

ROADMAP  WRITERS

YEAR

in

REVIEW

**A MESSAGE FROM
CEO/CO-FOUNDER
JOEY TUCCIO**

A decade of Roadmap! It's insane to think how fast these 10 years have flown by. And just as we're reaching our 10-year anniversary, we also hit our next milestone... **500 writers signed** to representation through our introductions and programs!

As we turn to the next chapter of Roadmap and the next 10 years, our mission remains: Focus on the writers first and foremost. Design programs for writers with a light at the end of the tunnel. Remove writers from the hamster wheel that this industry can feel like. As the industry evolves, we strive to put the spotlight on the writers behind the scripts more than ever. We tell writers all the time: "you are a human first and a writer second." As execs look for writers whom they can "lean into" more and more, we continue to push writers to understand their personal brand logline and what they bring to the table to make it easy for execs to "lean in."

Over the past decade, we have seen countless writers get signed, staffed, hired, and produced. Strong friendships have been formed between writers and execs. More execs join Roadmap every year. The gap between writers and execs continues to shrink. Whenever a writer sees success from Roadmap, you are allowed to feel all the emotions, and know that very same writer who saw success that day also felt all the emotions when other writers saw success.

As long as you continue to keep moving forward, you will reach your goal. Don't stop! Listen to feedback. Stay true to yourself – but play the game. Lead with your splashiest script. Write short stories. Understand the vertical space. Think outside the box. We are thrilled for what we have in store for you in the next year, so stay tuned and get ready for another incredible 10 years!

-Joey Tuccio

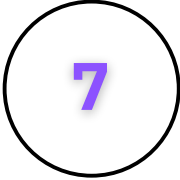
20
25

BY THE NUMBERS

ROADMAP STATS



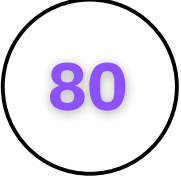
Free programs offered (including webinars)



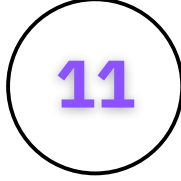
Average # of monthly programs



of dogs fostered by clients & staff



Daily emails sent to execs for our writers



of new classes



2 MEMBERS joined the RoadCrew

MARISA MARQUEZ

DIRECTOR OF EVENTS

JAIME KAWAMOTO

ACCESS PROGRAMS COORDINATOR

Dir. of Ed. Alex's Pick for Best Class!

The Showrunner's Toolkit



Most Popular Class with Clients!

Selling Your Pilot Pitch





SIGNING STATS

130

**NEW EXECS ADDED
TO OUR ROSTER**

33

**COMPANIES
THAT SIGNED
OUR WRITERS**

**AVERAGE
NO. OF
MONTHLY
SIGNINGS**

4

**MONTH
WITH
MOST
SIGNINGS**

FEB/APR: 8

53

**WRITERS
SIGNED TO
REPRESENTATION**

BREAKDOWN OF MONTHLY SIGNINGS

Jan: 1

Feb: 8

March: 5

April: 8

May: 5

June: 3

July: 4

Aug: 4

Sept: 6

Oct: 5

Nov: 3

Dec: 1

**COMPANIES
THAT SIGNED
ROADMAPPERS
IN 2025**

- 3 ARTS
- AFFIRMATIVE ENT.
- ARTILLERY CREATIVE
- BOHEMIA GROUP
- ORIGINALS
- CITIZEN SKULL
- CONTENT HOUSE
- CT MEDIA
- CULTURECREATIVE
- ECHO LAKE
- ENDLESS MEDIA
- ENSEMBLE ENT.
- FRAMEWORK
- GOTHAM GROUP
- GRAMERCY ENT.
- HEROES AND VILLAINS
- HOUSEFIRE MGMT.
- INNOVATIVE ARTISTS
- KAPLAN STAHLER
- LEIGH HILL MNGMT.
- LIT ENT.
- LUBER ROKLIN
- MARILYN ATLAS
- NAVIGATION MEDIA
- ONE MOORER MEDIA
- PERSISTENT ENT.
- RAIN MGMT.
- SANDSTONE ARTISTS
- THE CARTEL
- TIME TRAIN
- UNDERGROUND
- VERVE
- WRIT LARGE
- ZERO GRAVITY MGMT.

INDUSTRY READ REQUESTS

2.5%

WRITERS RATED WITH MOSTLY (4 OUT OF 7) EXCELLENT/VIRTUALLY FLAWLESS FROM FULL-READ CONSULTS

= 34 WRITERS

2.0%

WRITERS RATED W/ ALL EXCELLENT/VIRTUALLY FLAWLESS FROM FULL-READ CONSULTS

= 27 WRITERS

2.8%

WRITERS THAT RECEIVED A READER RECOMMEND FROM FULL COVERAGE SERVICES

= 11 WRITERS

Writers Signed in 2025

Adam Best
Alexis Adkins
Amber Brown
Annika Pampel
Benjamin Van Allen
Braden Waller
Casey + Brandon Botta
Chris Hall
Christina Williams
Clint Ross
Debbie Simmons
Denise Agnew
Drew Westcott
Elizabeth Rechelt
HF Crum
Hunter Rasmussen
Ivy Johnson
Jade Rona
Jade Shine
Jaquie Brown

Jean Su
Jennifer Downes
John Griswold
Jeremy Hsing
John Lowe
John-Paul Panelli
+ Schuyler Brumley
Justin Alexio
Kate Maudlin
Katherine Morein
Kerry-Ann McGregor
Kyle Little
Leonard Langford
Liz Thompson
Luisa Parnes
Malia Jennings
Marianna
Staroselsky
Marie Jones

Martin Gomez
+ Amy Thurlow
Martina Rehm
Matt Sadowski
Michael Woolridge
Mitali Jahagirdar
MK McGehee
Monika Gossmann
Nanya Agrawal
Oliver Warren
Pavan Grover
Phil Berger
Rice Omery
Sam Tahhan
Stephen Slood
Suzanne Griffin
Tony Scott
Tyler McClain
Ward Perry

Intern Shoutouts

Roadmap Writers partners with UCF, University of Denver, and University of Nevada, Las Vegas to give exceptional students the opportunity to put their classroom skills to the test! Interested in an internship? Email alex@roadmapwriters.com

Alena Christmas
Amanda Hurtuk
Dylan Bui
Hannah Martin
Iruka Nwosu
Isabella Webb
Jess Venegas

Jill Dolan
Julian Meyer
Landon Schaefer
Morgan Reeves
Noah Wasserman-
Tapias
Thomas Klem



COMPETITIONS

Over the past year, one thing has become abundantly clear: writers don't just need access - they need traction. As Director of Competitions, my focus has been on ensuring our programs don't simply recognize talent, but actively accelerate careers. Every submission we read represents more than a script. It represents risk, vulnerability, and someone betting on themselves in an industry that rarely offers clear entry points. Our responsibility is to meet that leap with real opportunity.

That means thoughtful evaluation, meaningful feedback, and most importantly, pathways that extend beyond placement announcements. This year, we continued refining our competitions to function less like endpoints and more like launchpads. From mentorship access and executive introductions to development conversations and long-term support, our goal is that writers walk away with momentum - whether they place first or fiftieth. Success isn't defined by a single winner, but by the number of writers who move closer to a sustainable career.

What makes Roadmap unique is not just our reach into the industry, but our investment in relationships. We don't simply spotlight voices; we stay with them as their work evolves. Many of the writers entering our competitions today will be the collaborators, creators, and decision-makers shaping the industry tomorrow - and we take that responsibility seriously. As we look ahead, our commitment remains simple: discover boldly, evaluate thoughtfully, and advocate relentlessly. Because the true measure of a competition isn't the announcement - it's what happens to writers after.

Tiffany Yarde, Director of Competitions

OF ROADMAP ACCELERATOR APPLICANTS



ROADMAP ACCELERATOR RECOMMEND RATE %



OF READ REQUESTS THROUGH ACCELERATOR PROGRAM



OF JUMPSTART SUBMISSIONS



**DIVERSITY R1
WINNER
KEILA HAMILTON**

**DIVERSITY R1
RUNNER-UP
MATIAS BRANGER**

**DIVERSITY R2
WINNER
JEREMY HSING**

**DIVERSITY R2
RUNNER-UP
CELINE FOSTER**

**WINNER,
TOP TIER COMP.
GWYN GORDON**

**WINNERS,
SHORT SCRIPT
COURTNEY HARREL & NOELLE FIGUEROA**

**WINNER,
SHORT FILM
NAT ROVIT**

**JUMPSTART
WINNER,
FEATURE
DAVID ZELTSER**

**JUMPSTART
WINNER,
PILOT
MAYA KODAMA**

**JUMPSTART
RUNNER-UP,
FEATURE
DUNCAN NOVAK**

**JUMPSTART
RUNNER-UP,
PILOT
LAUREN CONOSCENTI**



ROADCREW

SOCIAL MEDIA COMMITTEE:

In 2025, Roadmap Writers continued to grow its digital footprint by creating a Head of YouTube Department, doing their first AMA, and launching the Human First Podcast.

Follow us on Twitter, Instagram, & TikTok as @roadmapwriters, on Facebook & LinkedIn as Roadmap Writers, and on BlueSky as @roadmapwriters.com. Find The Human First Podcast on YouTube and podcasting platforms such as Spotify.

SARAH MARSH (Head of Discord)

A writer from San Diego, CA, Sarah grew up in a Polish and Mexican family, meaning Christmas involved both pierogies and tamales. Sarah is interested in telling stories that highlight the ups and downs, struggles, and victories of people who straddle different worlds, seeking love and validation in their quests to better understand themselves.

JOSH ELLIOTT (researcher, content curator, and meme scholar)

Twitter: @TheGreatJoshby
A Black writer from Austin, TX, Josh now resides in Los Angeles, CA, where he works as a literary assistant at Art/Work Entertainment aiding clients including Eric Heisserer (ARRIVAL) & Erin Cressida Wilson (SECRETARY; THE GIRL ON THE TRAIN).

ANA PERES (Head of Twitter & BlueSky)

A horror writer-director from Brazil, Ana graduated from UCLA's Professional Program in Writing for Television and is pursuing an MFA in Creative Writing. Her horror feature film, LEGADO, is currently in post-production. Last year, Ana wrote and directed short films in USC's Horror Analysis & Film Production summer program, as well as wrote and directed an independent short film.

GINA MANOLA (Head of Facebook & LinkedIn)

Gina Manola writes provocative stories about risk-takers and passionate dreamers who push themselves to extremes to survive profound loss. Her erotic female-revenge thriller, CREATRIX, earned an 8/10 rating on The Black List and was selected for The Black List's This Week's Must-Read List, as well as named a Second Rounder at the 2025 Austin Film Festival.

MATT KENNY (Head of YouTube)

As a weird, redheaded only child from the Midwest, Matt tells stories centered around SOCIAL REBELLION and SELF-ESTEEM. Besides occasionally writing in ALL CAPS, he purr-furs writing Comedy, Sci-fi, and Horror stories with the intention of inspiring other outcast goofballs to believe in themselves. Currently, he resides rent-free in your head as you read this sentence, but typically appears around the Southern California region.

SAMANTHA DUNCAN (Head of Instagram)

Samantha Duncan hails from the self-proclaimed weird city Austin and now calls another sunny place, Los Angeles, home. Although she has been writing for almost as long as she could spell (so, for two years... kidding!), she began honing her screenwriting craft as a bashful coed at Columbia University. Her education as a writer is complemented by her experience as a visual storyteller collaborating as a production designer on narrative projects that have gone to Sundance Film Festival, Tribeca Film Festival, the Academy Award-Qualifying Palm Springs ShortFest, and more.

NEW ROADCREW:

MARISA MARQUEZ Director of Events

Marisa Marquez is a proud Filipina American. Playwright turned screenwriter, her focus on the complications of being Asian while American earned her multiple grants, publications, and honors, including being named 100 Most Influential Filipino Women. Marquez, often the only person of color in creative spaces growing up, is driven by diversity in storytelling, ensuring future generations see their worth matched on the page, stage, and screen.

JAIME KAWAMOTO Access Programs Coordinator

Jaime Kawamoto is a proud Japanese-Canadian who writes to free the sarcastic, knife-wielding cheerleader cartwheeling through her brain. Currently, she has multiple features moving forward, including an action-thriller, sci-fi book adaptation THE PROSPECT OF MY ARRIVAL, and bitchin' Shakespearean update BETH+MAC.





HUMAN FIRST PODCAST

In 2025, Roadmap Writers launched the Human First Podcast. Hosted by Gabriel Theis, G.T. Cruz, and Nicole Betz, The Human First Podcast interviews figures in the film and television industry on their personal and professional journeys.

Guests so far include Robia Rashid (ATYPICAL, HOW I MET YOUR MOTHER), Phil Stark (THAT '70S SHOW, DUDE, WHERE'S MY CAR?), and RW Success Story Roy Hsu, who made his directorial debut with producing partners he met through a Roadmap program.



GABRIEL THEIS



Gabriel Theis is a neurodivergent writer/director with a B.A. in Media Communications from the University of Houston. Upon seeing the original Spider-Man no less than eight times in theaters at the tender of age of four, he knew that filmmaking was his passion. After working on local film productions and grabbing snacks for Drake and Travis Scott, Gabriel wrote, directed, and produced his micro-budget mockumentary, THE CURSE OF PROFESSOR ZARDONICUS, which is currently available on VOD and streaming on Tubi. An alumnus of Roadmap Writer's Career Writer Program, Gabriel was signed by Industry Entertainment. A freelance writer and genre movie enthusiast, he has bylines at Polygon, Fangoria, Dread Central, and more.

G.T. CRUZ



GT is an Afro-Indigenous-Latine Writer-Producer. Formerly, GT worked full time as an EMT and part time as a Marital Arts instructor all while carrying a full class load at Columbia College Chicago. After graduation, he drove cross country to LA with nothing more than a laptop and a suitcase full of dreams. Opting for jobs that didn't involve blood and guts, he worked as a Showrunner's Assistant on Freeform's Switched at Birth, and then as a Field Producer for ABC News 20/20. GT has been accepted into a handful of programs including the NHMC Writing Fellowship, CBS Writing Mentor Program and the ABC Native TV Workshop. He has notched several feature and TV writing assignments under his belt for GVC Releasing, New Horizon Entertainment, and Paris Films. In what little downtime he has he also co-hosts the Human First Screenwriting Podcast for Roadmap Writers. In all his work he uses his experience of exploring his multiple heritages as fodder to explore character and story mythology. Now the only blood and guts GT works with are those in his scripts.

NICOLE BETZ



Nicole Betz is a comedy writer who started at the very bottom as an office PA on Showtime's "Ray Donovan." After moving to the east coast she had a life-changing comedy room experience working as the writers' assistant for season 3 of "Unbreakable Kimmy Schmidt." After coming back to L.A. was hired as the script coordinator for season 2 of "Atypical." During the run of the season she was given the chance to show her writing skills which lead to her being staffed on season 3. She was brought back for the fourth and final season where she was promoted to Story Editor. Her most recent credits include the hour-long YA show (and subsequent victim of the strike) "Life Just Got Real" and Mike Judge's "Beavis & Butt-Head."



INTERVIEWS



BRANDON TAMBURRI

Joke Zero
Founder, CEO

Brandon offers Personal Rewrite Clinics, Consultations, Month Mentorships, and more!

WHAT QUALITIES EXCITE YOU ABOUT A SCRIPT?

Generally, two things: the first is genuine laughs – it's difficult to make someone laugh in any manner, so to me, there is no better feeling than being able to get a genuine laugh on the page. The second is the concept. If you have a script with an unexciting concept, you can only take it so far. However, if you have a great concept, the possibilities are endless.

WHAT'S YOUR FAVORITE THING ABOUT ROADMAP WRITERS?

I really enjoy hosting webinars with Roadmap. They're open to the public and allow attendees to ask questions. I love being able to interact with writers, answer their questions, and ultimately give them advice.

ANY ADVICE FOR EMERGING WRITERS IN 2026?

Come up with a list of existing comparable films for your script: good and bad. Don't only watch them, but look up reviews of them: good and bad. Try to replicate the positives highlighted in the reviews and try to minimize the negatives highlighted in the reviews. If you do that, your script is going to get better.



TOP EXECs FOR CONSULTATIONS

Vera Meyer
Trent Anderson
Rodrigo Moscoso
Nicholas Bogner
Max Gains
Matthew Dartnell
Madison Hookway
Kelly Gallagher
Justin Ross
Eric Zimmerman
Devon Byers
David Baggelaar
Connor Purcell
Chris Deckard
Caleb Clarke
Brittany Burkett
Brian Williamson
Brandon Loureiro
Ann Swenson
Andrew Kersey
Adele Le Gardeur

And 2025's top-booked consult Exec: **Andrew Kersey!**

*Editor's Note: Andrew Kersey has been the #1 Exec 3 Years running!



DANNY TOTH

Agent, Gersh Agency

Danny offers Consultations, Incubators, Rewrite Clinics, & more!

WHAT ARE COMMON MISTAKES YOU SEE IN SCREENPLAYS?

The first 10 pages don't pack a punch and writers tend to take way too long to get the story going (inciting incident and Act 1 break). They need to torture their characters more; the stakes are never high enough. Lows need to be lower and highs need to be higher.

WHAT MAKES A WRITER STAND OUT?

A very clear and strong voice. A clear sense of tone and structure. A writer who really masters the genre they live in.

ANY ADVICE FOR EMERGING WRITERS IN 2026?

Try to have 3-4 new pieces of material in 2026. 1-2 features, a TV pilot, and either a TV pitch or even a short-form IP (Intellectual Property).



INTERVIEWS



MITCHELL BENDERSKY

Manager, Expectation Management

Mitchell offers Consultations, Webinars, Roundtables, & more!

WHAT COMMON MISTAKES DO YOU SEE IN SCRIPTS?

Slow cold opens, scripts too long, premises not high-concept or original enough, worlds are too dense and complicated.

HOW CAN WRITERS BE PREPARED FOR 2026?

It's a great opportunity for writers to get actual face time with reps and execs to see how to take their career to the next level, while also providing them with opportunities to establish a

more intimate network with their peers.

YOU'VE PARTICIPATED IN ROADMAP RETREATS PREVIOUSLY. WHAT DO YOU THINK MAKES THE RETREATS A VALUABLE EXPERIENCE FOR WRITERS?

Write scripts that can both save someone money and make someone money. Also, write a script that an exec who is a year or a flop away from bankruptcy can easily pitch to their boss and make them fall in love with the idea and execution.



NAT ROVIT

Shorts Winner, Film

Nat Rovit is a rising directorial voice whose short films and screenplays have been selected by festivals including the Seattle International Film Festival, Austin Film Festival, and HollyShorts, and earned him accolades across a variety of young filmmaker competitions. A graduate of NYU's Tisch School of the Arts, Nat lives in Los Angeles with his wife and son where he has worked at several of the industry's premiere film studios including Searchlight Pictures and Paramount Pictures.

TELL US MORE ABOUT YOUR AWARD-WINNING SHORT FILM.

We shot on 16mm over two days in Los Angeles. Because the story takes place during a move, one room had to grow emptier while another filled up, which meant constantly tracking continuity. Our lead actor Teddy was a minor with limited working hours not to mention a lot of prep time in makeup. Our effects artist, Victoria, built a stone replica of him so we could shoot wider frames and coverage to maximize the schedule. It was a small production, but it required a lot of precision. The film has since played at over a dozen festivals around the world, and the response has been incredible. I think audiences connect to it because, beneath the practical effects, it's about something fundamental and human.

WHAT DID IT MEAN FOR YOUR PROJECT TO WIN THE 2025 SHORTS COMPETITION?

More than anything, it was energizing. It reminded me that if you take a risk on something personal and specific, it can connect. Moving was such a personal leap for me, and we made it with a small team that really believed in what we were doing. To see it recognized felt validating, but it also felt like a shared

win for everyone who gave their time and talent to it. I am also incredibly grateful to Roadmap and to Joey for championing the film. As a rising voice, that kind of support goes a long way.

ANY ADVICE TO PEOPLE LOOKING TO PRODUCE THEIR OWN SHORT FILMS?

Perhaps it sounds obvious but something I really believe in is the collaborative nature of the medium. Some people might see film as one person's art, but it is built on an army of people bringing their instincts, craft, and problem solving into the same space. I've noticed my work improve the more I really focus on listening and trust. A filmmaker absolutely needs a clear point of view. That anchors the vision and decision making. But real leadership is not about controlling every detail. It is about setting the tone and then trusting the people around you to elevate the work. When everyone feels ownership, the work sharpens. And the process becomes something you want to repeat.



INTERVIEWS



DEVON BYERS

Manager, Heroes & Villains

Devon offers Consultations, Webinars, Roundtables, & more!

WHAT EXCITES YOU IN A SCRIPT?

When the opening of the script really drops you into the story. I look at those first 10-15 pages as a pretty accurate gauge for the rest of the script. It doesn't mean I stop reading, but if you can hook me in without a "3 days earlier"-type cheat, I get invested!

ANY ADVICE FOR WRITERS IN 2026?

For 2026, if a writer is solely focused on TV, I would tell them to begin writing features. In general, I'd also suggest trying to be as multiplatform as possible, including books, vertical dramas, etc.

WHAT'S YOUR FAVORITE THING ABOUT WORKING WITH ROADMAP?

The level of quality Roadmap usually brings. I can depend on the writer being prepared for a meeting or a pitch.



GWYN GORDON

Top Tier Competition Winner

Gwyn Gordon is a writer-director who lives in the San Francisco Bay Area. She won the 2025 Roadmap Writers Top Tier Contest, and the 2024 BraveMaker Film Fest Pitch Contest. As a former professional athlete and coach whose single-minded adrenaline-junkie lifestyle was disrupted by parenthood, Gwyn writes comedic female-driven genre mashups featuring gutsy women making adventure out of adversity. Common themes in her work are reinvention and redemption, connection and belonging, and the collision of personal goals with social or familial expectations. Gwyn is currently in production on her second short, WINGMAN, a rom-com about what happens when the sidekick steps into the center of the story. Gwyn lives with her husband and approximately 50,000 bees.

WHAT'S YOUR WRITER ORIGIN STORY?

I wrote fiction and memoir during high school and college, then took a break to be a professional athlete and coach. After my daughter was born, I found myself desperately in need of intellectual stimulation and equally short on time. I started writing short little poems in the cracks of the day, which grew into a regular writing habit. In fact, in 2022, I challenged myself to write a poem every single day - although I can't say they were all any good! The transition from poetry to screenwriting was strangely smooth. I enjoy visual storytelling, no matter the genre.

WHAT DID IT MEAN FOR YOU TO WIN THE TOP TIER COMPETITION?

Roadmap's courses, consultations, and feedback were a major part of my education as a screenwriter. Winning the Top Tier Competition gave me the opportunity to truly immerse myself in the other side of the equation: professionalism, marketing, and meeting with execs. I haven't seen this depth and breadth of program anywhere else. It's given me tremendous confidence; I used to be nervous before every meeting, but now I'm excited.

HOW DID YOU COME UP WITH YOUR WINNING SCRIPT?

The idea for BRAIN DRAIN came to me when I was volunteering at my daughter's school and overheard an administrator being described as "a soul-sucking monster." It immediately crystallized in my brain that supernatural horror-comedy is the perfect way to explore how the education industry exploits parental fear and ambition.

ANY ADVICE FOR WRITERS LOOKING TO GET MORE TRACTION IN COMPETITIONS?

If, like Top Tier, a competition requires both a script and a live or recorded pitch, get feedback on your script and take pitch classes or workshops. A pitch needs to contain specific information, and it needs to sell both you and your story. If you are invited to an interview with the judges, relax! They already like your writing. Enjoy the conversation, be curious, and remember that they're just people like you.



INTERVIEWS



PAUL BAIGUERRA

Signed Writer #398, CT Media

Paul Baiguerra is a Film & TV writer who was raised in a regional coal mining town in a benevolent version of a Godfather movie (Italian Father, gambler, major employer in town, did favours, no crime...that he knows of...). He is a 2024 New York Stage & Film alum, and recently optioned a Screen Australia-supported crime drama series. When not writing Paul is either volunteer firefighting, or trying to make the perfect bolognese. He is represented by Jonathan Taub at CT Media.

WHAT'S YOUR WRITER ORIGIN STORY?

My background is in directing TVCs. I eventually became an owner of a production/post-production company, all of which was easier than sitting down

and writing. I avoided writing for years with all of the usual negative self-talk of 'I'm not good enough', 'who am I to presume to be able to do this?', etc. Finally, I reached a point in life where I knew on a very deep level exactly how full of painful regret I would be if I didn't to follow this dream.

HOW DID YOU HEAR ABOUT ROADMAP?

I've been a Roadmapper since day one! I already knew Joey and Dorian when they set up, so when Joey reached out and asked if I'd be interested in trying out this new service they were building, I immediately said yes.

HOW DID YOU MEET YOUR REP?

Top Tier Program Director Julianne had a gut feeling that Jon [Taub] and I would be a good fit, so she suggested I have a general meeting with him, and also suggested to him that he really should meet with this Australian writer. Fortunately, her instincts were spot on; Jon really responded to the initial work I sent through, and we hit it off immediately.

ANY ADVICE ON MAKING THE MOST OF THE TOP TIER PROGRAM?

Of course, everyone in Top Tier is there because they want to find representation and ideally build a writing career, but there are a lot of elements in that process that are out of your control; you need to just keep turning up and doing the work. One thing you can control that will be invaluable for you is building your peer network. The Career Writer Program is a fantastic opportunity to find the people you will go on the journey with, the people who really understand the ups and downs you will go through (because let's face it, generally your friends and family won't). These are the people who will lift your spirits when needed and help you keep going when you feel like quitting, as you will do for them. Plus, who else are you going to hang out with at AFF?



DAVID ZELTSER

JumpStart Winner, Feature

DAVID ZELTSER is a full-time screenwriter and a Random House-published author of seven children's books, with an eighth coming out next year. His Academy Nicholl-placing script, SOLO, is being produced by Oscar-winning producer Jonathan Sanger (Vanilla Sky, The Producers, Marshall) and James Trezza (Pollock). David's holiday feature spec, DETECTIVE CLAUS, was the number one family script on Coverfly and won Cinequest, inspiring Caroline Thompson (writer of The Nightmare Before Christmas) to call it "truly enchanting—a perfect Rubik's cube script." He recently finished a new feature spec titled SAM AND N8 BLOW UP THE HOLIDAYS—think M3GAN meets HOME ALONE. David lives with his wife, daughter, and dog in Santa Cruz, CA.

WHAT'S YOUR WRITER ORIGIN STORY?

I started out in fiction, with two novels and five picture books. After my screenplay SOLO placed in the Nicholl, Oscar-winning producer Jonathan Sanger (THE ELEPHANT MAN) came on board to produce it.

TELL US ABOUT WRITING YOUR JUMPSTART-WINNING FEATURE SCRIPT?

DETECTIVE CLAUS came straight from the heart – from my experience as a dad. It won some contests, but the most meaningful accolade was Caroline Thompson (writer of THE NIGHTMARE BEFORE CHRISTMAS) saying she found it "truly enchanting – a perfect Rubik's Cube script." Thanks to her and Roadmap, I'm starting to get reads as I look for the right team of reps..

HOW WOULD YOU DESCRIBE YOUR VOICE?

Inviting. I want you to be laughing or crying.

ANY ADVICE FOR SCREENWRITERS?

Only do this if you truly love the process. Otherwise, it's an extremely inefficient way to seek approval from strangers.





INTERVIEWS



COURTNEY HARRELL

**Signed Writer #431, One Moorer Media
Shorts Winner, Script**

Courtney Harrell is a queer award-winning screenwriter, producer, and descendent of Edgar Allan Poe—so she’s told. She writes what has been called “Snuggles and Horror”: bold, emotionally-driven genre stories that wrap you in heart and then rip it out... sometimes literally. Her LGBTQ+ comedy PROUD won Best Comedy Feature Screenplay at the Nashville Film Festival. Her Horror Comedy short screenplay, WHY ARE YOU HERE?, won Roadmap Writers Shorts Competition. Courtney’s adventurous spirit has taken her around the world—spearfishing in remote waters, training a Chihuahua with diva energy, and growing cannabis before it was cool. A film industry veteran, she’s worked on hundreds of projects, including the Academy Award-winning film BOYHOOD.

WHAT’S YOUR WRITER ORIGIN STORY?

I’ve been making up stories in my head ever since I can remember. When I was 5, I re-created the snow planet scene from STAR WARS: THE EMPIRE STRIKES BACK by emptying my bean bags all over my playroom. This was my first movie set. Ever since then, storytelling has been part of my life in some form, whether through high school and college theater, working in the camera department on feature films, producing commercials, or writing screenplays. I’m currently also a copywriter at Netflix.

HOW WOULD YOU DESCRIBE YOUR VOICE, AND HOW IS IT REFLECTED IN YOUR WRITING?

I love telling genre stories, especially horror and comedy, about outsiders who don’t quite fit in the world around them and have to fight to become who they really are. My stories are entertaining on the surface, but are really about identity, belonging, and the courage to be yourself.

WHAT DID IT MEAN FOR YOU TO WIN THE SHORTS COMPETITION?

The timing couldn’t have been better. My co-writer Noelle and I found out we won the Shorts Competition just two days after I moved to LA in June 2025, so it felt incredibly aligned, like a sign that I was on the right path. It was also a huge boost of encouragement to keep going with the story. The short version is called WHY YOU ARE HERE? Winning the competition pushed us to expand it into a feature screenplay we’re currently developing called SLEEP STUDY.

ANY ADVICE FOR WRITERS LOOKING TO GET SIGNED?

The biggest thing I’ve learned is that managers aren’t just signing a script, they’re signing a writer. They’re responding to your voice, your perspective, and the kinds of stories only you would tell. So don’t try to write for the market and don’t try to be perfect. Just write the stories that feel true to you.



KEILA HAMILTON

**Coletta Precely-Garcia
Diversity Fellowship Winner**

Keila Hamilton is a writer, actress, and former MLB cheerleader—yes, MLB. Think of them as the side chick babies of traditional cheerleaders. She was a staff writer on season one of AIBIK’s dramedy, “Send Help” and co-wrote her first episode. Keila writes half-hour comedies exploring the struggle with self-worth that inhibits the pursuit of your goals, and how our view of failure shapes the grit it takes to persevere—with a comedic twist, of course! Keila is an alum of Amy Aniobi’s TRIBE Writing Program, Mike Gauyo’s Black Boy Writes/Black Girl Writes Mentorship Program, and the winner of 2025 Roadmap’s Diversity Fellowship.

WHAT MADE YOU WANT TO WRITE?

I was tired of auditioning for ‘Sassy Girl At The Bank With Long Hair #1’ type roles. But what really made me pursue writing was when my Pastor told me that God would bless me with a writing career.

ANY TIPS FOR APPLICANTS TO THE DIVERSITY FELLOWSHIP?

BE YOURSELF! Be confident, have fun, and be open to learning. Work on your craft! And be prepared because it is INTENSIVE!

WHAT DID IT MEAN FOR YOU TO BE SELECTED?

So much. I took a break from writing for about a year. I just wasn’t inspired. The Fellowship was the first major thing I applied and prepared for in almost a year. It was motivating and encouraging to win.





INTERVIEWS



GOLDIE JONES

Signed Writer #366
Heroes & Villains

Goldie Jones is a nonbinary (she/they) Wyoming born writer/director with an award winning career in commercial production (and a side quest to run a circus school) under their belt. Their gritty genre stories center characters across the gender spectrum reclaiming their power. They're a Universal Writers Program Finalist, Stowe Launch Fellow, WIF Mentee in the Director's Circle and co-founder of the sci-fi/horror anthology podcast series FEMME FUTURE PERFECT. She placed 2nd at Slamdance and Cinequest, and was a Second Rounder for the 2023 and 2025 Sundance Development Track. Her short film "I'm Sorry, I Tried, I Love You", starring Finnerty Steeves of ORANGE IS THE NEW BLACK, was a Hollyshorts Screenplay Competition Finalist, winner of the WIF Seattle Professional Grant and premiered at Dance with Films. They are making their feature film directorial debut in 2026 with their horror script DOULA with Sundance award winning producer James J. Yi (GOOK, MS. PURPLE) attached.

WHAT'S YOUR WRITER ORIGIN STORY?

I started writing fiction as soon as I learned how to write. By high school, I was getting my short stories and poems published, and in college, I fell in love with filmmaking and screenwriting. I learned a lot over nearly two decades working in commercial production as an editor, animator, DP, and director. I was still really immersed in storytelling, but through a commercial lens. It can be a fun space to play in, but I ultimately wanted to pursue my original love for narrative and started writing screenplays again. The first script I wrote after making that decision won some significant accolades and landed me as a finalist for the Universal Writers Program, which seemed like a

sign that it was time to step away from my commercial work and shift my focus over to film and TV. I'm now just months away from directing my first feature and have several other projects in development.

WHAT WAS THE PROCESS OF ATTACHING RYAN STAYTON OF HIVEMIND TO ONE OF YOUR PROJECTS?

I met Ryan through Roadmap. We bonded over THE EXPANSE in our first conversation, which he had worked on and is one of my favorite shows (and book series). He read my script LITTLE MOUSE right around the time he was starting to build his own slate of projects to produce. He was incredibly enthusiastic about the script, so we discussed the possibility of working on the film together. Since the beginning, we've been on exactly the same page about how to move forward with the project and what kind of talent we'd like to attach. I particularly appreciated that when he came to me with a list of directors he thought would be a good fit, every name on the list was a really incredible female or non-binary director. It's rare to find a producer so supportive of female filmmakers; that really meant a lot to me. He's been a great resource for advice, recommendations, and script notes, as my other projects have moved forward as well.

HOW DOES YOUR WRITING PROCESS CHANGE FOR A PROJECT THAT YOU'RE ALSO DIRECTING?

When I'm writing scripts specifically for me to direct, at this early stage in my career, I'm much more aware of the budget. With my script DOULA, the first feature that I'm directing, I was very conscious of writing to fit within specific budget constraints. Limited cast; limited locations. It's a horror film, so there was a lot of consideration for how I could find creative ways to have heightened visual horror that wouldn't require expensive stunts or visual effects. But I've always been of the opinion that

constraints are the best inspiration for creativity – finding a way to creatively overcome obstacles. And then there comes the process of incorporating notes from producers and investors while staying within budget and staying true to the story that I want to tell. It's just an ever-evolving puzzle of finding new ways to make all the pieces fit together.

ANY ADVICE FOR WRITERS LOOKING TO GET PRODUCERS ATTACHED TO THEIR SCRIPTS?

Build real relationships. All the progress that I've made in my career has been through the genuine relationships I've built. The producer on my directorial debut is someone I've known for nearly 20 years – since he worked for me as an editor and went on to be a Sundance award-winning producer. Connecting with Ryan Stayton on my film LITTLE MOUSE happened because we got to know each other enough first to know that we would enjoy working together. Producers don't get paid up front, so they're making a bet on you and your project and committing to what could potentially be years of collaboration to move your project forward. You want to know that this person is someone you can be in the trenches with for years; people are much more likely to go on that journey with folks they have a real relationship with. Put in the time to make genuine connections.



INTERVIEWS



CRISTINA WILLIAMS

Signed Writer #451, CT Media

Cristina Williams is a writer from El Salvador, who relocated to Australia as a child refugee during the civil war. In 2014, Cristina won a Screen QLD one year mentorship award to develop her first rom-com. She has since written prolifically across many genres and trained in screenwriting in the USA with Corey Mandell and Roadmap Writers. Cristina's passion lies in creating inspiring comedies and dramas that explore love and relationships within high-concept story worlds. She proudly embraces her Latinx heritage, frequently incorporating Hispanic culture and characters into her content. Cristina resides in Phoenix, Arizona, with her husband and their Brady bunch of 8 (generally decent) children. She speaks three languages and believes that her life experience as a refugee outsider, mother, and world traveler has fueled her desire to write stories that reveal beauty in dark places and laughter in the storm. Her mission is to create content that celebrates the beauty, mess, and magic of human connection, bringing to life stories that leave a lasting imprint on people's hearts.

HOW DID YOU FIRST HEAR ABOUT ROADMAP?

I was struggling solo in the industry, trying hard to generate my own meetings and make relationships with managers, when a friend of mine told me that he had recently been signed after an introduction via Roadmap Writers. I was super intrigued about the company and impressed when I checked out the website; I could not believe that so many resources, connections, support, and community could be available in one place. I joined the Career Writer Program right away and have not looked back.

CONGRATULATIONS ON GETTING SIGNED! WHAT HAS GETTING REPPED MEANT FOR YOU?

I am no longer alone! I have someone in my corner who believes in me, fights for me, and supports me. I freaking love my manager. Jon [Taub] is everything I always dreamed of in a manager.

ANY ADVICE FOR WRITERS LOOKING TO USE THE CAREER WRITER PROGRAM?

My main advice is: just do it. This program is going to give you real-life skills that you can use immediately in practical settings like pitch meetings, the tools to market yourself, and offer you crucial feedback to help you and your work get noticed. In an industry that can sometimes be very dog-eat-dog, it's so refreshing to be part of a community that truly wants to see you win. So yeah, just do the CWP already!

WHAT ARE YOUR GOALS FOR 2026?

I have several projects at various stages of development and in discussions with some exciting companies – so this year my goal is to get my first project optioned or sold. Together with my manager, we laid the groundwork last year for something significant to happen in my career this year. I feel that 2026 is going to be big!

ROADMAP WRITERS

CAREER WRITER PROGRAM

INDUSTRY ACCESS
ON RAMP

PITCH PREP PROGRAM

MARKETING INTENSIVE

PORTFOLIO POLISHING
MAKE YOUR PAGES SHINE

MANAGER TRACK

TOP TIER



INTERVIEWS



DUNCAN NOVAK

JumpStart Competition Runner-Up

Duncan Novak is a 25-year-old Los Angeles-based screenwriter. His work has been featured on The Black List's official website and social media, and he was the Runner-Up of the 2025 Roadmap Writers Script Competition. He is also a finalist in the 2025 Golden Script Competition, a Second Rounder at the 2025 Austin Film Festival, and a multi-time semifinalist across major contests and fellowships. Duncan's writing is pressure-tested through work-for-hire contracts under tight deadlines as well as freelance content development for social media brands with millions of followers. His work blends high-concept premises with grounded character work, exploring people trapped inside systems and the moral fractures that follow. He aims to write bold, commercially viable features that challenge the status quo while remaining wild and entertaining.

WHAT'S YOUR WRITER ORIGIN STORY?

It's a funny question, because I feel like I'm in the middle of it. I've been writing stories for as long as I could read, but for a long time, I was just imitating the things I loved. I grew up on comics, cheesy martial arts movies, and reruns of Saturday morning cartoons. It wasn't until recently that I understood why I was drawn to them. Growing up, I always felt like an outsider to some degree. Like I was moving through the world slightly out of sync with it. That outsider perspective naturally pushed me toward stories about people under

pressure, navigating environments that weren't built for them, and being forced to prove themselves inside rigid systems. It all led me here. Over the past year, I've really crossed a threshold of clarity and intention in my art, no matter what medium (but especially writing). That shift into ownership and identity feels like the real beginning. I don't think you get just one origin story as an artist. You evolve. You shed skins. Right now feels like the start of a new chapter. One where I understand what I'm actually trying to say and have the tools to communicate it in a way that evokes a response and inspires reflection.

HOW WOULD YOU DESCRIBE YOUR VOICE?

When I look back at the scripts I've written since I was a daydreaming kid in elementary school, I can see the throughline. Sure, the surface changes – in tone, genre, or scale – but the core doesn't. I've always been drawn to extremes. Pressure. Moral fault lines. Characters pushed and tortured far enough that they reveal who they really are. In a way, the path of an artist does something similar. I'm in my mid-20s, so there's this earnest edge to my work right now. Maybe that comes from being young and impatient. Maybe it comes from being angry at things that don't work. But I don't believe in being safe. The worst thing a story can be is forgettable. Sure, it may not be for everyone, but I'd rather hear "I hate this!" than "it's fine." My voice lives at the intersection of sincerity and severity. I write surrealist thrillers about eccentrics in heightened worlds that are grounded in emotional honesty. The violence, the shock-and-awe, the spectacle – those are just tools, a means to an end. What happens when you break someone down so much that the mask comes off? That's interesting to me. Optimistic, bittersweet, and gruesome deconstruction. I try to write violently. I want to be sharp, a little unhinged,

but always sincere. Even at its most extreme, the work is personal. It's my way of figuring out who I am and what matters.

TELL US ABOUT THE PROCESS OF WRITING YOUR JUMPSTART-PLACING SCRIPT?

Like many of my recent scripts, I began by thinking in terms of perspective through genre. With this specific project, I asked myself, "what unique perspective could I bring to the neo-noir/vigilante action genre?" From there, I developed the story's thesis, which became the North Star that guided the rest of my process. And since the story was inspired by my cat, I was intensely motivated to do her justice in her literary debut (she's my toughest critic, of course). Even then, writing this script was a total marathon. It went through countless drafts. Answers to previous notes would generate new problems to solve. There were months where I thought I had it cracked, and then a single suggestion or hole would send me all the way back to the beginning. It felt very Sisyphean at times. Boulder up the hill. Boulder down the hill. But I'm always happy doing it (no matter what I say).

What separated this one from my previous work is that it scared me. It was the first script that demanded something personal in a way that I wasn't sure I could pull off. The real breakthroughs came from brutal notes sessions with friends, mentors, and peers who pushed me to be clearer and more honest. I learned that clarity is earned. Emotional precision is earned. I've always had a strong work ethic, but this script taught me something deeper than stamina. It taught me to write toward the thing I'm afraid of instead of around it. Once I stopped protecting myself and committed to the emotional core of the story, everything seemed to fall into place in a way it hadn't before. This was the first time I felt like I truly... created something that only I could.



INTERVIEWS



CELINE FOSTER

Coletta Precately-Garcia
Diversity Fellowship Runner-Up

Celine Foster is a comedy writer originally from Metro Detroit and currently based in Los Angeles. Her work delves into the comedy of epic falls from grace, the gut punch of misaligned expectations, and coming-of-age in a room on fire. She is a recent TRIBE Writing fellow and a graduate of the Unlock Her Potential Mentee program. Her screenwriting work has been recognized by Roadmap Writers, Austin Film Festival, WeScreenplay, and more. Celine was also just chosen as a 2026 Sundance Episodic Lab Fellow!

TELL US ABOUT THE SCRIPT YOU SUBMITTED TO THE DIVERSITY FELLOWSHIP.

MALE LONELINESS EPIDEMIC is a raunchy, irreverent half-hour comedy. It follows self-centered sorority girl Chloe after her nepo-baby boyfriend goes celibate in solidarity with the 'male loneliness epidemic'. Forced into a corner, she must partner with overzealous feminist scholar Ayesha to stop the crisis and save her sex life. It spins the myopic male-focus of the loneliness crisis on its head and forces us to reckon with the fact that, spoiler alert: we're all lonely.

HOW HAS YOUR LIVED EXPERIENCE INFORMED YOUR WRITING?

As a comedy writer, I draw a lot from my life experiences. I often pull directly from real-life situations and shenanigans, whether it's a discrete experience, like my time as a teen attorney, or an ongoing theme, like the unspoken social isolation

wrought by being a pandemic graduate. I also anchor a lot of my writing in my perspective as a Black, queer, disabled woman. I tie the personal and specific to the broader strokes of life unfurling in the world around us. Once I establish that connection, I bring it to life with fresh, biting humor.

WHY IS DIVERSITY IMPORTANT IN STORYTELLING?

It's absolutely key! Without it, we'd be doomed to watch the same movie with the same characters and themes again and again. Diversity contributes vital richness to the storytelling landscape. It provides the opportunity for audiences to learn, connect, and engage with experiences that are different from their own. In that way, diversity is the primary quality that enables storytelling to truly transform us.



MATT SADOWSKI

Signed Writer #441
Established Artists

Matt Sadowski is a Toronto-based writer and actor who crafts coming-of-age stories across genres, often blending comedy, romance, and darker, uncomfortably honest elements. His short films have played at TIFF; his feature Pretend We're Kissing (starring Zoë Kravitz) premiered at WIFF; his feature documentary Don't You Forget About Me (about John Hughes) was picked up by Alliance/eOne and released worldwide; and he co-created and wrote two seasons of the docu-cum-comedy series The Right Hand. His writing has placed or won awards with Slamdance, Santa Barbara, Maui Film Fest, the Canadian Comedy Awards, the National Screen Institute, Cannes Lions, and the Webby Awards, among others. He recently graduated from UCLA's Advanced Screenwriting Conservatory with distinction.

HOW WOULD YOU DESCRIBE YOUR VOICE, AND HOW IS IT REFLECTED IN YOUR WRITING?

Most of my stories are first funny, then quietly devastating. I write characters who deflect with jokes, who overthink, who love too hard, who mess things up and then try to explain themselves out of it. My writing tends to move fast. Scenes jump between tones. Comedy bumps up against discomfort. There's a rhythm to it that mirrors how I experience the world: chaotic, observant, sincere, and a little self-aware. I'm especially interested in flawed people navigating moments where they don't quite know who they are yet. Whether it's coming-of-age, heartbreak, or genre stories with a comedic bent, my voice always comes back to empathy. I want the audience to laugh with the characters, then realize, sometimes too late, that they recognize themselves in them.

WHAT'S THE MOST VALUABLE PART OF THE REP READY MENTORSHIP?

The mentorship helped me understand where I actually fit in the industry. It helped me focus on articulating who I am, what I write, and why I'm the right person to tell these stories. It also demystified the process in a way that felt grounded and realistic. Less waiting to be chosen, more actively positioning myself.

ANY ADVICE FOR WRITERS?

Finish things. Perfection is a moving target, but finished scripts can open doors. Unfinished ones just live in your laptop forever. This career rewards persistence more than talent alone. Keep learning, keep rewriting, keep putting yourself out there, and don't confuse rejection with a lack of ability.



INTERVIEWS



CHRIS HALL

Signed Writer #453

Christopher J. Hall is a screenwriter and director whose work spans features, television, and digital media. He wrote the pilot and directed three seasons of the horror web series Fight of the Living Dead (20+ million views) and helmed four seasons of Summer Break, the AT&T-sponsored YouTube phenomenon with hundreds of millions of views. A kid from Los Angeles, Chris studied Theater at Kenyon College before diving into the Hollywood development pipeline, where he sharpened his instinct for character-driven genre fare. He got his start as a Set PA on The Sopranos and went on to work in visual effects on The Matrix trilogy and Constantine, later serving as assistant to director Breck Eisner on The Crazies, a remake of George Romero's zombie classic.

WHAT'S YOUR WRITER ORIGIN STORY?

My writer origin story is unfortunately less "radioactive typewriter accident" and more "LA theater kid." I grew up in LA, where the business felt less like a glamorous industry and more like background noise. People talked about scripts, auditions, and productions the way other cities talk about real estate or weather. Naturally, I gravitated toward theater. I loved performing, but pretty quickly realized I was just as fascinated by how stories worked. As a theater major at Kenyon College in Ohio, that curiosity turned into something more serious. Kenyon is the kind of place where people sit down in the middle of a cornfield to write plays. Then, right out of college, I got my first real industry job as a Set PA on THE SOPRANOS. Which, in hindsight, was a

bit like being thrown directly into the deep end. One day, you're sitting in an Ohio cornfield; the next, you're watching one of the greatest TV shows ever made get produced before your eyes. It was an education you can't really get anywhere else. I watched how scripts became scenes, how actors shaped moments, and how much craft went into the smallest details. Looking back, the journey makes a kind of sense: a kid growing up just outside the fence of a studio lot, peeking in and wondering how it all worked, eventually finding his way inside to build a career in the business he always dreamed about.

HOW DID YOU FIRST HEAR ABOUT ROADMAP?

It was through a writer I used to be in a writers' group with. The group had a limited lifespan, but when we finally caught up again in person, he started telling me about Roadmap. He was genuinely enthusiastic about it! At that point, I'd spent plenty of years grinding away in the LA writing ecosystem, so hearing someone speak so positively about a screenwriting community definitely caught my attention. I signed up for an introductory Zoom with a member of the Roadcrew, who pointed me toward the Career Writer Program – once I started that, I was pretty much off to the races. That same year, one of my scripts made it into the Austin

Film Festival, and it was there that I really saw the Roadmap presence up close. The Roadcrew and their writers had this huge, visible community at the festival. What struck me most was the energy. Everyone was supportive, optimistic, and genuinely excited about writing and the business. After years of the usual LA grind, it felt incredibly refreshing.

ANY ADVICE ON GETTING THE MOST OUT OF THE CAREER WRITER PROGRAM?

Treat it like a gym membership you actually use. The program gives you access to working professionals, feedback, and a community of writers who are serious about the craft. Show up prepared, ask thoughtful questions, and be generous with your peers when reading their work. The more engaged you are, the more you'll get back. Also, be patient with the process. Careers in writing tend to move in bursts after long stretches of groundwork, and programs like this are where a lot of that groundwork happens.



GOODBYE TO 2025





**BE A
HUMAN
FIRST,
A WRITER
SECOND.**

**– Joey Tuccio
CEO/Co-Founder,
Roadmap Writers**