracts in support of their claim. According to CSCS regulations, if a writer does not claim his or her monies within two years of being posted on our website these monies revert to the operating expenses of CSCS.*



# 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. ■

## Welcome (Feb. 7 — Apr. 28, 2017)

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**Eli Batalion** Montreal QC  
**Nicole Baxter** San Rafael CA  
**Michael Berns** Oak Park CA  
**Andrew Burrows-Trotman** Toronto ON  
**Yung Chang** Outremont QC  
**Hannah Cheesman** Toronto ON  
**Nigel Downer** Toronto ON  
**Sarah Fodey** Ottawa ON  
**Sarah Goodman** Toronto ON  
**Natalia Guled** Toronto ON  
**Javier Gullon** Burbank CA  
**Robin Hays** North Vancouver BC  
**Pat Holden** Nanaimo BC  
**Robert Kerchner** Valencia CA  
**Ruth Eluned Madoc-Jones** Toronto ON  
**Steve McKay** Toronto ON  
**Kim Morrison** Toronto ON

**Emma Overton** Montreal QC  
**Jamie Piekarz** Toronto ON  
**Matt Rankin** Montreal QC  
**Allana Reoch** Toronto ON  
**Alexandre Riendeau** Montreal QC  
**Jean-Francois Rivard** Montreal QC  
**Miguel Rivas** Toronto ON  
**Ian Robertson** Toronto ON  
**Guylaine Robidoux** Lasalle QC  
**Shyam Selvadurai** Toronto ON  
**Kris Siddiqi** Toronto ON  
**Stephen Slood** Toronto ON  
**Rosamund Small** Toronto ON  
**Carly Stone** Toronto ON  
**Dan Trotta** Toronto ON  
**Morgan Waters** Toronto ON  
**Luke Watson** Los Angeles CA

## Our condolences

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**Jack Gray** Port Hope ON  
**Richard Hillis** Portland OR  
**Denis McGrath** Toronto ON

**Stuart McLean** Toronto ON  
**Bob Robertson** Nanaimo BC  
**Colin Yardley** Vancouver BC



### Jack Gray (1927-2017)

Jack Gray was the first president of the Writers Guild of Canada. He was also the first writer-president of ACTRA, serving two terms from 1978-81, and the last chair of the ACTRA National Writers Council. Throughout, he was always politically involved in the lives of writers.

As Pete White, who succeeded Jack as WGC president, told the *Globe and Mail* following Jack's death, Jack made it possible for screenwriters to make a living in this country as freelancers. "It's important to lobby governments to make sure writers are included in the industry," said White. Jack was also famously tough in collective bargaining, negotiating the all-important production fee.

Ultimately Jack realized that writers needed their own organization to best represent their needs, and so he galvanized his fellow screenwriters to leave ACTRA in order to create an independent organization in 1991: the WGC. As Jack said in 2016, on the 25th anniversary of the WGC, "What we got was complete control over the craft affairs that mattered most to writers."

"Jack cared deeply about writers and was a leader in the international community of screenwriters. He will not be forgotten," said WGC President Jill Golick.

# News from WGC Members

**Sonja Bennett** is nominated for a Leo Award for *Kim's Convenience*. She won Best Screenwriting at the Hollyweb festival for *SunnyheartsCC*. Her project *Sucklings* is in development with Amaze Pictures. Sonja is currently writing on *Ghost Wars* for Nomadic Pictures/SyFy Network.

**Gerald Wexler** has feature and TV deals with Conquering Lion/Darius (co-pro); Whizbang; Chaos A Film Company/Colin Neale Productions (co-pro); Possibles Media; EMA Films; The Wolper Organization, L.A. Also received an NSI/Movie Central \$50,000 Script to Screen Award.

**Tracey Deer** and **Meredith Vuchnich** are co-writing the feature film *Beans*, a Mohawk girl's coming-of-age story set during the OKA crisis. Anne-Marie Gelinas of EMAfilms is producing and Deer will direct.

**Dylan Neal** and **Becky Southwell** have written and will be exec producing the fourth installment of their *Gourmet Detective* movie franchise for Hallmark. They're also writing and exec producing a romantic comedy called, *Truly, Madly, Sweetly*, which will be filmed later this year.

**Miklos Perlus** is currently serving as supervising producer on the award-winning animated series, *Nina's World*. His live action preschool comedy, *Opie's Home*, premieres June 20 on TVO.

**Larry Raskin** continues to hyper-link between the real world and cyberspace as showrunner of Mainframe Entertainment's live-action/

CG animation half-hour series *Re-Boot: The Guardian Code*, currently in post-production.

**Arne Olsen's** thriller *Distortion* starts production in May with Rob King directing, Kevin DeWalt producing, and Christina Ricci starring. Arne will also receive a shared "written by" credit for the VOD remake of *Cop and a Half. Go figure!*

**Karen Moore** is currently a writer/co-producer on the second season of CBC's *Workin' Moms* and recently completed post on her bravoFACT short, *Must Kill Karl*, for CBC's *Canadian Reflections*.

**Gary Jones** and **Diana Frances** are currently developing *Given Up*, a single-camera comedy series based on Diana's life of adoption. Diana is the recent 2017 recipient of the WGC's Sondra Kelly Award.

**Sarah Dodd** is the showrunner for season two of the critically-acclaimed series *Cardinal* for CTV. Cameras rolled in May on six new episodes based on the book *Blackfly Season* by Giles Blunt.

**Conor Casey, Lyndon Casey, Amy Cole, Ian Malone, Andre Bagosy, Patrick Sisam, Kelly Chmilar** and **Frank Van Keeken**, aka "The Nakamuras," are back! Their progressive comedy, *New School*, written in English then translated into Italian, shoots in Italy this September.

**Kyle Muir** co-created a comedy series for FOX with Sacha Baron Cohen executive producing. Other projects include a top-secret video

game for Ubisoft and a zany game show for CBC and marbledmedia.

**Nathaniel Moher** is splitting his time between writing on a drama about mobs and gangs fighting and an animated series about a Unicorn, and hoping he can keep his pitches straight.

**Edward Kay** is beginning his second season as showrunner on the CBC Kids' comedy, *Addison*, featuring *This Hour Has 22 Minutes'* Cathy Jones and Shaun Majumder.

Breakthrough Entertainment and Buffalo Gal Productions have optioned **Keith Ross Leckie's** acclaimed novel *Coppermine*, the true story of a 2017 Arctic double murder investigation, which Leckie will adapt as a feature film.

In April, **Jason Leaver** debuted his eighty-second and final episode of his award-winning webseries *Out With Dad*. This series was funded entirely by the Patrons of *Out With Dad*.

**Ryan W. Smith's** historical thriller feature screenplay, *Jacaranda*, placed as a finalist in the ScreenCraft Action/Thriller competition. Ryan was also selected for the CFC Comedy Exchange program for his road trip comedy feature, *Virgin Summer*.

**Dennis Heaton** is dividing his time between his executive producer duties on the new SYFY series *Ghost Wars* with Simon Barry, with his efforts to make his latest feature comedy, *Larry's Awesome Kegger*, his directorial debut. ■

# My First Break

By Dennis Heaton

## Nepotism.

In an industry built on — and fueled by — favoritism and popularity, it's no wonder many of us try to benefit from insider relationships to get our first breaks. There's no end to the avenues we can (and some argue should) try to use in order to secure our dream career.

I'm no stranger to nepotism. I fully and readily admit here and now that my entire career is built on it. Because in 1994, an animation producer I knew gave me my first taste of a professional writing career.

The TV series was *The Brothers Grunt*, an animated comedy created by Danny Antonucci for MTV. It was the network's first attempt to recapture the lightning in a bottle that was *Beavis and Butthead*, and Antonucci's first stab at a television series following years of commercial and short film success.

The producer was someone I'd known my whole life. We were friends, enemies, and occasionally I'd known the gentle caress of his hand.

He was me.

And almost 23 years after the fact, I've tracked myself down to discuss what would be one of the most pivotal moments of my career.

**Dennis Heaton:** Dennis, thanks for doing this.

**Dennis Heaton (Producer):** Dennis, it's a pleasure. I have to say, it's weird seeing you after all this time.

**DH:** I know, right? It's like everything and nothing has changed.

**DH-P:** I like the beard.

**DH:** Thanks. The wife asked me to grow it.

**DH-P:** Oh, you're married? You didn't mention that in your email.

(Awkward pause)

**DH:** So, let's talk *Brother Grunt*.

**DH-P:** Oh, man ... (LAUGHS) that's .... That was ... what? 1994?

**DH:** That sounds about right. Set the stage for us. If I recall correctly, you were producing your first TV series and you were...

**DH-P:** I was twenty-five.

**DH:** Wow.

**DH-P:** I know. I couldn't believe it myself. The even crazier part of the story is that I'd had two different projects greenlit on the same day. Within an hour of each hour. The first was a CBS Hallowe'en special with Gary Larson (*The Tales From The Far Side*) and the other was *The Brothers Grunt*.

**DH:** And you took *The Grunts*?

**DH-P:** That was one of the hardest decisions I ever had to make, but yes. I took *The Grunts*. And I barely remember the next two years of my life. It was a crazy time. Antonucci opened A.K.A.

Cartoon and we started making the series. We were flying to New York every other month.

**DH:** *The Brothers Grunt* was a half hour series?

**DH-P:** Yes, but, as you recall, it was broken into five-minute segments, so every episode we needed five different scripts to produce. And that's where you came in. I'd seen your writing lying around the studio. A lot of short ideas. A couple of really bad TV show premises, but a feature that I thought showed the inkling of a promise, I think it was a vampire film? There was a kid in it...?

**DH:** It was zombies. It's called *Fido*. I wrote the first draft while I was still in college. I ended up writing the script with Andrew Currie and Robert Chomiak. Currie directed it in 2005.

**DH-P:** Pretty sure it was vampires...

**DH:** It doesn't really matter...

**DH-P:** Either way, the script was amusing, and I thought, what the hell? The kid's got potential. Let's bring him in for an interview. And the rest, as they say, is history. So are you "married" married? Or...? ■

## May

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**25 - 27** — **TO WebFest** [towebfest.com](http://towebfest.com)

**25 - Jun. 4** — **Inside Out, LGBT Film Festival** [insideout.ca](http://insideout.ca)

**25 - Jun. 4** — **Leo Awards** [leoawards.com](http://leoawards.com)

## June

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**8** — **Writers Talking TV, TIFF Bell Lightbox** [wgc.ca](http://wgc.ca)

**11 - 14** — **Banff World Media Festival** [banffmediafestival.playbackonline.ca](http://banffmediafestival.playbackonline.ca)

## August

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**24 - Sept. 4** — **Montreal World Film Festival** [fm-montreal.org](http://fm-montreal.org)

**31 - Sept. 3** — **Fan Expo Canada** [fanexpocanada.com](http://fanexpocanada.com)

## September

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**7 - 17** — **Toronto International Film Festival** [tiff.net](http://tiff.net)

**14 - 21** — **Atlantic Film Festival** [atlanticfilm.com](http://atlanticfilm.com)

**20 - Oct.1** — **Calgary International Film Festival** [calgaryfilm.com](http://calgaryfilm.com)

**28 - Oct.7** — **Edmonton Film Festival** [edmontonfilmfest.com](http://edmontonfilmfest.com)

**28 - Oct.13** — **Vancouver International Film Festival** [viff.org](http://viff.org)

## October

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**9 - 11** — **International Affiliation of Writers Guilds, Los Angeles** [iawg.org](http://iawg.org)



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# WGC SCREENWRITING AWARDS



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*Odd Squad*, Season 2 "Drop Gadget Repeat"  
Written by **Tim McKeon**

### DOCUMENTARY

*Quebec My Country Mon Pays*  
Written by **John Walker**

### FEATURE FILM

*Maudie*  
Written by **Sherry White**

### MOW & MINISERIES

*Bruno & Boots: Go Jump in the Pool*  
Written by **Adam Barken**

### BEST SCRIPT FROM A ROOKIE SERIES

*Wynonna Earp*, Season 1 "Bury Me With My Guns On"  
Written by **Alexandra Zarowny**

### TV COMEDY

*Letterkenny*, Season 1 "Super Soft Birthday"  
Written by **Jared Keeso & Jacob Tierney**

### TV DRAMA

*X Company*, Season 2 "August 19th"  
Written by **Stephanie Morgenstern & Mark Ellis**

### TWEENS & TEENS

*Degrassi: Next Class*, Season 1 "#TeamFollowBack"  
Written by **Ian MacIntyre**

### THE SPECIAL AWARDS

WGC Showrunner Award:  
**Aaron Martin**

Denis McGrath Award for Service to the WGC:  
**Andrew Wreggitt**

Sondra Kelly Award:  
**Diana Frances**

Jim Burt Screenwriting Prize:  
*Valhalla* Written by **Daniel Whidden**

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### PLATINUM



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Canada Media Fund |  
Fonds des médias du Canada  
Deluxe Toronto  
Eye on Canada | Vue sur le Canada  
Shaw Rocket Fund  
Sphère Média Plus  
Technicolor  
Thunderbird Entertainment  
Ursel Phillips Fellows Hopkinson LLP  
Vanguard Artists Management  
William F. White International Inc./  
Canada Film Capital/Entertainment  
Partners Canada

### BRONZE

Bowes Wealth Management  
Breakthrough Entertainment  
Canadian Federation of Musicians  
Don Carmody Television  
Goodmans LLP  
Great North Artists Management  
Harrison Artist Management  
Independent Production Fund /  
Cogeco Fund / Bell Fund  
Jennifer Hollyer Agency  
McCarthy Tétrault LLP  
Muse Entertainment Enterprises Inc.  
Serendipity Point Films  
Telefilm Canada  
Toronto Film & Entertainment  
Industries