



YEAR

in

REVIEW



A MESSAGE FROM CEO JOEY TUCCIO

WELL... 2021 WAS A WEIRD YEAR.

But through it all, our writers have kept their eye on the prize and we've seen a record number of success stories! In 2021, we helped an average of 2 writers per week get signed to representation (yes, per week)! Additionally, 14 of our writers got staffed on TV shows and FOUR projects went into production. It's so exciting to see writers we helped get signed earn their first credit and rise in the industry by getting staffed on major series on nearly every platform and setting projects up at companies including MGM, Netflix, Hulu, and more! In a year of complete uncertainty, one thing was clear: our writers are the best in the biz. We hope you enjoy this booklet highlighting 2021—we're so excited to tackle another successful year!



2021

BY THE NUMBERS

ROADMAP PROGRAMMING

105

Free programs offered
(including webinars)

4

Webinars per month

15

Monthly average of programs offered

200*

Daily emails sent to execs by Joey for our writers

265

Free pitch prep calls scheduled

90

Writer home countries

15

Number of classes per month



5 Roadmap team members added to staff

Christine, James, Lorinne, Emily, Aadip

MOST POPULAR CLASS
NICK PEPPER'S MASTER LECTURE SERIES:
EVERYTHING YOU NEED TO KNOW TO SUCCEED IN TV

33%

PERCENTAGE OF SIGNED-WRITERS WHO ARE DIVERSE

Director of Education
Alex's pick for best class
THE MANAGER SERIES: IT'S ALL ABOUT THE PITCH

*SERIOUSLY!

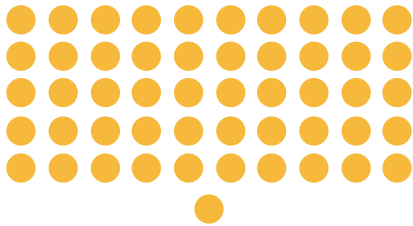


SIGNING STATS

145

New Execs added
to our roster

4 WRITERS'
SCRIPTS
PRODUCED



Number of different
companies that
signed writers: 51

6.8

AVERAGE
NO. OF
MONTHLY
SIGNINGS

MONTH WITH
MOST
SIGNINGS
SEPTEMBER

13

81

WRITER SIGNINGS IN 2021
(UP 35.8% FROM 2020)

BREAKDOWN OF MONTHLY SIGNINGS

January	5	#144-148
February	10	#149-158
March	5	#159-163
April	5	#164-168
May	6	#169-174
June	4	#175-178
July	3	#179-181
August	8	#182-189
September	13	#190-202
October	3	#203-205
November	8	#206-213
December	11	#214-224

COMPANIES THAT SIGNED WRITERS IN 2021

3 Arts Entertainment
5 Otter Literary
5X Media
831 Entertainment
A3
AAO Entertainment
Affirmative Entertainment
Agile Entertainment
All Trades Content
Andy Ross Agency
Anonymous Content
Anthem Entertainment
APA
Art/Work Entertainment
Artists First
Bellevue Productions
Bohemia Group
Circle of Confusion
CK Entertainment
Echo Lake Entertainment
Empirical Evidence
Ensemble Entertainment
Epicenter
Fourth Wall Management
Gandolfo Helin & Fountain
Literary Management
Good Content
Good Fear Content
Gramercy Park
Entertainment
Heroes and Villains
ICM
Industry Entertainment
Kaplan Perrone
Kaplan Stahler Agency
Kersey Management
Lee Stobby Entertainment
Lit Entertainment Group
MacGregor & Luedeke
Mattie Management
Metamorphosis
Literary Agency
Paper Plane Entertainment
Rain Management
REJ Entertainment
Rosa Entertainment
Story Driven
The Buchwald Agency
The Jackson Agency
Trident Media Group
Valleywood Entertainment
WME
Woolf + Lapin
Zero Gravity Entertainment

CONSULTATIONS

8.2%

CONSULT WRITERS RATED
W/ MOSTLY (4 OUT OF
7) EXCELLENT/VIRTUALLY
FLAWLESS = **148 WRITERS**

2.3%

CONSULT WRITERS
RATED W/ ALL EXCEL-
LENT/VIRTUALLY FLAW-
LESS = **41 WRITERS**

3

NUMBER
OF CONSULT
TYPES ADDED

- 1) HALF-HOUR
PILOT
- 2) SHORTS
- 3) PODCAST

SCRIPT REQUESTS AND SCORES FOR ACCESS PROGRAMS

123

HIGHEST
NUMBER OF SCRIPT
REQUESTS IN ONE
MONTH (**APRIL**)

TOTAL
NUMBER OF
SCRIPT
REQUESTS
THIS YEAR

784

65

AVERAGE
NUMBER OF
SCRIPT
REQUESTS IN
ONE MONTH

NUMBER
OF MONTHLY
SCRIPT
REQUESTS

Jan: 81
Feb: 103
Mar: 81
Apr: 123
May: 48
Jun: 52

Jul: 38
Aug: 55
Sep: 29
Oct: 103
Nov: 30
Dec: 41

Writers Signed in 2021

Aimee Adell
Alan Reid
Alice Stanley
Alida Winterheimer
Alison Wroblewski
Allison Sanchez
Andy Compton
Anna Elias
Benjamin Christopher
Cairo Smith
Caitlin Duffy
Carla Cackowski
Cath Gulick
Catherine Durickas
Christina Martin
Craig Bealer
Craig Holland
David L. Williams
Deb Busby
Elba Roman-Morales

Eleanor Shelton
Elizabeth Ditty
Elizabeth Preston
Emily Abbott
Eric Giancola
Geoff Fairbanks
Geoffrey Yebra-Glenn
Greg Sorin
Hakim Hill
Ijaaz Noohu
Iman Ahmed
Ivan Tsang
James Evans
Janelle Malak
Jeane Phan Wong
Jeff Qiu
Jen Troy
Jennifer Coates
Jennifer Kim
Jenny Taylor-Whitehorn

Jessica Kantor
Joey Day Hargrove
John Lowe
Jonathan Flicker
Joshua Taylor
Katharine Henner
Kayona Ebony Brown
Kelly Crawford
Kelly Eisenbrand
Kyra Jones
Libby Doyne
Lillian Wang
Lisa Edwards
Lisa Sanaye Dring
Mary Albanese
Michael Gutierrez
Michael KY Yip
Michelle Lesley K. Johnson
Michelle Nation
Nancy Safavi

Nicole Eilers
Parker Lemal-Brown
Paul Baiguerra
Quincy Cho
Richard Nguyen &
Vinita Mehta
Richard Seidman
Rishabh Bhavnani
Robin Hayes
Rusteen Honardoost
Ryan McDonough
Samantha Clay
Sandra Hamada
Sean Collins-Smith
Steven J. Kung
Tate Hanyok
Tonia Kempler
Tony Scott
Vanessa Every-Burns
Zach Waggoner



DIVERSITY

THIS YEAR HAS BEEN AN OUTSTANDING TIME AT ROADMAP WRITERS. We've grown so much helping diverse writers not only gain knowledge to become successful in this industry but provide them with the skillset that allows that success to be enduring. The number of submissions this year was phenomenal and with more than 200 signed, we've seen how we have changed. We've learned and adapted in a landscape changed by the pandemic and in spite of it, writers have continued to gain traction through our programs and initiatives. In a time when other industries struggle to stay alive, 13 of our writers have been staffed on network, premium cable, and streaming shows. And the industry itself is consistently coming to Roadmap to find high-quality writers that are industry-ready professionals ready to meet the demands of the business. Our efforts to genuinely make an impact in the lives of writers serious about taking their careers to the next level have brought us to the point where our Career Writer Program is booked for the first quarter of 2022. It's our dedication to both the writer and the industry that has made all of this possible. —James Moorer (Dir. Diversity)

3,154

DIVERSITY INITIATIVE
COMPETITION APPLICANTS

18

Writers signed through our
various inclusion initiatives

SUBMISSIONS TO OUR
INCLUSION INITIATIVES

2000

13

WRITERS
STAFFED ON
SHOWS ON
NETWORKS
SUCH AS HBO,
NETFLIX, FX,
HULU, AND FOX

5

PILOTS IN
DEVELOPMENT
FROM
ROADMAP
CLIENTS

2

ROADMAP DIVERSITY
WINNERS HONORED BY
THE ORGANIZATION OF
BLACK SCREENWRITERS

687

FIRST
CONTACT
STRATEGY
CALLS SINCE
MARCH

DIVERSITY MONTHLY WINNERS

December:

Robert A.

November:

Sierra Sanborn

October:

Blaine Ross

September:

Larry Collins

August:

Kathryn Orwig

July:

Helen Fernandez

June:

Latasha Mercer

May:

Vanita Borwanker

April:

Jason A. Coombs

March Co-Winners:

Ashley V. Hudson and

Candace D. Patrick

February:

John Lowe

January:

Lore Olivera

ROADMAP/IFT CREATIVE CORRIDOR PROGRAM

In November and December of 2021, Roadmap Writers and the UK's Independent Film Trust, with assistance from the British Film Institute, launched The Creative Corridor, designed to empower underrepresented British and American Writers to produce groundbreaking new projects for TV.

The Creative Corridor united five writers with five executives, both from the US and the UK to collaborate on new projects with the goal of achieving commercial success in both locations.

The Creative Corridor seeks to provide an ethnically diverse group of writers with the practical pitching tools, commercial

expertise, and network required to help get their projects produced and distributed collaboratively for the benefit of both US and UK audiences. This culminated in a pitch to the group of executives in hopes that several projects will be picked up and developed for traditional broadcast.

The Creative Corridor was created after research was conducted by the Creative Diversity Network that showed fewer than 2% of writers working in UK TV identify as Black, while only 2.4% of production executives and 4.4% of series producers identify as Black, Asian, and Minority Ethnic (BAME).

JUMPSTART WINNERS

Deborah Puette | BLAZE | PILOT

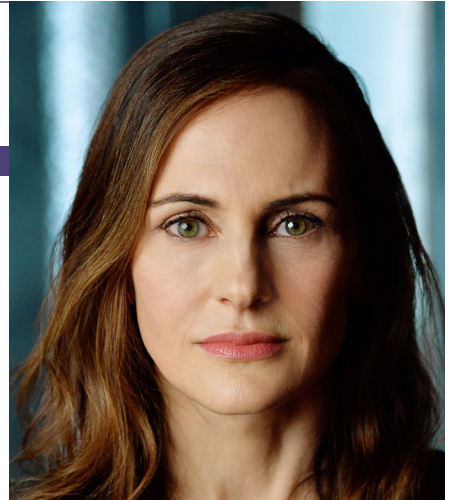
LOGLINE: *With her high-end restaurant struggling to draw diners, a brilliant chef schemes to lure away the talented protégée of her former lover and mentor who opened his own restaurant across the street, a savvy business move but a ploy which spells one thing... war.*

WHAT INSPIRED BLAZE, JUMPSTART'S GRAND PRIZE-WINNING PILOT?

I had worked in high end restaurants as a way to make ends meet as an actor in Chicago, with some of the best chefs in the world. One was a man and one was a woman. So I started riffing on, what if those two chefs that I had worked under had a shared history, a sense of competition between them? And then to amp up the stakes, I put them across the street from each other in the neighborhood of Lincoln Park. I've never written anything **so fast**. I was so surprised by the response to it, because it was not the sort of thing that I labored over, so you kind of never know. Which is why we need to write more! All the time.

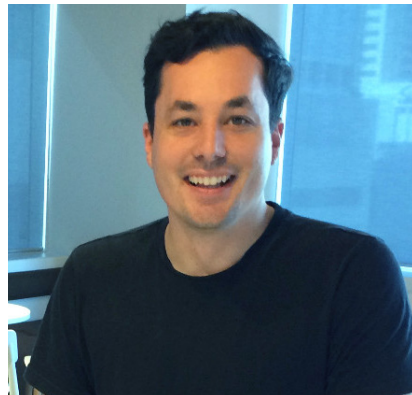
HOW DO YOU INFUSE YOUR VOICE INTO YOUR WORK?

I'm so surprised at where my writing is today, and I would just say if newer writers are struggling with where their writing is and where they want it to be—there's just no substitute for writing the first drafts. What makes a first draft a success is the fact that it exists. That's all it's there to do. It just has to exist and you are a success. This is the encouragement I give myself all the time: write more words. Because it does get better, and sometimes you'll be surprised at how fast it gets better. BLAZE has been such a beautiful little surprise in my life, and it's given me a lot of fuel to do the next thing and the next thing.



WHAT INTERESTED YOU IN OUR JUMPSTART COMPETITION?

I was really impressed by how personal a touch Joey and the Roadmap team were using. A lot of these companies that want to help writers become really large, and then the writer becomes one of a number—I never felt like a number with you guys, even before I submitted to JumpStart. I felt like I would be well taken care of. I just felt a sense of trust with Roadmap Writers.



Adrian Prospero ROSE-COLORED GLASSES | FEATURE

LOGLINE: *Knowing the world will end in 7 days, a woman decides to exact revenge and kill her ex-BFF moments before Armageddon for total self-satisfaction.*

WHAT INSPIRED ROSE-COLORED GLASSES, JUMPSTART'S GRAND PRIZE WINNING FEATURE?

ROSE-COLORED GLASSES is a story about perception and how we see the world. I wanted to tell a story about the fact that most of us have been through something tough, and the whole world looks pretty bleak during that, but it's not really. It's just how we're seeing it. I try to find the theme first, because I think—if I don't have something to say, then why would anyone else watch this or read this?

WHAT INTERESTED YOU IN OUR JUMPSTART COMPETITION?

I knew a couple of writers that had gone through Roadmap and had a lot of success. Competitions can add up, and they do cost a lot of money, so I tried to find a competition that supported the writer, believed in the

scripts, and actually wanted to help and had the tools to do it. I have to admit, the Roadmap team has been awesome and there's been a lot of support. A huge thank you to Joey and the team at Roadmap. It was a really good experience and I think it's all going to start snowballing in 2022. I'm glad I did it—I recommend anyone to do it.

HOW DO YOU INFUSE YOUR VOICE INTO YOUR WRITING?

It took a long time to find my voice. It was really about having something to say and infusing that message into the story to reflect the emotional journey of the character. The older I've gotten, the better storyteller I've become because you experience more and you're able to put those little moments into your scripts. I think that's helped me find my voice.

Authors signed in 2021

Alida
Winternheimer

Deborah
Busby

Eleanor
Shelton

Elizabeth
Preston

Jenny Taylor-
Whitehorn

Joshua
Taylor

Kelli
Crawford



WRITER PROFILES

Geoffrey Yebra-Glenn

Geoffrey Yebra-Glenn is Roadmap Signed Writer #202. He completed the Career Writer Program after receiving Pitch Prep Lite as the runner-up in the Monthly Diversity Initiative. Geoffrey is an accomplished screenwriter and filmmaker with his screenplays shortlisted at Sundance.

As a writer, he utilizes what he calls the Three 'S's—a surrealist, supernatural, or satirical twist. Geoffrey is passionate about telling Latino stories about families trying to reconcile their past to move forward.

Geoffrey's biggest piece of advice for his fellow writers is to dig into what makes your scripts uniquely yours and to put your heart on the page. *"That's what your voice is. It's the truth about yourself that you have trouble seeing or reconciling with. It's not a style of writing, necessarily, it's about how you say it and how you reconcile with it."*



Catherine Durickas

Who is Catherine Durickas, aside from Roadmap Signed Writer #220? She is a master at pitching dark comedy, as her delivery is what makes her bubbly yet deeply flawed female protagonists feel believable and worth rooting for. *"I write bright, dark comedies where somebody usually dies/bleeds, but it's funny and you're not mad about it."* Catherine loves the challenge of writing about bad people who we can secretly relate to. When she first discovered Roadmap Writers in May 2020, Catherine was looking to prepare for her first fellowship season and had a lot of managers interested in reading her work. *"Folks were passing because my second and third samples weren't as strong as my first, and I knew I needed new stuff to flesh out my portfolio. So I signed up for Incubators with execs to force myself to develop fresh ideas and then did Rewrite Clinics to make sure everything was as polished as possible. By the time I met my now manager [at Circle of Confusion], I knew my pieces were much tighter and represented my voice the way I intended."*

Having a unique voice on the page and a specific brand as a writer is so important, but that also means not everyone is going to like the same material. Just like when dating, everyone is looking for their creative soulmate, and it takes self-awareness, many at-bats, and being in the right place at the right time to meet that person. And it certainly never happens according to your timeline. *"It took me a while to believe Joey [Tuccio] when he told me that someone not liking my script isn't the same as the script not being good. And I realized the sooner I stopped being bummed by passes and feedback I didn't expect, the quicker I could bounce back and keep working. So don't waste your own time and opportunities by being discouraged."* Couldn't have said it better ourselves, Catherine. The RoadCrew can't wait to see what you and your stiletto-through-the-neck protagonists do in 2022!



INTERVIEWS



Shruti Saran
Roadmap Signed Writer #104
Staffed on a Netflix Series

Cath Gulick Roadmap Signed Writer #195

As a director as well, how does your directing eye influence your writing?

I had to learn the hard way that the audience can't learn information unless they SEE it or HEAR it. Now when I write I'm pretty careful not to lose valuable information inside a character's unspoken thoughts or feelings. They have to do or say something to get that across to the audience.

What was the biggest thing you learned in the Career Writer Program?

I really appreciated the honest feedback from multiple execs on my pitch, my script, even on my vibe ("frigid"). Two of these things I was able to improve. I will be coming back to the Career Writer Program to slap my next projects into shape.

How did your script get picked up and how did you get signed?

I joined the Career Writer Program in July 2020 and in January 2021 after multiple pitches (verbal and written) and meetings, I had a general meeting with Laurie Cook from Bigscope Films through the Top Tier program. After hawking my script for so long, I was actually surprised when someone wanted it! I've loved working with Bigscope Films; it feels like a personality match just as much as a genre match. I met my manager Dan Seco in July 2020 during a hugely valuable

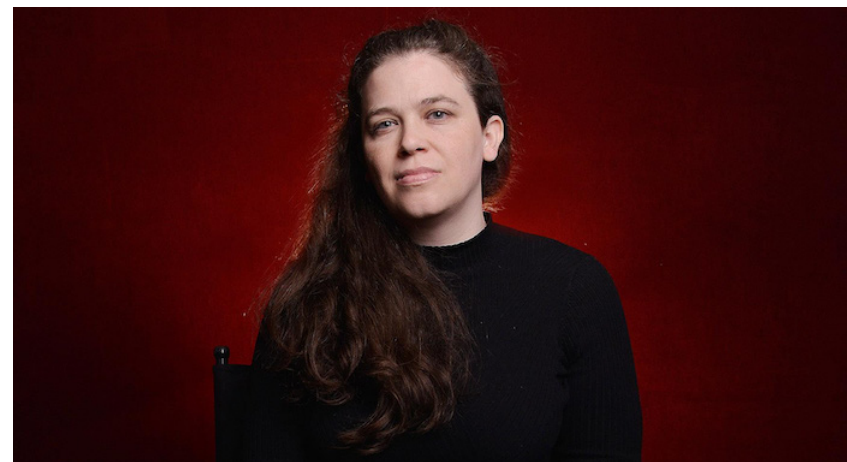
script consultation. He volunteered to help me with the option paperwork in early 2021, and after that, it felt like we got into a working rhythm. Just like with Bigscope, I was totally surprised when he wanted to sign me (Sep 2021)! I could not feel more lucky or grateful for my experience with Roadmap and I tell everyone who will listen about it.

What did you learn from the development process with the production company you're working with?

When I was doing my first film with my own money, I did all of pre-production at once: casting/locations/fundraising—even planning FX shots with post-production! So when the script got optioned, I thought I'd better get straight to work finding locations and figuring out the shots. Instead, we had to focus on the casting alone, because that sets the schedule, the budget, and even what post house you work with if they provide financing.

What is the next project you are excited to write?

I'm working on three, seeing which one will click and finish itself first. A movie about the Roman poet Catullus, same vein as SHAKESPEARE IN LOVE except togas. A sci-fi about augmented humans coming up against some new limitations and an 80s fantasy throwback. Wish me luck.



What kinds of stories do you write?

I write both drama and comedy and am often drawn to stories involving science or some other weighty topic. I also loooooove writing complicated and ambitious women. If they don't give a f*** then neither do I!

What advice would you give a writer interviewing with a showrunner?

Be prepared to talk about yourself, your connection to the material, and your enthusiasm for the project! And, although it sounds kinda cheesy, BE YOURSELF, because being anyone else is honestly too exhausting.

How did you start your writers' group and what advice would you give to writers who want to get the most out of a writers group?

I started my writers' group with a group of writers I met at a Blacklist happy hour. I think a lot of writers' groups fail due to a lack of real structure or accountability, so I would recommend people implement a structure with scheduled meetings and deadlines. My group even does annual reviews, goal setting, check-ins, etc. It keeps everyone more honest and consistent, and it's been life-changing for me in terms of productivity and staying chill in what can be a super turbulent industry—I know these people have my back even when there's no money on the table.

What would you tell a writer who wants to figure out how to have the best working relationship with their rep?

Define what you want from your career and communicate it, don't put up with poor or lazy treatment, and make sure to tell them what they're doing well. I also try to ask my reps, every so often, what they need more of from me (the answer is usually just "more scripts"!)



INTERVIEW WITH: SEPT 2021 DIVERSITY INITIATIVE WINNER & CREATIVE CORRIDOR RECIPIENT **LARRY COLLINS**

What brought you to screenwriting?

Writing is encoded in my DNA and I have used nearly every avenue imaginable to follow that passion. I have worked for more than 20 years as a broadcast journalist and found myself lucky enough to get recognized with seven regional EMMY awards for news. My years of experience in television has found me as a current member of the Board of Trustees (the governing body) of the National Academy of Television Arts & Sciences (NATAS).

As a reporter, I've had decades of front row, unfiltered glimpses into history and humanity. I recently wrote, hosted, and produced a streaming news documentary on Peacock TV.

I was accepted into the Top Tier and Writers on the Map programs at Roadmap Writers. Both have afforded me the opportunity to swim through a sea of talent—finding new inspiration and challenges every single day. To be the best, you've got to surround yourself with the best.

How did you hear about the Creative Corridor and what made you want to apply?

One of my many mentors with Roadmap mentioned Creative Corridor in passing and I instantly knew this was something I needed in my life. This truly global partnership is exciting because my projects are universal stories that transcend geography. The dedication to diversity and inclusion in the program only cemented my interest.

Being a part of the inaugural Creative Corridor group is an absolute honor. It was a dream situation. How often are you given an opportunity to meet writers and gatekeepers from the other side of the world? It has been unbelievably rewarding to sit for hours and discuss stories, projects, and life in general with writers who are hungry to make meaningful entertainment that impacts the globe.

What are your ultimate career goals?

In the spirit of "name it and claim it," I love talking about my goals. I want to ultimately become a showrunner for an original television series that challenges the audience to look deeper within. I would love to use that platform to build a writers' room that is truly representative of the many voices of society.

I also want to make a space for later-in-life writers to find a home for their ideas and projects. We need to find places for their well-earned experiences to live.

What's your personal brand?

I tell stories about relatable people who are forced out of their mundane experiences and into the lives they were always meant to live. I like to walk the tightrope of pathos and humor—that sweet spot where laughter and sobbing sound the same. I believe our lives are best lived in those in-between moments—the dramedy.

What types of stories/themes do you like to tell?

I write about human connection and relationships—most importantly our relationships with ourselves. I find myself gravitating to stories about often voiceless people. My current projects are about truly marginalized segments of our world—including the HIV+ community, the transgender community, older gay men lost in society, and Black women who are dying disproportionately during pregnancy. Our struggles are unique while our goals and dreams are often quite universal.

What made you want to be a writer?

Writing gives me the freedom to explore life through the lens of time and experience. It allows me to take every ounce of joy, pain, accomplishment, and disappointment—and give it some greater purpose. It is an opportunity to polish up these experiences and present them as something more useful.

What do you think is the most valuable part of participating with Roadmap?

Roadmap has given me the tools to walk into any room with confidence—ready to sell myself and my work. But the most important gift Roadmap has given me is a community of writers and executives who have become mentors and true friends. It's a golden blessing to meet people in this industry who genuinely want to see me succeed professionally and personally.





INTERVIEWS

Lillian Wang

Roadmap Signed Writer #163
Staffed on Amazon's REACHER

What made you want to join the Career Writer Program?

I was at a point in my writing career where I had built up a body of work and had placed in awards like the Nicholl, ScreenCraft, and PAGE Int'l, but I felt isolated without any meaningful access to Hollywood executives, especially being on the East Coast. In Roadmap, I found a community of talented writers and an amazingly supportive staff who are strong advocates for the writers. Roadmap provided the gateway to Hollywood, a career lifeline, that I wouldn't have otherwise found.

What were some of your biggest takeaways from the program?

Two biggest takeaways for me are: (1) learning to handle notes and (2) tailoring the pitches to fit my own style. The program provides wonderful tools and a safe space to put those tools into practice. With notes, I've learned to take what works

and discard what doesn't based on the story *I* want to tell, not what others want me to tell. With pitches, once I got comfortable with the basic elements, I began experimenting to adapt to my own style to make the delivery more natural and authentic.

How do you handle the ups and downs of the industry?

I try not to dwell on things. If it's bad news, I allow myself some time (e.g. 24 hours) to process, and then I move on. If it's good news, I allow myself to celebrate, and then I move on. In every instance, I try to keep my chin up, seek feedback, stay humble, and keep generating new materials.

Advice for anybody meeting a showrunner for potential staffing?

If you've been given a script to read, read it at least twice and take notes about the characters, the story, and the world. Watch the showrunner's shows to get



an understanding of his/her style. Most importantly, RE-LAX. The showrunner wants to get to know you to see if you're someone he/she and the other writers would enjoy spending 8+ hrs a day, 5 days a week with for the entire season. So be likable and bring the best and most authentic version of yourself to the meeting!

What do you love most about being in a writers' room?

I love everything about being in the writers' room! From researching to breaking story to writing a script to observing the showrunner and the senior writers in action in the room, I've been able to witness and participate in so much of the creative process. I am in my second room now, and I feel incredibly fortunate to be working in a collaborative environment where there's equality, respect, and so much laughter!

Intern Shoutouts

Roadmap Writers partners with the University of Central Florida to give exceptional college students the opportunity to put the skills they learned in the classroom to use in a real-world setting.

Megan L (Summer 2021):

"My Roadmap internship provided me with the chance to put what I'd learned into practice. I no longer see myself as someone who only hopes to one day work in this industry, but as someone who has set the foundation to ensure that I will."

Jennifer M (Summer 2021):

"I really learned how to communicate (who I am, my ideas, and my stories) during my internship with Roadmap. That's not just important in the industry, but in life."

Chantall T (Fall 2021):

"I learned so much over the summer it's hard to narrow it down to just one thing... [the] big thing I learned was how to do coverage, a very important basic building block that I am really grateful to have been taught."

Caitlyn B (Fall 2021):

"Working with script submissions and pitch reports educated me on the criteria that executives use to assess scripts. I learned how elements of concept, character and theme make strong scripts stand out to readers."

Chevy R (Summer 2021):

"The hands-on experience I have gotten through Roadmap has improved my script breakdown skills immensely by reading and scoring scripts based on character, dialogue, story, premise, and structure. This, in turn, has also strengthened my writing skills for my own projects."



INTERVIEWS

Sean Collins-Smith Roadmap Signed Writer #181 Staffed on Peacock's FIELD OF DREAMS

What is your advice for building a social media presence?

I would keep in mind one, key thing: people who can staff you on their show will see your tweets. They may not follow you, and you may not follow them, but that doesn't mean they won't stumble across your tweets once someone else likes it or retweets it. Be genuine, be empathetic, be smart—but most of all, be aware that more people are going to see what you're putting out there than you can imagine!

What is your advice when meeting with reps?

I always ask a few basic things. First, what is your attack plan for my career? Second, what qualities does my writing have that made you take this meeting in the first place? Finally, why do you think we'd be a good fit?

How did you get signed to your agent and manager?

A combination of networking and winning screenwriting competitions, and submitting to initiatives. I was a finalist in the Austin Film Festival multiple times, and while attending AFF, I met a big-time writer who sent my stuff to their manager—the same manager who now reps me. As for getting agents, Roadmap Writers sent my script out to multiple agencies, and one got back immediately and they wanted to sign me! Staffing is a whole other beast—my reps are submitting me for gigs, and that's how I got my first staffing job.



What's your advice for people first joining a writers' room?

LISTEN. Take in the showrunner's cadence and style, how the other writers in the room pitch and add on to other pitches, why certain things land while others flop. Once you understand that in the first few days, try to make sure you're an asset in the room. Someone who bolsters pitches rather than shooting them down. You want to help—not hurt—the things that others pitch.

Elba Roman Morales Roadmap Signed Writer #161 Staffed on FX's MAYANS

How important is it for writers to take their own strengths/weaknesses as a human and put it into their characters?

I think it's very important. It's often said that life reflects art and I agree with that statement. That's not to say that our work will be autobiographical, but it's important to acknowledge that often storytellers are drawn to the same themes because those themes link back to the fiber of our being. That being said, it's important for writers to explore and expand their understanding and views of the world. Characters are by nature extensions of human beings. They represent the flaws, strengths, fears, courage, and all other emotions within the human spectrum. Like in life, it is their emotions and rationale that guides their actions. The better our understanding of those emotions and rationale, the more truthful and real the character becomes.

How does it work for you to have a UK agent and a US manager?

I no longer have a UK agent; I've relocated to the US. My US managing team is fantastic. I'm very happy to be working with them. I feel understood and that they have my best interests at heart. I can't underscore how crucial this is. In a writer's mind, that translates to safety—and feeling safe gives you freedom to create.

What was your journey like to get staffed?

I'm aware of the difficult decisions that executives have to make. They have to decipher not only whether you are right for the show, but whether you are also right within the existing writers' room dynamics. Imagine going on a date and at the end of it, having to accurately predict what the rest of the relationship will be like. That's why I feel appreciative when I meet with execu-

tives and try to provide them with a good sense of who I am and what I'm drawn to as a writer. Even for shows that I didn't get picked for, I learned from the experience. Eventually, I got the opportunity to meet Collette Wilson and Samantha Militante from FX, and Gloria Fan at the time from 20th Century, who are smart powerhouses. It was very exciting to see three amazing women holding those positions. The conversation was very profound and honest. From there, I met with Elgin James, showrunner, and Debra Moore-Muñoz, executive producer of *Mayans M.C.*, who were generous, open, and thoughtful. We talked about a wide variety of subjects and themes. As a result of both meetings, I got staffed on the show, which has been a pleasure to work on.