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ScreenwritingCommunity.net

THE BEST

Script Analysts and Consultants

As Rated By Screenwriters



2014 Updated Edition:

**OVER 205 ANALYSTS
AND CONSULTANTS
REVIEWED INSIDE**



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**The Best Movie and TV Script Analysts And Consultants
As Rated By Screenwriters**

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The Best Movie and TV Script Analysts And Consultants As Rated By Screenwriters

Researched and Written By Bill Donovan

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The Best Script Analysts And Consultants – As Rated By Screenwriters

Introduction To the 2014 Edition

New In 2014:

- **Reviews of 28 consultants not reviewed in the 2011 edition**
- **A chapter on marketing your screenplays and yourself**
- **URLs of posted price ranges on analyst/consultant pricing pages.**
- **Eliminated the “Cream of the Crop” list: they’re all good***

* Why the “Cream of The Crop” designation has been withdrawn: First, it was based on relatively small differences in scores, which are in turn based on the subjective judgments of screenwriters. Second, some analysts and consultants who were so designated hyped their inclusion on this list. I think it became a misleading distinction. Every analyst or consultant in this directory is recommended by screenwriters.

About This Survey And How It Fits With The 2010 Survey

The full results of both the new survey for this 2014 edition and the previous survey for the 2011 edition are included in this 2014 e-book. They are separated in to front (2014) and back (2011) sections, with links and references between the two.

In all, more than 200 screenplay analysts and consultants are reviewed. This 2014 edition reviews 28 consultants who were not covered in the 2011 edition.

How To Use The New And Prior Survey Results

Here is a suggested process for finding the potentially right script analyst or consultant for yourself:

First, for most writers, cost is a principal limiting factor in your decision. Assuming that you are in this group:

Start with the section in which analysts and consultants are listed by the prices writers reported having paid. .

Then, read through the reviews of the consultants or analysts in your price range in both the current edition and the 2011 edition (if the analyst/consultant is covered in both).

Keep in mind that the data set for th 2011 edition is both based on more survey responses and more questions. It is therefore more statistically likely to be useful.

For example: in the new data, there is only one review of prominent consultant Dara Marks. The writer gives her a low score of 2 on the scale of 0 to 5. This writer made no comments about why. However, in the original data set, Dara Marks was graded 12 times, with a high average score of 4.33 out of 5, with numerous positive remarks about her services.

Interestingly, those positive remarks came from writers who paid twice as much, on the average, as the writer who scored her “2” out of 5.

Mean Prices Paid Have Fallen 17%; Scores Have Dipped 6.6%

In the brand-new survey, the median amount paid (that is, half paid less, half paid more) was \$250 and the mean (average) was \$533.

In the survey for the 2011 edition, the median amount paid was \$300. The mean (average) was \$542.

These facts, plus a closer look at the spread of prices, tells us is that the prices for the most in-depth consulting services haven’t changed much, but that the typical consultation costs \$50 less now than it did in 2011.

Writers’ perception of value hasn’t changed much. In the new survey, the average of all scores given to all consultants was 4.25. In the survey for the 2011 edition, it was 4.55. This is a very small 6.6% decline.

How Consultants Are “Chosen” For This E-Book

Note to analysts and consultants: The author of this e-book does not choose which analysts and consultants are covered. You cannot lobby, beg, bribe, or threaten your way into this report.

Screenwriters choose the script analysts and consultants reviewed by responding to our surveys.

In a very few instances, the author has added comments about other script analysts and consultants who offer help with marketing.

Consultants have asked to be included in this e-book. The answer in 2011 and now is “No – the only way to be included in this reference is to have been reviewed in the 2011 or 2013 survey.”

However, I do read testimonials and kudos at consultants’ websites, especially those in which the full name of the writer is given. If a writer is named, he/she can be tracked down and asked for more details.

One other way to judge testimonials at analyst/consultant websites is: “Are they consistent with the reviews in this reference?” Here’s another: if you are considering a consultant who has posted testimonials and kudos, you can check their veracity by selecting several of those who give testimonials and asking the analyst or consultant for their full names and contact info. If the consultant is unwilling to give contact information, and/or if they are inconsistent with the comments in this e-book, then you could reasonably be dubious of those testimonials.

Why Some Consultants Are Not In The E-Book: Not Reviewed Or Low Scores

By far, the most likely reason a script analyst or consultant is not included in this e-book is that he/she was not reviewed.

However, we also do not include analysts and consultants who received low scores. The purpose of this publication is to provide user views on consultants or analysts who are worth hiring. It serves no useful purpose to report on those who did not receive strong recommendations.

So, to repeat: if you don't see a consultant in this e-book, then by far, the most likely reason is that the consultant wasn't reviewed. However, a possible second reason is that the consultant received relatively low scores.

Script Analysts And Consultants Who Offer Marketing Help: See The "Marketing Help" Section

Offering marketing help is very popular with some writers. Only a few consultants offer such help. Judging by writers' comments, some writers seem to unrealistically expect such help from script analysts and consultants who do not offer such services.

You should be aware that helping you to find markets for your work is an extra service. Formerly, virtually no consultants offered such help.

In fact, when I did the 2011 survey, some consultants expressed outrage – not only that others offered marketing help, but that I even asked such questions on the survey. A couple of high-priced, in-depth screenplay consultants argued that offering marketing help should be banned, and might even be violating the law.

California law does forbid anyone but an agent from representing a writer. However, putting you in touch with producers isn't representation, and it isn't illegal. If you are interested in finding a consultant who offers marketing assistance, see the "Marketing Help" section of this e-book.

Responses Treated Differently Or Not Counted

Uncorroborated perfect scores: reported separately.

If a provider drew a perfect score from one survey participant, but had no other scores or other corroborating evidence, such as reviews in the 2010 report or verifiable testimonials at that consultant's website, that score is included in a separate section of the report.

The rationale for this: there is some likelihood of such uncorroborated solo scores being "selfies" or written by a friend at the provider's request.

Low scores, no scores: left out of report.

This e-book is a report on script analysts and consultants whom writers identified as being worth the expenditure. If an analyst or consultant received average scores below the threshold of 3.5 both in the current survey and in the 2010 survey, that analyst or consultant was not included in this report.

Also, if a consultant or analyst was not reviewed by any writers, than consultant or analyst is either not included or mentioned separately at the end of the 2013 section of this report.

Nothing but negatives: left out entirely.

If a screenwriter's response –

(a) was wholly uncorroborated by others in this survey or my prior survey and
(b) the writer gave highly negative responses about more than one provider of services
and no positive evaluations of any services, that writer's response was not included in this
report.

My rationale for not including such responses goes is this: Writing screenplays is a difficult and lonely business, and it beats every writer down from time to time. Writers whose morale is at rock-bottom tend to react negatively to everything. We sympathize and understand – it's a difficult life, writing – but It also seems unfair to providers to allow an unhappy writer's views to drag down an average.

2014 Average Scores/Rankings By Writers And Prices Charged

This section contains tables showing the averages of scores which screenwriters gave to script analysts or consultants they used, average prices, and the range of prices paid or listed at the script analyst or consultants website.

In addition, if the analyst or consultant was reviewed in the survey for the 2011 edition, the averages of all scores and prices are listed.

A Note On Scores Vs. Being Listed: Being Included Matters More

If a consultant or analyst is in this book, then he/she should be considered to be recommended by the writers surveyed. Differences in scores between analysts/ consultants are less important than the fact that an analyst or consultant is listed.

In some cases, a mere one or two low scores from writers can drag an analyst's or consultant's average score down. Such bad reviews might very well be spot on, or might be the word of disappointed screenwriters who have difficulty accepting criticism of their work.

This e-book takes a more complex look at the results. If an analyst or consultant receives both low scores and negative comments which seem sensible and valid, that provider doesn't get listed in this e-book.

Conversely, if an analyst or consultant IS listed --regardless of score -- then it is the judgment of most of that provider's clients that the analyst or consultant is highly likely to be able to provide worthy, constructive analysis of your work.

Next Pages -- Tables and Commentary:

Average Scores and Prices, Sorted Alphabetically By Company

Average Scores and Prices, Sorted By Price

Comments By Screenwriters On Consulting Services

Analysts And Consultants Who Offer Marketing Assistance

Average Survey Scores, Prices Alphabetically By Company

Analysts/Consultants Reviewed In 2014 Edition (And 2011 Edition If Reviewed Then)

Sorted Alphabetically By Company
With Price Ranges In Survey And At Analyst's Or Consultant's Website

Legend Is In Blue:

Company	2014: Avg pay	Avg score	# of reviews
Consultant:	2011: Avg pay	Avg score	# of reviews
Price range in survey and on analyst's or consultant's website			

1st 10 Pages	2014: \$65	5	1
Consultant: Laurie Ashbourne	2011: \$N/A	N/A	0
Price range: Rates not posted at website.			

A Film Writer	2014: \$312	4.43	10
Consultant: Terri Zinner	2011: \$53	4.67	3
Price range: \$80-\$1000 in survey. Website: wide range of prices starting at \$20. Shop the links on the left side of the home page.			

Act Four Screenplays	2014: \$358	4	3
Consultant: Dan Calvisi	2011: \$368	4.29	17
Price range: \$250-\$500. Website: contact him for rate information.			

A-List Screenwriting (2010: see James P. Mercurio Script Consulting)	2014: \$2500	5	2
Consultant: Jim Mercurio	2011: \$1314	4.57	7
Price range: \$2000-\$5000 in survey. Website: \$200 to \$3000. See http://www.jamespmercurio.com/order.html			

Alligators In a Helicopter (also Sixty Buck Notes; in 2010 see Scott The Reader)	2014: \$60	5	1
Consultant: Scott Mullen	2011: \$91	4.57	7
Price range: The \$60 price for 3-4 pages of notes is the only price and service listed at the website.			

Bang2write	2014: \$145	5	2
Consultant: Lucy Hay	2011: \$83	4.67	3
Price range: \$90-\$200. Price list says rates are \$64 to \$112 US (40 to 70 British pounds)			

Bill Boyle (2010: see All That Sky)	2014: \$650	5	1
Consultant: Bill Boyle	2011: \$809	4.57	28
Price range: \$650 in survey. Website: Unlimited Screenplay Consulting Service is \$1;250 which can be paid in installments if necessary.			

BlueCat Screenplay Competition	2014:	\$92	4.33	3
Consultant: Gordy Hoffman	2011:	\$94	4.25	4
Price range: \$35-\$150				
Camilitary Productions	2014:	\$180	4	1
Consultant: Cardinalli Sean and Dominguez; Camilla	2011:	\$550	5	1
Price range: \$180 is the only price we could locate for 2014.				
Catharsis	2014:	\$1800	5	1
Consultant: Nicolosi Barbara and Peterson; Vicki	2011:	\$185	5	1
Price range: \$1800 in survey. Website: rates range from \$100 for preliminary evaluation to \$1200 for extended consultation. See http://storycatharsis.com/rates				
Claire Moorsom	2014:	\$500	5	1
Consultant: Claire Moorsom	2011:	\$N/A	N/A	0
Price range: The \$500 survey response is the only pricing information we could find.				
Coverage Ink	2014:	\$217	3.86	7
Consultant: Jim Cirile	2011:	\$156	4.36	11
Price range: \$100-\$300 in survey. Website: from \$79 for coverage of half-hour TV episode to \$295 for top service. See http://www.coverageink.com/fees2.html				
Daniel Speck	2014:	\$750	4	1
Consultant: Daniel Speck	2011:	\$N/A	N/A	0
Price range: The \$750 survey response is the only pricing information we found.				
Dara Marks Script Consulting	2014:	\$1500	2	1
Consultant: Dara Marks	2011:	\$2336	4.33	12
Price range: \$1500 in survey. Website doesn't state rates.				
Deep Feedback	2014:	\$800	5	1
Consultant: Robert Flaxman	2011:	\$792	4	3
Price range: \$800 in survey. Website doesn't state rates.				
Dramatica Writers Group	2014:	\$N/A	5	1
Consultant: Sandy Stone	2011:	\$N/A	N/A	0
Price range: not stated				
Emerging Screenwriters	2014:	\$150	5	1
Consultant: No name given	2011:	\$N/A	N/A	0
Price range: Website: \$50 to \$265				

Essays On The Craft Of Dramatic Writing (2010: see A Story Is A Promise)	2014: \$121	4	2
Consultant: Bill Johnson	2011: \$300	5	1
Price range: \$92-\$150 in survey.			
ExtHollywoodDay	2014: \$135	5	1
Consultant: Bart Gold	2011: \$250	4	1
Price range: \$135 in survey. Website doesn't state rates.			
Extreme Screenwriting	2014: \$94	3.86	7
Consultant: Barb Doyon	2011: \$93	4.4	10
Price range: \$38-\$175 in survey. Website: from \$25 for short script review to \$200 for studio coverage. See http://www.extremescreenwriting.com/services.html			
Flying Wrestler	2014: \$500	3.67	3
Consultant: Erik Bork	2011: \$270	4.56	19
Price range: Website: free half hour; rates range from \$95 to \$885. See flyingwrestler.com/rates/			
Gallagher Literary Agency	2014: \$150	5	1
Consultant: Myke Friscia	2011: \$N/A	N/A	0
Price range: \$150 in survey. Website doesn't give information on script analysis prices.			
Gravy Film	2014: \$300	5	1
Consultant: Steven Esteb	2011: \$N/A	N/A	0
Price range: \$300 in survey. Website doesn't state rates.			
Howard Casner Script Consultation	2014: \$30	5	1
Consultant: Howard Casner	2011: \$N/A	N/A	0
Price range: Website: \$50 to \$150			
Hollywood Script Consultants	2014: \$250	5	1
Consultant: Craig Kellem	2011: \$664	4.71	34
Price range: Website: \$227 script analysis; \$207 for analysis of revision			
Hunter Cordiay	2014: \$750	5	1
Consultant: Hunter Cordiay	2011: \$N/A	N/A	0
Price range: \$750 in survey. Website doesn't state rates.			
Jen Grisanti Consultancy	2014: \$750	4	1
Consultant: Jennifer Grisanti	2011: \$656	4.27	11
Price range: website: \$350 to \$3250; see jengrisanticonsultancy.com/services/proposals/			
Just Effin' Entertain Me (2010: see The Script Department)	2014: \$269	4.8	6
Consultant: Julie Gray	2011: \$288	4.39	18

My Story Can Beat Up Your Story	2014: \$165	5	1
Consultant: Jeffrey Alan Schecter	2011: \$N/A	N/A	0
Price range: \$165 in survey. Website: \$75 to \$1395. See http://mystorycanbeatupyourstory.com/consulting-services/			
No BullScript Consulting	2014: \$338	4.5	4
Consultant: Danny Manus	2011: \$152	4.68	22
Price range: Website: \$175 to \$700 and up. See comments; see nobullscript.net/products-page/			
NYC Screenwriter	2014: \$235	4	1
Consultant: Steven Arvanites	2011: \$N/A	N/A	0
Price range: Website: from \$65 for writing a logline to \$695 for six weeks of private coaching. Free membership required or prices are higher; see nycscreenwriter.org/Script_Consulting.html			
Official Screenwriting	2014: \$400	5	1
Consultant: Adam Levenberg	2011: \$320	4.29	24
Price range: Website: concept consultation \$99; rewrite consultation \$299; screenplay consultation \$499; 2 screenplay consultations \$749; see http://officialscreenwriting.com/services-2/			
On The Page	2014: \$358	4.83	6
Consultant: Pilar Alessandra	2011: \$306	4.88	116
Price range: Website: from 10-page edit for \$90 to feature consultation \$400 in person; see onthepage.tv/2012/products-page/			
Page International Screenwriting Awards	2014: \$148	5	2
Consultant: No name given	2011: \$75	4	
Price range: Website: \$65 concept evaluation; Judge's feeback (contest entrants) \$95; In-depth script analysis \$175. Also a marketing package \$145; see pageawards.com/script-services/			
Pasadena City College	2014: \$5000	5	1
Consultant: Mick Curran	2011: \$N/A	N/A	0
Price range: The \$5000 survey response is the only pricing information we found.			
Richard Walter UCLA Screenwriting Chairman	2014: \$5000	4.5	2
Consultant: Richard Walter	2011: \$5000	4	1
Price range: Both consultations \$5000 in survey. He will do a basic analysis for free before taking on a client for pay.			
Screenplay Coverage (2010: see Screenplaycoverage)	2014: \$138	4.5	2
Consultant: No name given	2011: \$99	3.5	2
Price range: \$75 to \$200 in survey. Website: standard coverage aka studio notes or development notes: \$50 for short film up to \$95 for feature; see screenplaycoverage.com/prices.html			
ScreenwritingU	2014: \$250	4	2
Consultant: Dimitri Davis	2011: \$N/A	N/A	0

Price range: See the Milliondollarscreenwriting.com entry for information on mentorships. Also offers coverage services to ScreenwritingU graduates; see <http://www.screenwritingu.com/services>

Script Nannies 2014: \$350 5 1
Consultant: Joanne Lammers 2011: \$300 4 1
Price range: Website: \$150 treatment/outline analysis to \$550 for full script notes; see <http://www.scriptnannies.com/rates/index.html>

Script Quack 2014: \$99 3 2
Consultant: No name given 2011: \$N/A N/A 0
Price range: Website: basic script analysis \$99; in-depth script analysis \$229; VIP services with jelp over time \$599 and up.

Script Swami 2014: \$350 5 1
Consultant: Tracey Becker 2011: \$250 5 1
Price range: Website: proofreading \$95; coverage \$150; script formatting \$250; development meeting \$350.

Scriptapalooza Coverage (2010: see just Scriptapalooza) 2014: \$238 3 2
2011: \$215 3.67 3
Consultant: No name given
Price range: \$175 to \$300 in survey. Website: services range from firstd 20 pages for \$55 to a 3-reader evaluation development coverage at \$700; see <http://www.scriptcoverage.com/products/>

Script-A-Wish 2014: \$197 3 1
Consultant: Michael Ferris 2011: \$157 5 1
Price range: Website: \$147 agent-pres-screen coverage; \$197 studio notes. See http://scriptawish.com/index.php?option=com_content&view=article&id=3&Itemid=3

ScriptDoctor 2014: \$300 4 1
Consultant: Howard Allen 2011: \$N/A N/A See 2010 results below for larger number of reviews
Price range: Website: from \$4 per page to \$200 for coverage; see <http://scriptdoctor.com/screenplay-services/>

ScripTeach 2010: See Bill Pace) 2014: \$350 4 1
Consultant: Bill Pace 2011: \$310 4.8 5
Price range: Website: rates is \$350 for in-depth commentary. See http://scripTeach.com/?page_id=33

Scriptwriters Network Hollywood Outreach Program 2014: \$75 4 1
2011: \$N/A N/A 0
Consultant: No name given
Price range: Website: has program offering script notes plus access to producers/agents/managers \$130 members/\$170 non-members; membership and program \$240. See <http://scriptwritersnetwork.com/hollywood-outreach/>

Smart Girls Productions	2014: \$450	5	1
Consultant: Melody Jackson PhD	2011: \$592	4.5	14
Price range: Website: services range up from \$175 script consultation to interactive development for \$1000; see http://smartg.com/screenwriters/script-critique.html Also offers an array of marketing services; see			
Spec Scout	2014: \$250	4	1
Consultant: Jason Scoggins Greg Gertmenian Tim Lambert	2011: \$N/A	N/A	0
Price range: Website: \$197 pays for detailed analysis from three readers; see https://www.specscout.com/forwriters			
Steve Kaplans Comedy Intensive	2014: \$N/A	5	1
Consultant: Steve Kaplan	2011: \$610	4.5	10
Price range: Website: \$275/hour service includes analyzing the script with written notes plus 2-hr consultation plus followup sessions; or package of 6 hours for \$1350. Alternative: his two-day Comedy Intensive seminar is \$395. See http://kaplancomedy.com/consulting.html			
StoryPros	2014: \$150	5	1
Consultant: John Dart	2011: \$165	4	5
Price range: Website: coverage or story notes or page notes \$100; deep analysis \$300; see http://www.storypros.com/Services.html			
The Business of Show Institute	2014: \$699	3.5	2
Consultant: Marvin Acuna	2011: \$N/A	N/A	0
Price range: \$497 to \$900 in survey. No pricing information at website.			
The Happy Writers	2014: \$308	4.5	8
Consultant: Joey Tuccio	2011: \$N/A	N/A	0
Price range: \$100 to \$650 in survey. Website: \$225 for 4-5 page standard coverage; \$350 for 132-page studio session coverage. Also offers mentoring \$50/hour. Claims that coverage is done by industry execs; see http://www.thehappywriters.com/services.php			
The Readers Company	2014: \$750	5	1
Consultant: Stewart Farquhar	2011: \$N/A	N/A	0
Price range: Website: rates from \$75 for first page review up to \$1000 for full script consultation; see http://thereaderscompany.com/services/			
The Screenplay Mechanic	2014: \$462	5	6
Consultant: Andrew (Drew) Hilton	2011: \$132	4.33	3
Price range: \$99 to \$1500 in survey. Website: Notes \$99; synopsis \$99; studio-style coverage is \$175 for < 121 pages up to \$205 141-150 pages; development notes of 6-8 pages cost \$299 for < 121 pages up to \$374 141-150 pages; see http://www.screenplaymechanic.com/garage.html			
The Screenplay Services	2014: \$99	3	1
Consultant: Judd Taylor	2011: \$N/A	N/A	0

Price range: \$99 reported in survey. This consultant does not advertise fixed rates but says: My rates for Standard Services (coverage and proofreading) are less than the median price...I am by no means a high-end priced consultant... like to keep my rates reasonable and affordable.

The Screenwriter As Storyteller	2014:	\$800	5	1
Consultant: Tom Schlesinger	2011:	\$1215	4.88	8

Price range: Pricing information: in addition to the \$800 paid by one 2014 survey respondent; eight 2010 survey respondents reported paying an average of \$1215 and gave him an average rating of 4.875 out of 5.

The Script Broker	2014:	\$N/A	*	*
Consultant: Devorah Cutler-Rubenstein	2011:	\$1908	4.75	4

Price range: For reviews; see 2010 data; no reviews in 2014. Included to highlight career guidance and marketing services. Current pricing information not posted; see website. Clients reported paying \$2500 to \$3000; one reported paying \$150 in the 2010 survey. For information on the firm's services; see <http://www.thescriptbroker.com/sb.html>

UCLA extensions writers program	2014:	\$50	5	1
Consultant: Karl Iglesias	2011:	\$550	4	2

Price range: \$50 reported in survey may be a special price. Website: posted rates are \$347 for basic service up to \$747 for his Ultimate service; see <http://www.karliglesias.com/consulting/>

Voyage Media Professionals Program	2014:	\$4000	5	1
Consultant: Nat Mundel	2011:	\$N/A	N/A	0

Price range: Website: Services go well beyond commenting on a screenplay. More like professional management. Packages start at \$1k and go up above \$8k. See <http://www.theprofessionalsprogram.com/programpricing/>

Writers Store (2010:see both Storylink and Writers Store)	2014:	\$560	4.67	6
Consultant: Micki Grover; Mario Moreno; Andrew Greico; others	2011:	\$128	4.64	11

Price range: \$49-\$1500 in survey. Website: wide range of services from logline tuneup at \$30 to 'Write A Screenplay In 90 Days' mentoring program \$549 to \$799. Development notes \$249 and up.

Average 2014 Survey Scores And Prices By Amount Paid Sorted By Amounts Screenwriters Paid (Low to High)

This sort of the data might help you find an analyst or consultant within a price range you can afford. Reported prices paid may be for more than one service, or for upper-level services.

This list is intended to be a quick guide, allowing you to look up consultants you can afford; it is not a comparison of prices for like services. There is no simple way to compare rates. There are few standard terms for screenplay analysis and consultation, and even where standard terms are used (such as "coverage" "studio coverage," and "development notes"), analysts and consultants might use them differently or provide somewhat different services under the same name

The best way to use this data: find analysts or consultants in the price or score range you seek. Then, check their scores, the customer comments section below and in the 2011 edition (not all analysts and consultants were commented on).

Then, visit their websites and study their descriptions of services and prices at the URLs we provide in this e-book. We visited these websites; most have their services and item prices posted.

Legend Is In Blue:

Company Consultant:	2014: 2011:	Avg pay Avg pay	Avg score Avg score	# of reviews # of reviews
<u>Price range in survey and on analyst's or consultant's website</u>				
Howard Casner Script Consultation Consultant: Howard Casner Price range: Website: \$50 to \$150	2014: 2011:	\$30 \$N/A	5.00 N/A	1 0
UCLA extensions writers program Consultant: Karl Iglesias Price range: \$50 reported in survey may be a special price. Website: posted rates are \$347 for basic service up to \$747 for his Ultimate service; see http://www.karliglesias.com/consulting/	2014: 2011:	\$50 \$550	5.00 4.00	1 2
Alligators In a Helicopter (also Sixty Buck Notes; in 2010 see Scott The Reader) Consultant: Scott Mullen Price range: The \$60 price for 3-4 pages of notes is the only price and service listed at the website.	2014: 2011:	\$60 \$91	5.00 4.57	1 7
1st 10 Pages Consultant: Laurie Ashbourne Price range: Rates not posted at website.	2014: 2011:	\$65 \$N/A	5.00 N/A	1 0
Scriptwriters Network Hollywood Outreach Program Consultant: No name given Price range: Website: has program offering script notes plus access to producers/agents/managers \$130 members/\$170 non-members; membership and program \$240. See http://scriptwritersnetwork.com/hollywood-outreach/	2014: 2011:	\$75 \$N/A	4.00 N/A	1 0

BlueCat Screenplay Competition	2014: \$92	4.33	3
Consultant: Gordy Hoffman	2011: \$94	4.25	4
Price range: \$35-\$150			
Extreme Screenwriting	2014: \$94	3.86	7
Consultant: Barb Doyon	2011: \$93	4.40	10
Price range: \$38-\$175 in survey. Website: from \$25 for short script review to \$200 for studio coverage. See http://www.extremescreenwriting.com/services.html			
Script Quack	2014: \$99	3.00	2
Consultant: No name given	2011: \$N/A	N/A	0
Price range: Website: basic script analysis \$99; in-depth script analysis \$229; VIP services with help over time \$599 and up.			
The Screenplay Services	2014: \$99	3.00	1
Consultant: Judd Taylor	2011: \$N/A	N/A	0
Price range: \$99 reported in survey. This consultant does not advertise fixed rates but says: My rates for Standard Services (coverage and proofreading) are less than the median price...I am by no means a high-end priced consultant... like to keep my rates reasonable and affordable.			
Essays On The Craft Of Dramatic Writing (2010: see A Story Is A Promise)	2014: \$121	4.00	2
Consultant: Bill Johnson	2011: \$300	5.00	1
Price range: \$92-\$150 in survey.			
ExtHollywoodDay	2014: \$135	5.00	1
Consultant: Bart Gold	2011: \$250	4.00	1
Price range: \$135 in survey. Website doesn't state rates.			
Screenplay Coverage (2010: see Screenplaycoverage)	2014: \$138	4.50	2
Consultant: No name given	2011: \$99	3.50	2
Price range: \$75 to \$200 in survey. Website: standard coverage aka studio notes or development notes: \$50 for short film up to \$95 for feature; see screenplaycoverage.com/prices.html			
Bang2write	2014: \$145	5.00	2
Consultant: Lucy Hay	2011: \$83	4.67	3
Price range: \$90-\$200. Price list says rates are \$64 to \$112 US (40 to 70 British pounds)			
Page International Screenwriting Awards	2014: \$148	5.00	2
Consultant: No name given	2011: \$75	4.00	
Price range: Website: \$65 concept evaluation; Judge's feedback (contest entrants) \$95; In-depth script analysis \$175. Also a marketing package \$145; see pageawards.com/script-services/			

Emerging Screenwriters	2014: \$150	5.00	1
Consultant: No name given	2011: \$N/A	N/A	0
Price range: Website: \$50 to \$265			
Gallagher Literary Agency	2014: \$150	5.00	1
Consultant: Myke Friscia	2011: \$N/A	N/A	0
Price range: \$150 in survey. Website doesn't give information on script analysis prices.			
StoryPros	2014: \$150	5.00	1
Consultant: John Dart	2011: \$165	4.00	5
Price range: Website: coverage or story notes or page notes \$100; deep analysis \$300; see http://www.storypros.com/Services.html			
My Story Can Beat Up Your Story	2014: \$165	5.00	1
Consultant: Jeffrey Alan Schecter	2011: \$N/A	N/A	0
Price range: \$165 in survey. Website: \$75 to \$1395. See http://mystorycanbeatupyourstory.com/consulting-services/			
Camilitary Productions	2014: \$180	4.00	1
Consultant: Cardinalli Sean Dominguez; Camilla	2011: \$550	5.00	1
Price range: \$180 is the only price we could locate for 2014.			
Script-A-Wish	2014: \$197	3.00	1
Consultant: Michael Ferris	2011: \$157	5.00	1
Price range: Website: \$147 agent-pres-screen coverage; \$197 studio notes. See http://scriptawish.com/index.php?option=com_content&view=article&id=3&Itemid=3			
Just ScreenWrite	2014: \$200	4.00	1
Consultant: Adam Coplan	2011: \$N/A	N/A	0
Price range: \$200 in survey. Website doesn't state rates.			
Coverage Ink	2014: \$217	3.86	7
Consultant: Jim Cirile	2011: \$156	4.36	11
Price range: \$100-\$300 in survey. Website: from \$79 for coverage of half-hour TV episode to \$295 for top service. See http://www.coverageink.com/fees2.html			
NYC Screenwriter	2014: \$235	4.00	1
Consultant: Steven Arvanites	2011: \$N/A	N/A	0
Price range: Website: from \$65 for writing a logline to \$695 for six weeks of private coaching. Free membership required or prices are higher; see nycscreenwriter.org/Script_Consulting.html			
Scriptapalooza Coverage (2010: see just Scriptapalooza)	2014: \$238	3.00	2
Consultant: No name given	2011: \$215	3.67	3
Price range: \$175 to \$300 in survey. Website: services range from first 20 pages for \$55 to a 3-reader evaluation development coverage at \$700; see http://www.scriptcoverage.com/products/			

Spec Scout	2014: \$250	4.00	1
Consultant: Jason Scoggins Greg Gertmenian Tim Lambert	2011: \$N/A	N/A	0
Price range: Website: \$197 pays for detailed analysis from three readers; see https://www.specscout.com/forwriters			
Hollywood Script Consultants	2014: \$250	5.00	1
Consultant: Craig Kellem	2011: \$664	4.71	34
Price range: Website: \$227 script analysis; \$207 for analysis of revision			
ScreenwritingU	2014: \$250	4.00	2
Consultant: Dimitri Davis	2011: \$N/A	N/A	0
Price range: See the Milliondollarscreenwriting.com entry for information on mentorships. Also offers coverage services to ScreenwritingU graduates; see http://www.screenwritingu.com/services			
Just Effin' Entertain Me (2010: see The Script Department)	2014: \$269	4.80	6
Consultant: Julie Gray	2011: \$288	4.39	18
Price range: \$70 to \$600 in survey. Website: \$125 to \$1335. See http://www.justeffing.com/consultation/			
ScriptDoctor	2014: \$300	4.00	1
Consultant: Howard Allen	2011: \$N/A	N/A	See 2010 results below for larger number of reviews
Price range: Website: from \$4 per page to \$200 for coverage; see http://scriptdoctor.com/screenplay-services/			
Gravy Film	2014: \$300	5.00	1
Consultant: Steven Esteb	2011: \$N/A	N/A	0
Price range: \$300 in survey. Website doesn't state rates.			
The Happy Writers	2014: \$308	4.50	8
Consultant: Joey Tuccio	2011: \$N/A	N/A	0
Price range: \$100 to \$650 in survey. Website: \$225 for 4-5 page standard coverage; \$350 for 132-page studio session coverage. Also offers mentoring \$50/hour. Claims that coverage is done by industry execs; see http://www.thehappywriters.com/services.php			
A Film Writer	2014: \$312	4.43	10
Consultant: Terri Zinner	2011: \$53	4.67	3
Price range: \$80-\$1000 in survey. Website: wide range of prices starting at \$20. Shop the links on the left side of the home page.			
No BullScript Consulting	2014: \$338	4.50	4
Consultant: Danny Manus	2011: \$152	4.68	22

Price range: Website: \$175 to \$700 and up. See comments; see nobullscript.net/products-page/

ScriptTeach 2010: See Bill Pace) **2014:** \$350 4.00 1
Consultant: Bill Pace **2011:** \$310 4.80 5
Price range: Website: rates is \$350 for in-depth commentary. See http://scripteach.com/?page_id=33

Script Nannies **2014:** \$350 5.00 1
Consultant: Joanne Lammers **2011:** \$300 4.00 1
Price range: Website: \$150 treatment/outline analysis to \$550 for full script notes; see <http://www.scriptnannies.com/rates/index.html>

Script Swami **2014:** \$350 5.00 1
Consultant: Tracey Becker **2011:** \$250 5.00 1
Price range: Website: proofreading \$95; coverage \$150; script formatting \$250; development meeting \$350.

On The Page **2014:** \$358 4.83 6
Consultant: Pilar Alessandra **2011:** \$306 4.88 116
Price range: Website: from 10-page edit for \$90 to feature consultation \$400 in person; see onthe page.tv/2012/products-page/

Act Four Screenplays **2014:** \$358 4.00 3
Consultant: Dan Calvisi **2011:** \$368 4.29 17
Price range: \$250-\$500. Website: contact him for rate information.

Official Screenwriting **2014:** \$400 5.00 1
Consultant: Adam Levenberg **2011:** \$320 4.29 24
Price range: Website: concept consultation \$99; rewrite consultation \$299; screenplay consultation \$499; 2 screenplay consultations \$749; see <http://officialscreenwriting.com/services-2/>

Smart Girls Productions **2014:** \$450 5.00 1
Consultant: Melody Jackson PhD **2011:** \$592 4.50 14
Price range: Website: services range up from \$175 script consultation to interactive development for \$1000; see <http://smartg.com/screenwriters/script-critique.html> Also offers an array of marketing services; see

Keep Writing **2014:** \$461 3.75 4
Consultant: Dave Trotter **2011:** \$513 4.59 17
Price range: \$100 to \$800 in survey. Website: \$115 to \$995; see keepwriting.com/tsc/scriptev.htm

The Screenplay Mechanic **2014:** \$462 5.00 6
Consultant: Andrew (Drew) Hilton **2011:** \$132 4.33 3
Price range: \$99 to \$1500 in survey. Website: Notes \$99; synopsis \$99; studio-style coverage is \$175 for < 121 pages up to \$205 141-150 pages; development notes of 6-8 pages cost \$299 for < 121 pages up to \$374 141-150 pages; see <http://www.screenplaymechanic.com/garage.html>

Flying Wrestler 2014: \$500 3.67 3
Consultant: Erik Bork 2011: \$270 4.56 19
Price range: Website: free half hour; rates range from \$95 to \$885. See flyingwrestler.com/rates/

Claire Moorsom 2014: \$500 5.00 1
Consultant: Claire Moorsom 2011: \$N/A N/A 0
Price range: The \$500 survey response is the only pricing information we could find.

Linda Seger Script Consultant 2014: \$550 5.00 1
Consultant: Linda Seger 2011: \$1726 4.82 16
Price range: Website: \$500 to \$3500; see lindaseger.com/consulting.html

Writers Store (2010:see both Storylink and Writers Store) 2014: \$560 4.67 6
Consultant: Micki Grover; Mario Moreno; Andrew Greico; others 2011: \$128 4.64 11
Price range: \$49-\$1500 in survey. Website: wide range of services from logline tuneup at \$30 to 'Write A Screenplay In 90 Days' mentoring program \$549 to \$799. Development notes \$249 and up.

Million Dollar Screenwriting 2014: \$593 4.29 9
Consultant: Chris Soth 2011: \$1252 4.88 8
Price range: \$279-\$1500; also a monthly Screenwriting Mentorship offered through ScreenwritingU for \$249 first month and \$297 per month after that; see milliondollarscreenwriting.com/screenwriting-mentorship/

Bill Boyle (2010: see All That Sky) 2014: \$650 5.00 1
Consultant: Bill Boyle 2011: \$809 4.57 28
Price range: \$650 in survey. Website: Unlimited Screenplay Consulting Service is \$1,250 which can be paid in installments if necessary.

The Business of Show Institute 2014: \$699 3.50 2
Consultant: Marvin Acuna 2011: \$N/A N/A 0
Price range: \$497 to \$900 in survey. No pricing information at website.

Daniel Speck 2014: \$750 4.00 1
Consultant: Daniel Speck 2011: \$N/A N/A 0
Price range: The \$750 survey response is the only pricing information we found.

Jen Grisanti Consultancy 2014: \$750 4.00 1
Consultant: Jennifer Grisanti 2011: \$656 4.27 11
Price range: website: \$350 to \$3250; see jengrisanticonsultancy.com/services/proposals/

Hunter Cordiay 2014: \$750 5.00 1
Consultant: Hunter Cordiay 2011: \$N/A N/A 0
Price range: \$750 in survey. Website doesn't state rates.

A-List Screenwriting (2010: see James P. Mercurio Script Consulting) **2014:** \$2500 5.00 2
Consultant: Jim Mercurio **2011:** \$1314 4.57 7
Price range: \$2000-\$5000 in survey. Website: \$200 to \$3000. See <http://www.jamespmercurio.com/order.html>

Voyage Media Professionals Program **2014:** \$4000 5.00 1
Consultant: Nat Mundel **2011:** \$N/A N/A 0
Price range: Website: Services go well beyond commenting on a screenplay. More like professional management. Packages start at \$1k and go up above \$8k. See <http://www.theprofessionalsprogram.com/programpricing/>

Richard Walter UCLA Screenwriting Chairman **2014:** \$5000 4.50 2
Consultant: Richard Walter **2011:** \$5000 4.00 1
Price range: Both consultations \$5000 in survey. He will do a basic analysis for free before taking on a client for pay.

Pasadena City College **2014:** \$5000 5.00 1
Consultant: Mick Curran **2011:** \$N/A N/A 0
Price range: The \$5000 survey response is the only pricing information we found.

No 2014 Prices Reported In Survey Responses:

Dramatica Writers Group **2014:** not reported 5.00 1
Consultant: Sandy Stone **2011:** \$N/A N/A 0
Price range: not stated

Life Coach **2014:** not reported 5.00 1
Consultant: Genie Kahn **2011:** \$N/A N/A 0
Price range: not stated

Steve Kaplans Comedy Intensive **2014:** not reported 5.00 1
Consultant: Steve Kaplan **2011:** \$610 4.50 10
Price range: Website: \$275/hour service includes analyzing the script with written notes plus 2-hr consultation plus followup sessions; or package of 6 hours for \$1350. Alternative: his two-day Comedy Intensive seminar is \$395. See <http://kaplancomedy.com/consulting.html>

The Script Broker **2014:** not reported * *
Consultant: Devorah Cutler-Rubenstein **2011:** \$1908 4.75 4
Price range: For reviews; see 2010 data; no reviews in 2014. Included to highlight career guidance and marketing services. Current pricing information not posted; see website. Clients reported paying \$2500 to \$3000; one reported paying \$150 in the 2010 survey. For information on the firm's services; see <http://www.thescriptbroker.com/sb.html>

Comments By Screenwriters On Consulting Services Received

Note: not all writers submitted freehand comments, so not every consultant rated in this 2014 update is mentioned below.

Company first name last name	script type/types	Screenwriter Comments
Author's Observations		
A Film Writer Terri Zinner	thriller; sci-fi or fantasy; action-adventure	great coverage
Author's Observations: Basic services are low-priced; offers a wide range of higher-level consulting services for both screenplays and novels.		
	romantic comedy; action-adventure	Terri is the best; she has a way of giving honest criticism that makes you eager to rewrite. Her comments are right on. I've used another consultant who was expensive and difficult to work with.
	sitcom; drama; thriller	Well balanced feedback and quick turnaround time.
	romantic comedy; other comedy	Terri is thorough, candid, prompt, professional, and very affordable.
	action-adventure	Terri is really great. Down to earth, great analysis. No B.S. from her. Great to deal with and offers occasional discounts that helped save me some money on all the scripts I had her review.

Act Four Screenplays Dan Calvisi	romantic comedy; drama	Dan is an astute reader with years of experience and the skill to offer clear notes
	thriller	Good coverage, was several years ago and price included one conversation as well as notes etc.
A-List Screenwriting (2010: see James P. Mercurio Script Consulting) Jim Mercurio	romantic comedy	I am still working with him on my script. The fee includes script coaching.
Alligators In a Helicopter (also Sixty Buck Notes; in 2010 see Scott The Reader) Scott Mullen	action-adventure; thriller	Scott offers a pro-level read, i.e. the kind of feedback you might expect from a dev exec. Notes are concise, with ideas on how to improve aspects of the story / characters which you may not have considered.
Author's Observations: Scott the Reader is singled out for special mention because he delivers 3-4 pages of notes for \$60. According to his website, he has also now sold a script.		
Bill Boyle (2010: see All That Sky) Bill Boyle	drama	Creative and supportive.
BlueCat Screenplay Competition Gordy Hoffman	drama	I did this through his workshop, so I additionally got feedback and notes from other attendees. I specifically wanted help in identifying ways to improve the script, based on a true story, and Gordy really helped me define how to focus my re-write. This script did receive positive reads at the Nicholl, even before the seminar, so I'm excited to see how it fares after the rewrites based on the consult.
Camilitary Productions Cardinalli Sean Dominguez, Camilla	drama	Good, thorough critiques with specific suggestions to improve scripts.

**Catharsis
Nicolosi Barbara and Peterson, Vicki**

thriller; sci-fi or fantasy

Barbara and Vicki are incredible. They are professional screenwriters (unlike many consultants) and they know how to give encouraging notes that are appropriate to the writer's level. They work to build you as a writer, not only the project you're working on.

**Cheap Script Notes
Lex and Lisa**

Not answered

Author's Observations: Not reviewed in the 2013 survey. Despite the absence of reviews, Cheap Script Notes is included here because of its low basic price (\$59 for 3-4 pages of notes) and the credentials of its readers. They are not seasoned, produced industry pros, but they have placed high in multiple prestigious contests. Website says: 'including the Nicholl Fellowship, PAGE Awards, Bluecat Competition, and the Writers on the Storm Contest. We produce a popular live script reading series in Los Angeles and facilitate a weekly screenwriting workshop to help writers identify the strengths and weaknesses of their scripts. We work closely with professional actors, and our work is read on stage regularly. We know what kind of characters and scenes attract fantastic talent and make the most impact on an audience.'

NOTE TO READERS OF THIS E-BOOK: if you use or have used their services, please let me know how you grade them zero to 5.

**Coverage Ink
Jim Cirile**

romantic comedy;
action-adventure; sci-fi
or fantasy

Some of the notes were very helpful, and I liked the humour it was presented with. But it felt much too wedded to the 'Save the Cat' page numbers and beats - as if no other paradigm is possible. Also, it's a multi-protag story (with one featured as the main, but all 3 on the same/similar mission, and - I hope - the audience rooting for all 3; we see them as a team from the start). Instead of taking it as it is, and assessing whether it works/how it could be improved, the analyst treated it on the assumption it was a sole protag, and resented any time spent with another of the 3 striving for the goal. But my strongest concern was that the thing I needed most help on wasn't even mentioned, let alone addressed or advised on (as it stood, the main protag was passive at the moment of choice that determines whether the goal is achieved; that's a huge problem - far more important that what page the inciting incident happens on. I've solved it now myself, but the analyst didn't even notice it)

thriller

I was new to the screenwriting business, but they were very high on my script. They said, '...my reader absolutely loved the writing...' along with reasons why it was a pass. They kept me interested in trying.

	thriller; horror	They took exactly the 10 days that they committed to which was nice. Very reliable. The cost included a marked up script (which I should receive today). Feedback was helpful and some good ideas on how to improve many aspects of the script. Worth the money.
Deep Feedback Robert Flaxman	buddy comedy; drama; action-adventure	Best in the business. Goes through your script line by line over an eight hour session. The consulting fee is based on page length. So some of my scripts cost me \$1000.
Emerging Screenwriters	drama	great feedback and suggestions
ExtHollywoodDay Bart Gold	romantic comedy; other comedy	Good notes, fast turnaround. This consultant has actually sold scripts, which is impressive to me. Knows his craft.
Extreme Screenwriting Barb Doyon	romantic comedy	I thought her comments were generic and not extremely helpful.
	family	Barb is easy to please. For an early draft, she can catch glitches. For finished work, I'd rather somebody more demanding.
	family	Barb is wonderful at structure and basics. When I finish a script, before trying to elevate elevate elevate, I send it to her to be certain that I am clear and have all the basics in place.

romantic comedy; other
comedy; drama; sci-fi or
fantasy; animated
comedy; sci-fi

I would use Barb again.

romantic comedy

Great consultant, diligent, on time and knows her stuff

**Final Draft ScriptXpert (2010: find under
ScriptXpert/Final Draft)
Shelly Mellott**

romantic comedy

Lazy analysis, with lots of repetition of the same comments, ideas,
suggestions.

**Flying Wrestler
Erik Bork**

horror

Conscientious, supportive and knowledgeable. Exceeded my expectations.

thriller

Very nice and helpful.

**Gallagher Literary Agency
Myke Friscia**

drama;
action-adventure;
thriller; sci-fi or fantasy

Author's Observations: Rob Gallagher is a Literary Manager Producer Packager Financier & Distributor with a great track record. Don't let the strange cheapo website deter you. The website accepts pitches at this page: <http://www.rob Gallagher.freesevers.com/pitch.html>

**Howard Casner Script Consultation
Howard Casner**

drama

Fast and very helpful without being heartbreaking

Hollywood Script Consultants Craig Kellem	other comedy	Page by page notes were very useful.
Hunter Cordiay	drama; action-adventure; sci-fi or fantasy	He's like a muse and will break any writer's block.
Jen Grisanti Consultancy Jennifer Grisanti	Not answered	
Author's Observations: Jennifer co-hosts a writers' networking event called Friday Night Drinks. See her website.		
Just Effin' Entertain Me (2010: see The Script Department) Julie Gray	other comedy; horror	Julie is awesome!!
	drama; action-adventure	Julie is amazing with stories and character. Definitely worth the cost.
	action-adventure	She was very detailed about what was good about the script and what needed work, even going so far as to suggest what changes might work better. I've got three more scripts on deck that I plan to send to her.
	None: did not hire	This was meant to be a one page critique, pre-competition analysis. She gave me ten pages, full of insightful comments which improved the script, in my opinion, considerably.

Just ScreenWrite Adam Coplan	historic western	Can't recall the exact amount (around 200 I think) but he was pretty thorough, and I also purchased a book he wrote on screenwriting, called Just ScreenWrite.
Dave Trottier	action-adventure	Dave is very technically sound in the craft and formatting of a screenplay, but in regards to developing phenomenally marketable material not so much.
L.A. For Hire Wendy Kram	TV commercial	She's very smart and works hard,
LA Writers Lab Alan Watt	drama	knowledgeable, honest feedback...difficult to come by.
Life Coach Genie Kahn	drama	I have lost track of her because she returned to school to get her doctorate, but Genie's consultation strengthened my script which went on to win the Women In Film & TV/Houston screenplay competition. I have not sold the script due to the subject matter, but I learned a tremendous amount from her and wish I could find her again. I cannot remember what I paid her.
Linda Seger Script Consultant Linda Seger	drama	Linda was honest. I felt like I could gain from her input. I continue to work -- a testament to her guidance.
Make Magic Productions Denise David Williams	thriller	She knows her stuff and really cares about you as a writer.

Michael Hauge's Story Mastery
Michael Hauge

drama

Michael is a straight-shooter and knows his stuff. He challenged me at every turn and made me look at my assumptions and work in a different light. Although it's been a bunch of years since I worked with him, I have no doubt that he remains a superior consultant. We stopped our work before marketing the script was a relevant issue.

action-adventure

He was smart, insightful, inspiring and very thoughtful. Managed his time very well. A great story analyst and nice guy, too, which is a rarity in Hollywood.

Mike Cheda Professional Script Consultant
Mike Cheda

action-adventure;
thriller

Good guy. Knows his stuff. The total for reading two different scripts, plus rereads of each was slightly less than two grand. He raised his price after the first script for any new clients, but he kept the same price for my second script as he charged for the first.

Million Dollar Screenwriting
Chris Soth

drama

Excellent feedback, analysis.

Author's Observations: The Chris Soth Screenwriting Mentorship is another way to receive in-depth consultation; monthly fees. Offered through ScreenwritingU.

thriller

I paid \$500 for 2 month class and as one of the first 10 to sign up I got a free script read. This includes several audio recordings and video recordings about his methods, plus 2 months of one-on-one mentoring (usually 8 sessions for his 8 minimovie reviews). He is very busy so you have to plan to adapt to his schedule. What is great is that besides his usual daytime one-on-one mentoring, he has two weekly group online conferences: 1 - a workshop where the group reads each others script or whatever material they want to get feedback on, and 2 - a question and answer session where you can talk about anything regarding your script, pitches, marketing, whatever. I just finished the last of 8 sessions and still have to rewrite my script for the final review.

action-adventure;
horror; animated comedy

I did not put a price on how much I pay Chris Soth - as it's a special monthly fee that is only available to ScreenwritingU Alumni - I do not know how much he charges for screenwriters who have not been through the ProSeries course

other comedy

This is more of a mentorship program. He works through the writing of the script with you based on his 8 mini movie structure. It was an amazing opportunity and has helped me with other projects.

My Story Can Beat Up Your Story
Jeffrey Alan Schechter

other comedy

Schechter is awesome. I love his book and philosophy and was excited to get his feedback on a script I was having trouble with.

NexTV
Randy Becker

action-adventure

No BullScript Consulting
Daniel Manus

romantic comedy

Re-write recommended based on extensive feedback notes. At this stage the script was regarded as 'Consider' - would not 'Recommend' until re-write. Mr Manus was thoroughly professional and his feedback was script-specific and insightful.

Author's Observations: Danny Manus offers an unusual service: It includes an extensive polish on dialogue and description to bring out your voice and make your pages shine! Also includes a full editing of your script for typos grammatical mistakes correct screenplay formatting and if necessary reformatting from Word to Final Draft. Service also includes a 60 minute follow-up phone consultation. As described this is nearly a professional rewrite! Starts at \$700.

romantic comedy;
thriller; horror

On the whole Danny is good, but the last script I sent him went from a consider on literally the very first draft, to a strong consider after rewriting based on his notes, to a pass on the next rewrite following his notes even more closely - with an acknowledgment he was on a diet and cranky. To me that was far from professional and I could not understand his logic.

family

NO HARD SELL!!! He's a super nice guy willing to give you the time needed to discuss everything. Open mined but will give it to you straight, no sugar coating. He follows through. I'm in middle of rewriting and intend to use him to consult on next 3 scripts.

**On The Page
Pilar Alessandra**

romantic comedy;
drama; thriller

I paid much more for the writers group sessions

romantic comedy; other
comedy; drama

Pilar has an amazing ability to not only discover what's not working, she gives extremely helpful advice on how to fix it. She reads the script, then we go through the entire script page-by-page together.

romantic comedy

She's the best!

**Page International Screenwriting
Awards**

romantic comedy;
drama

Author's Observations: Also offers an unusual marketing package. Website: One of our industry experts will read your screenplay, evaluate it from a marketing perspective, then create the following items just for you: three optional loglines, a customized query letter, and a compelling one-page sales summary (one-sheet). In addition, you'll receive insights into who's currently looking for material like yours, the potential market for your movie, any special challenges you may face as you attempt to sell your script, ideas on how best to position your material and where you might want to submit it.

**Pasadena City College
Mick Curran**

drama; action-adventure

First rate. Working professional. Lots of experience and knowledge he generously shared. he also teaches three scriptwriting courses at Pasadena City College because it's near his home. He's taught at USC and other universities.

Author's Observations: He comes highly recommended by students as a screenwriting teacher. See: <http://www.ratemyprofessors.com/ShowRatings.jsp?tid=331698>

**Richard Walter UCLA Screenwriting
Chairman
Richard Walter**

buddy comedy;
action-adventure

consultant excellent. market reach seemed modest but maybe that was script

action-adventure;
thriller

He provides same quality that his Masters Course in Screenwriting at UCLA
does.

**Screenplay Coverage (2010: see
Screenplaycoverage)**

Not answered

It would have been nice to have recommended further action with the script,
considering that they gave it a solid recommend.

Author's Observations: In the 2010 survey this consultant was reviewed by two screenwriters; each paid \$99. With only two reviews the average score of 3.5 (4 and 3) was below the threshold for listing in 2010. Provides basic standard industry coverage at low rates. Also offers a 2-reader reaction analysis of your opening pages until your catalyst (up to 15 pages) for \$65. This includes 1-2 pages of notes each from 2 readers, with their initial reactions and advice for your opening pages. Answers this question: would they keep reading if this came across their desk at a studio?

**Screenplay Readers
Brian O Malley**

sitcom

Half of the analysis seemed to be confusing my script with someone else's.
They kept mentioning a character named John, and there was no character
by that name in my script.

Author's Observations: 2010: three reports averaged 3.33; average pay \$81. Provides basic standard industry coverage at low rates. Also offers unusual 2-reader and 3-reader script coverage.

**ScreenwritingU
Dimitri Davis**

sci-fi or fantasy

Very fair, no candy coated bs, feelings hurt but after 2 weeks nuking it
octet, he was spot on.

sci-fi or fantasy

Needs work on communication style.

**Script Nannies
Joanne Lammers**

romantic comedy;
drama; thriller; horror

I don't believe she is taking new clients.

Script Pipeline No name given	action-adventure	<p>I submitted the original screenplay, under a different title, 2 years prior to resubmitting it. Two separate analyst were like night and day. The first loved the unique concept and intense scenes. The second objected to the concept and recommended diluting the scenes to a commercial grade template with no style.</p>
Script Quack No name given	horror	<p>I was greatly displeased with my latest consultation with this company. While there was two good points that would serve to strengthen my intro and character, the rest of the comments (80%) were somewhat unreal and destructive to the concept. I've utilized a number of consultants and am even used to handling negative constructive feedback. What I received here... was not constructive at all. I was surprised to see these comments coming from a 'professional'?</p>
<p>Author's Observations: Website on VIP service: We'll help every step of the way, from choosing your concept to fade out. We'll focus first on developing your strong, commercial voice, then move forward to screenplay specific notes. Screenplay strategist on call throughout the writing process. Note on low scores: the website has testimonials from writers with their names. So rather than rely on a mere two low scores you could track prior clients down for details.</p>		
Script Swami Tracey Becker	action-adventure	<p>Tracey was a producer on 'Finding Neverland' and 'Hysteria' so her insights were more helpful to me than consultants I've used that are readers or screenwriters. Having her understand and get excited about the movie concept was encouraging.</p>
Scriptapalooza Coverage (2010: see just Scriptapalooza) No name given	romantic comedy	<p>The tone of the coverage was harsh and there were no examples or suggestions for improvement, only criticism. It would have been helpful to indicate more precisely what the reader found would be helpful to the script. Also, the coverage was so supposed to be full development and there were three skimpy pages that had barely any ink on them. Was as if the reader wrote the coverage while scarfing down breakfast and running out the door.</p>

	action-adventure	Good emphasis on structure; the reader identified a key structural flaw and suggested a good fix.
	buddy comedy	The coverage was straightforward and told exactly where the weaknesses were. Doing a rewrite based on the strengths and weaknesses identified.
Script-A-Wish Michael Ferris	action-adventure	The feedback was good but ruined by his lack of follow-up.
ScriptGal Amanda Nelligan	action-adventure	Delivered notes over a month late, not prompt in replying to emails, gave some great feedback but ultimately it was too difficult to contact her.
ScripTeach 2010: See Bill Pace) Bill Pace	buddy comedy	Thorough.
ScriptShark No name given	action-adventure	Not even sure he or she read my script, based on feedback.
	drama	The Script Shark analyst failed to grasp the concept of a profound drama where he/she was obviously shaken by the tragedy of the story and was indicating that the script lacks 'humor'!

romantic comedy;
buddy comedy; other
comedy

I think it's important to carefully read the bios of the anonymous analysts, and make a choice, to really choose one that seems to resonate with the type of script you're submitting, rather than roll the dice on anyone there who happens to receive your script.

Scriptwriters Network Hollywood Outreach Program
No name given

drama; thriller

Author's Observations: Marketing services as well as notes: Hollywood Outreach Program provides feature writers with access to production companies agents and managers. Notes from two readers.

Smart Girls Productions
Melody Jackson PhD

comedy; sci-fi or
fantasy

Author's Observations: Melody Jackson offers one of the widest ranges of marketing services of any script consultant. Query 100 producers/agents for \$325 or 150 for \$447.

Spec Scout
Jason Scoggins Greg Gertmenian Tim Lambert

sci-fi or fantasy

Author's Observations: Marketing services: company scores your script during analysis; high score gets it listed in an online library for producers/agents/managers (who must pay \$19/month for access).

Steve Kaplans Comedy Intensive
Steve Kaplan

sitcom

STEVE KAPLAN IS MY COMEDY WRITING GURU. I SWEAR BY HIM. Yes I knew I was yelling. I meant it. His book is amazing and you should work with him and invite him to interview him whenever possible.

Author's Observations: Kaplan is possibly Hollywood's leading comedy writing teacher/mentor.

StoryPros
John Dart

other comedy; drama;
action-adventure; sci-fi
or fantasy

Can't believe that they are SO affordable for the level of quality of comments and analysis I received. Far better than analysts I spent more than twice the price on.

The Business of Show Institute
Marvin Acuna

horror

Consultant told me a Will Smith story and seemed to be padding the telephone consultation.

action-adventure;
thriller

He is very thorough in every aspect from genre branding to script notes so far.

The Happy Writers
Joey Tuccio

thriller; horror

Joey Tuccio is friendly, encouraging and persistent.

Author's Observations: Be sure to see the comments on his marketing efforts on behalf of his writers. These are some of the most positive comments about marketing help we received in either the 2010 or 2013 survey. The website says he has connections to 250+ industry executives. Offers a logline blast for \$35. This is a new entry in our database since the 2010 survey.

family

Joey helps screenwriters to succeed. His feedback and consultation sounds like he knows the market out there to buy screenplays.

drama

Upbeat, thorough, kind

other comedy

I talked to him about his comments and he was very friendly, patient and supportive.

romantic comedy; other comedy

Unlike the useless opinions that many of the other consultants offer (Pass/Recommend/Consider) based on a subjective scale they often contradict in their 'notes' Joey offers real written analysis of what works and doesn't work, makes suggestions to strengthen it and in the followup phone call, discusses any and all questions you might have on the material. It definitely will result in a stronger draft, unlike some consultants who might waste a quarter of a page telling you why they don't like a joke they didn't get. Also Joey actually READS the scripts rather than passing them off to an underpaid reader that will skim it to make it worth their time. Nothing worse than to know you paid good money when it's obvious the person did not actually read the script.

other comedy; drama; thriller

Joey also pairs the writer with a working executive who provides the feedback on individual screenplays as well. Mine was unbelievably brilliant and insightful...priceless.

romantic comedy

Happy Writers offers a great service of one on one sessions with actual creative executives who will spend one hour going over whatever you want, whether it be reading and critiquing your script/ pitch/ outline/ideas/ whatever. It allows you to get to know a high level person on a personal basis and let them have a chance to work with you. And, if you do well, they might give you a recommendation or want to produce your script. They've recently been pairing with Stage 32 to offer on-line pitches as well - GREAT!

other comedy; thriller; sci-fi or fantasy

Joey Tuccio is great to work with. He really knows his stuff.

The Readers Company
Stewart Farquhar

sitcom; romantic comedy; drama; animated comedy

see website for price details(additive not cumulative) 75 275 750 Will not read script or take full fee until you get first page correct, then the first ten, then the entire script

**The Screenplay Mechanic
Andrew (Drew) Hilton**

drama

Author's Observations: Also has a long list of kudos from writers at <http://www.screenplaymechanic.com/reviews.html>. However only first names are given. If you want to check the veracity of kudos on this or any consultant's website: select several and ask for their full names and contact info.

thriller; sci-fi or fantasy

Excellent consultant. His notes are very thorough; gives astute advice on structure and characterization.

other comedy; thriller

His notes are excellent.

action-adventure;
thriller

The BEST!!!

buddy comedy; drama;
action-adventure

I've used about 8 different screenplay consultants. The Screenplay Mechanic is by far the best in the business. He gives thoughtful criticism and constructive advice. The biggest problem with consultants is that they find ways to say 'no.' They take the wind out of your writing sails. But The Screenplay Mechanic finds ways to say 'yes.' He gets you excited about making the changes that need to be made. And he's always spot-on. He's insightful, encouraging and helpful. I'd recommend him to anyone and often do.

romantic comedy;
buddy comedy; drama;
action-adventure; sci-fi
or fantasy; animated
comedy

Not quite sure exactly how much I've paid him over the years. He's my go-to guy for first drafts before I submit to my manager. Always has a handful of solid notes, is honest, and has great rates, including a lesser fee for comments-only notes.

**The Screenplay Services
Judd Taylor**

sci-fi or fantasy

Overall, some very good points were raised that improved the quality of the script. However, sometimes the reader got the title of the script or character names wrong, possibly indicating a lack of focus and / or distraction. The writer needs to feel that the reader is giving full attention to their material.

Author's Observations: Also does adaptations and rewrites. *My view on the score: I would rate this consultant higher than the one review. Judging by reviewer remarks he/she seemed more interested in marketing help than the coverage. This consultant's site lists glowing testimonials from named producers, produced writers, and contest winners. I am a big fan of testimonials with full names: you can track them down and ask for more information.

**The Screenwriter As Storyteller
Tom Schlesinger**

spiritual feature film

He is very knowledgeable, real, honest, and compassionate. He knows his craft, and challenges the writer to go deeper into their relationship to their characters and their story. He was story consultant on NOWHERE IN AFRICA, which won an Academy Award.

Author's Observations: A top-level Hollywood consultant; has been story consultant on major motion pictures and produced TV shows. Clients have included M. Night Shyamalan, Francis Coppola's Zoetrope Studios, Miramax, Universal Studios, Columbia Pictures, Constantin Film Production, and X-Filme in Berlin. Has taught film seminars for Pixar Animation Studios, Lucasfilm Ltd., the American Film Institute, the Writers Guild of America, the Directors Guild of America, and the National Film Schools in Berlin and Munich. Not the person to go to for basic coverage. Expect to pay premium rates.

**The Script Broker
Devorah Cutler-Rubenstein**

Not answered

Author's Observations: Not reviewed in the 2013 survey. Despite no new reviews, the Script Broker is included here because it is one of the minority of script consulting firms which also focuses on career and marketing strategy. See screenwriter comments in the 2010 survey. Devo has producer, director, and writer credits; husband Scott has 11 writer credits, mostly on prime-time TV shows. The firm's website says: 'Through The Script Broker's guidance, we develop a method to market yourself and your script to agents and managers. This includes personal coaching sessions on script development, marketing strategy, how to write a killer query letter, preparing commercial log lines (for both indie and major market projects), and the art of pitching yourself and your project. All this is geared toward guiding you through the preliminary steps of seeking professional representation and/or recommending your work to possible buyers through an attorney.'

**UCLA extensions writers program
Karl Iglesias**

buddy comedy; drama;
action-adventure;
thriller; horror; sci-fi or
fantasy

He is amazing and very helpful. A truly wonderful teacher!

Author's Observations: An extremely popular screenwriting teacher at UCLA. The \$50 reported paid in this survey is an anomaly; average amount paid in 2010 survey was \$550. Average rating between in the 2010 survey and this one is 4.33 on scale of 0 to 5.

**Voyage Media Professionals Program
Nat Mundel**

drama

Author's Observations: Services are more like full-scale creative and career management than script reading. They package and pitch projects as well as offering script services.

**Writers Store (2010:see both Storylink
and Writers Store)
Micki Grover**

romantic comedy

She was very thorough in her evaluation using Truby's 22-step. She offered some very insightful recommendations and I am currently doing a rewrite.

Author's Observations: Writers Store offers a wide array of screenwriter products and services from books and how-to DVDs to individual consulting, many seminars and a writer convention with a pitchfest.

**Writers Store (2010:see both Storylink
and Writers Store)
Mario Moreno**

other comedy

It was an good experience, but, the project was really tough so I had to abandon it.

other comedy

Mario helped me fix a scene, which led to the best rewrite. I plan to book more session with Mario at the Writers store for my next project.

sitcom; romantic
comedy; buddy comedy;
action-adventure

LOVE him!!! Honestly, I'm not sure how much I've paid, I'd have to go back and figure it out. If you really need it, let me know.

**Writers Store (2010:see both Storylink
and Writers Store)
No name given**

thriller

The Writer's store offers professional, constructive analysis that is very useful.

**Writers Store (2010:see both Storylink
and Writers Store)
Anthony Grieco**

other comedy

I won the consultation as part of The Writers Store's Industry Insider Contest, so I did not pay for it. Anthony is awesome.

Script Analysts/Consultants Who Offer Marketing Help

Offering marketing help is very popular with some writers. However, only a few consultants offer such help.

Interestingly, judging from the writer comments in the survey for this 2014 update, some writers seem to expect such help from script analysts and consultants -- even those who do not offer such services.

Also, offering marketing assistance is controversial.

When I did the 2011 survey, some consultants were outraged that others offered marketing help. In fact, a couple of highly regarded, high-priced screenplay consultants who offer in-depth textual argued that offering marketing help should be banned, and might even be illegal.

California law does forbid anyone but an agent or lawyer from representing a writer or negotiating a screenplay contract. However, putting you in touch with producers isn't representation, and it isn't illegal.

The list below of script analysts and consultants offering marketing help is not, by any means, intended to be complete. It is cobbled together from two sources: survey responses by screenwriters and my own research and knowledge.

No 'Best' Consultants For Marketing

Who are the "best" analysts and consultants for marketing your screenplay? Any attempt to make such a judgement would be completely subjective and purely speculative.

If you use a consultant's marketing services, know what you are receiving. No one can guarantee you a sale, and there is a wide range services offered among those who do offer marketing help. Some consultants have good contacts with producers and say that they can and will pass on a promising script with a "recommend."

In other cases, forwarding a script to industry contacts is an informal, unannounced activity. Ask the analyst/consultant about his/her policy.

Still others will help you build a marketing portfolio, coach you, and help you get the word out with a much more polished approach than you're likely to come up with on your own. Three such consultants are Jen Grisanti, Melody Jackson of Smart Girls, and Devorah Cutler-Rubenstein, the Script Broker.

NEXT: Table of Script Analysts and Consultants Identified as Offering Marketing Help

Table: Script Analysts And Consultants Who Offer Marketing Help: Screenwriter Comments And Author's Observations

Legend Is In Blue:

Consultant Name Company	Offered Marketing Help?	Outcome:
Author's Observations Terri Zinner A Film Writer	Yes	none yet
Author Comments: Basic services are low-priced; offers a wide range of higher-level reading services for both screenplays and novels; website does not mention help with marketing, but she has numerous industry contacts, is senior VP of development at Gallagher Literary, and is a credited producer herself .		
Gordy Hoffman BlueCat Screenplay Competition	Yes	I have not attended yet but have worked with Bluecat in the past and have had excellent results.
Steven Esteb Gravy Film	Yes	Got a meeting with a producer, who passed on my project
Jennifer Grisanti Jen Grisanti Consultancy	No	
Author Comments: Jennifer co-hosts a writers' networking event called Friday Night Drinks. Details at her website; see the Contacts section below for her website URL and other contact information.		
Wendy Kram L.A. For Hire	Yes	Got it made.
Denise David Williams Make Magic Productions	Yes	None
Chris Soth Million Dollar Screenwriting	No	
Author Comments: The Chris Soth Screenwriting Mentorship is another way to receive in-depth consultation; monthly fees. Offered through ScreenwritingU.		
Page International Screenwriting Awards		

Author Comments: Also offers an unusual marketing package. Website: One of our industry experts will read your screenplay; evaluate it from a marketing perspective; then create the following items just for you: three optional loglines; a customized query letter; and a compelling one-page sales summary (one-sheet). In addition; you'll receive insights into who's currently looking for material like yours; the potential market for your movie; any special challenges you may face as you attempt to sell your script; ideas on how best to position your material and where you might want to submit it.

Mick Curran Yes Got an agent
Pasadena City College

Author Comments: He comes highly recommended by students as a screenwriting teacher. See: <http://www.ratemyprofessors.com/ShowRatings.jsp?tid=331698>

Richard Walter Yes none
Richard Walter UCLA
Screenwriting Chairman

Michael Ferris Yes None. After giving the offer; he stopped communicating. This
Script-A-Wish left a very bad taste in my mouth.

No name given Yes Specifically; no. But Scriptwriters Network offers a minimum
Scriptwriters Network of two reads with detailed notes. If your material gets two
Hollywood Outreach Program recommends; they offer the opportunity to get you script seen
by producers and companies.

Author Comments: Marketing services as well as notes: : Hollywood Outreach Program provides feature writers with access to production companies agents and managers. Notes from two readers.

Melody Jackson PhD No
Smart Girls Productions

Author Comments: Melody Jackson offers one of the widest ranges of marketing services of any script consultant. Query 100 producers/agents for \$325 or 150 for \$447.

Jason Scoggins Greg No
Gertmenian Tim Lambert
Spec Scout

Author Comments: Marketing services: company scores your script during analysis; high score gets it listed in an online library for producers/agents/managers (who must pay \$19/month for access).

John Dart Yes Yes; they have a policy to pass on scripts that receive their
StoryPros 'recommended' rating to over 20 agents; managers and
production companies. I received several calls from managers
and signed with one!

Devorah Cutler-Rubenstein N/A N/A
The Script Broker

Author Comments: Not reviewed in the 2013 survey. Despite no new reviews; the Script Broker is included here because it is one of the minority of script consulting firms which also focuses on career and marketing strategy. See screenwriter comments in the 2010 survey. Devo has producer; director; and writer credits; husband Scott has 11 writer credits; mostly on prime-time TV shows. The firm's website says: 'Through The Script Broker's guidance; we develop a method to market yourself and your script to agents and managers. This includes personal coaching sessions on script development; marketing strategy; how to write a killer query letter; preparing commercial log lines (for both indie and major market projects); and the art of pitching yourself and your project. All this is geared toward guiding you through the preliminary steps of seeking professional representation and/or recommending your work to possible buyers through an attorney.'

Joey Tuccio Yes Even though he's called and repeated his offer several times in
The Happy Writers the past two years I haven't taken him up on the offer because I
don't think the script is ready.

Author Comments: The website says he has connections to 250+ industry executives. Offers a logline blast for \$35. This is a new entry in our database since the 2010 survey.

Judd Taylor Yes Not much. The reader offered several contacts that may be
The Screenplay Services interested in the script; but they do not accept unsolicited
material.

Author Comments: Also does adaptations and rewrites. My view on the score: I would rate this consultant higher than the one review. Judging by reviewer remarks he/she seemed more interested in marketing help than the coverage. This consultant's site lists glowing testimonials from named producers; produced writers; and contest winners. I am a big fan of testimonials with full names: you can track them down and ask for more information.

Nat Mundel Yes Still working together.
Voyage Media Professionals
Program

Author Comments: Services are more like full-scale creative and career management than script reading. They package and pitch projects as well as offering script services.

Micki Grover; Mario Moreno; No
Andrew Greico; others
Writers Store (2010:see both
Storylink and Writers Store)

Author Comments: Writers Store offers a wide array of screenwriter products and services from books and how-to DVDs to individual consulting; many seminars and a writer convention with a pitchfest.

Contact Information By Company, Listed Alphabetically
See The List Immediately Below This One For Individuals Alphabetically

Name and Company **Reviewed In Years(s):** **Website, Email and Phone:**

Laurie Ashbourne 1st 10 Pages	2013: yes 2011: no	1st10pages.com laurie.ashbourne@gmail.com
Jayne Dundes 7 Rivers Artists	2013: no 2011: yes	7riversartists.blogspot.com jaynedundes@gmail.com
Terri Zinner A Film Writer	2013: yes 2011: yes	afilmwriter.com afilmwriter@aol.com 615-944-5308
Ron Borders Abbot Management	2013: no 2011: yes	abbotmanagement.com ronborders@gmail.com 626-441-4410
Jon Nalick About Your Script	2013: no 2011: yes	home1.gte.net/res09dkv/ays j.nalick@verizon.net
Dan Calvisi Act Four Screenplays	2013: yes 2011: yes	actfourscreenplays.com dan@actfourscreenplays.com
Jim Mercurio A-List Screenwriting (2010: see James P. Mercurio Script Consulting)	2013: yes 2011: yes	A-ListScreenwriting.com jim@a-listscreenwriting.com 818-509-5868
Scott Mullen Alligators In a Helicopter (also Sixty Buck Notes; in 2010 see Scott The Reader)	2013: yes 2011: yes	sixtybucknotes.blogspot.com/ scottmullen9@sbcglobal.net
Erin Chapman Award Winning Screenwriters	2013: no 2011: yes	awardwinningscreenwriters.com erinchap1996@gmail.com
Lucy Hay Bang2write	2013: yes 2011: no	bang2write.com/ Bang2write@aol.com
Lucy Hay Bang2write	2013: no 2011: yes	bang2write.blogspot.com bang2write@aol.com
Bill Boyle Bill Boyle (2010: see All That Sky)	2013: yes 2011: no	billboyle.net bboyle@ucla.edu 818-808-7336
Gordy Hoffman BlueCat Screenplay Competition	2013: yes 2011: yes	bluecatscreenplay.com/script-consultant/ Use the website form at http://www.bluecatscreenplay.com/script-consultant/ or contact info@bluecatscreenplay.com
Drew Yanno Boston College	2013: no 2011: yes	drewyanno.com drewyanno@hotmail.com
Paula Brancato Brancato Productions	2013: no 2011: yes	www.paulabrancatowriter.com BrancatoNY@aol.com
Mark Kratter Breakthrough Consulting	2013: no 2011: yes	breakthroughscripts.com mark.kratter@alumni.stanford.org
Cardinalli Sean Dominguez; Camilla	2013: yes	website under construction

Camilitary Productions	2011: no	info@camilitaryproductions.com or camilladominguez@hotmail.com 505-890-4381
James Jordan Candid Coverage	2013: no 2011: yes	candidcoverage.blogspot.com candidcoverage@aol.com
Nicolosi Barbara and Peterson; Vicki Catharsis (2010: Act One Inc.)	2013: yes 2011: yes	storycatharsis.com/ vickicatharsis@gmail.com 310-499-6726
Claire Moorsom Claire Moorsom	2013: yes 2011: no	none found claire.moorsom@gmail.com
Jim Cirile Coverage Ink	2013: yes 2011: yes	coverageink.com info@coverageink.com 323-702-2989
Lynne Pembroke Coverscript	2013: no 2011: yes	coverscript.com lynnepem@aol.com 323-953-5938
Daniel Speck Daniel Speck	2013: yes 2011: no	none found danielspeck@t-online.de 893-077-7888
Dara Marks Dara Marks Script Consulting	2013: yes 2011: yes	daramarks.com/ dara@daramarks.com 805-640-1307
Robert Menna Dara Marks Script Consulting	2013: no 2011: yes	daramarks.com robert@albionmoonlight.com 8052083686
Robert Flaxman Deep Feedback	2013: yes 2011: yes	deepfeedback.com DpFback@aol.com 310-278-9578
Scott Meyers Distillery Pictures	2013: no 2011: yes	gointothestory.com
Sandy Stone Dramatica Writers Group	2013: yes 2011: no	none found SandyStone@aol.com 661-360-7542
Ken Moldow Earth Angel The Musical Stage Play	2013: no 2011: yes	kenmoldow.com kmoldow@aol.com 401-847-4669
Bill Johnson Essays On The Craft Of Dramatic Writing (2010: see A Story Is A Promise)	2013: yes 2011: yes	storyispromise.com bjscript@teleport.com 503-452-4779
Bart Gold ExtHollywoodDay	2013: yes 2011: no	bartgold.com/ ExtHollywoodDay@aol.com
Barb Doyon Extreme Screenwriting	2013: yes 2011: yes	extremescreenwriting.com/ bscreen2000@yahoo.com

Erik Bork Flying Wrestler	2013: yes 2011: yes	flyingwrestler.com/script-consulting/ erik@flyingwrestler.com
Joel Haber Fun Joel's Screenplay Services	2013: no 2011: yes	funjoel.blogspot.com funjoel@earthlink.net
Myke Friscia Gallagher Literary Agency	2013: yes 2011: no	robcallagher.freesevers.com/ contact@gallagherliterary.com
Kate Leys Gary Thomas	2013: no 2011: yes	filmonfilmentertainment.com gary@filmonfilmentertainment.com
Angel Bond Glenn Benest's Professional Screenwriting Workshops	2013: no 2011: yes	www.glennbenest.com 323-912-9195
Steven Esteb Gravy Film	2013: yes 2011: no	louisianascreenwriter.com/ gravyfilm@yahoo.com
Ned Stuart GSSG Magnamedia	2013: no 2011: yes	magnamedia@langsynefilms.com 212-944-9090 310-499
Scott Prestin Hollywood Liaison	2013: no 2011: yes	hollywoodliaison.com hollywoodliaison@gmail.com
Craig Kellem Hollywood Script Consultants	2013: yes 2011: yes	hollywoodscript.com/ craig.kellem@gmail.com 201-918-6952
Judy Kellem Hollywood Script Consultants	2013: no 2011: yes	hollywoodscript.com judykellem@earthlink.net
Tom McCurrie Hollywoodlitsales	2013: no 2011: yes	hollywoodlitsales.com gillis662000@yahoo.com
Howard Casner Howard Casner Script Consultation	2013: yes 2011: no	howardcasner.blogspot.com/ hcasner@aol.com
Cheryl Herring http://afeedingfrenzy.com	2013: no 2011: yes	afeedingfrenzy.com amlcprods@afeedingfrenzy.com
Hunter Cordiay Hunter Cordiay	2013: yes 2011: no	www.huntercordaiy.com hunter@huntercordaiy.com 612-4782-5448
Iris Davison I. Hope Productions	2013: no 2011: yes	ihopeproductions.com iris@ihopeproductions.com
Jennifer Grisanti Jen Grisanti Consultancy	2013: yes 2011: yes	jengrisanticonsultancy.com jennifer@jengrisanticonsultancy.com
Jennine Lanouette Jennine Lanouette Story Consulting	2013: no 2011: yes	jenninelanouette.com jennine@jenninelanouette.com (415) 646-5346
John Truby John Truby Writer Studio	2013: no 2011: yes	truby.com trubystudio@aol.com 800-338-7829

Julie Pifher Jpif Productions	2013: no 2011: yes	jpifproductions.com info@jpifproductions.com
Julie Gray Just Effin' Entertain Me (2010: see The Script Department)	2013: yes 2011: yes	justeffing.com/ http://www.justeffing.com/contact/
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Dara Marks Dara Marks Script Consulting	2013: yes 2011: yes	daramarks.com/ dara@daramarks.com 805-640-1307
Trevor Mayes Scriptwrecked	2013: no 2011: yes	www.scriptwrecked.com questions@scriptwrecked.com
Kathy McCullough Script Nannies	2013: no 2011: yes	www.scriptnannies.com kathy@scriptnannies.com
Tom McCurrie Hollywoodlitsales	2013: no 2011: yes	hollywoodlitsales.com gillis662000@yahoo.com
PJ Mcilvaine The Script Department	2013: no 2011: yes	thescriptdepartment.com info@thescriptdepartment.com
Peter Mellencamp Peter Mellencamp, Screenplay Analyst	2013: no 2011: yes	www.petermellencamp.com Peter@PeterMellencamp.com
Robert Menna Dara Marks Script Consulting	2013: no 2011: yes	daramarks.com robert@albionmoonlight.com 8052083686
Jim Mercurio A-List Screenwriting (2010: see James P. Mercurio Script Consulting)	2013: yes 2011: yes	A-ListScreenwriting.com jim@a-listscreenwriting.com 818-509-5868
Billy Mernit	2013: no 2011: yes	billymernit.com bmernit@ca.rr.com
AJ Meyers Save My Script	2013: no 2011: yes	savemyscript.com rlwphd@aol.com 631-722-4703

Scott Meyers Distillery Pictures	2013: no 2011: yes	gointothestory.com
Maureen Mi	2013: no 2011: yes	www.scriptlaunch.com
Matt Misetich Script P.I.M.P.	2013: no 2011: yes	scriptpimp.com info@scriptpimp.com 310-401-1155
Ken Moldow Earth Angel The Musical Stage Play Llc	2013: no 2011: yes	kenmoldow.com kmoldow@aol.com 401-847-4669
Brian Monaghan Procrastinate Ink.	2013: no 2011: yes	bmonaghan76@gmail.com
Katharine Montagu Write Shoot Edit Productions	2013: no 2011: yes	mmmfilms.com katmontagu@shaw.ca
Claire Moorsom Claire Moorsom	2013: yes 2011: no	none found claire.moorsom@gmail.com
Mario Moreno The Writers Store	2013: no 2011: yes	writersstore.com m.moreno@writersstore.com
Tom Morgan Starvingwriter.com	2013: no 2011: yes	starvingwriter.com/ starvingwriter@starvingwriter.com
Bettina Moss Screenplayhelp.com	2013: no 2011: yes	www.screenplayhelp.com screenplay911@gmail.com 323-337-2016
Scott Mullen Alligators In a Helicopter (also Sixty Buck Notes; in 2010 see Scott The Reader)	2013: yes 2011: yes	sixtybucknotes.blogspot.com/ scottmullen9@sbcglobal.net
Nat Mundel Voyage Media Professionals Program	2013: yes 2011: no	theprofessionalsprogram.com/ Call 310 392 4180
Eric Myers Script Doctor Eric	2013: no 2011: yes	scriptdoctoreric.com scriptdoctoreric@gmail.com
Larry Myles Redinkworks	2013: no 2011: yes	redinkworks.com
Jon Nalick About Your Script	2013: no 2011: yes	home1.gte.net/res09dkv/ays j.nalick@verizon.net
Bill Pace ScriptTeach 2010: See Bill Pace)	2013: yes 2011: yes	scriptteach.com/ bill@scriptteach.com 917-653-7458
Leslie Paonessa lpscripts.net	2013: no 2011: yes	www.lpscripts.net lfpsm@earthlink.net
Key Payton	2013: no	writersfirst.com

WritersFirst	2011: yes	keypayton@yahoo.com 818-521-5397
Lynne Pembroke Coverscript	2013: no 2011: yes	coverscript.com lynnepem@aol.com 323-953-5938
Barry Perih	2013: no 2011: yes	wr20barryjoe@vfs.com
Nicolosi Barbara and Peterson; Vicki Catharsis (2010: Act One Inc.)	2013: yes 2011: yes	storycatharsis.com/ vickicatharsis@gmail.com 310-499-6726
Julie Pifher Jpif Productions	2013: no 2011: yes	jpifproductions.com info@jpifproductions.com
Maegan Poland	2013: no 2011: yes	das@highpath.com
Rob Potter	2013: no 2011: yes	robpotter@mac.com 323-651-4476
Skip Press Skip Press	2013: no 2011: yes	www.skippress.com
Scott Prestin Hollywood Liaison	2013: no 2011: yes	hollywoodliaison.com hollywoodliaison@gmail.com
Mara Purl Milford-Haven Productions	2013: no 2011: yes	marapurl@aol.com 818-813-7429
Staton Rabin	2013: no 2011: yes	www.statonrabin.com Staton@statonrabin.com
John Rainey Rainey Script Consulting	2013: no 2011: yes	mythmakerjohn.com mythmakerjohn@gmail.com
Debi Rajczyk The Scriptsmith	2013: no 2011: yes	thescriptsmith.com thescriptsmith@earthlink.net
Carson Reeves Scriptshadow	2013: no 2011: yes	scriptshadow.blogspot.com carsonreeves3@gmail.com
Blair Richwood Richwood Script & Media	2013: no 2011: yes	scriptnotes.com blair@scriptnotes.com
Teri Robberson Thegrimreader	2013: no 2011: yes	thegrimreader.com info@thegrimreader.com
Vincent Robert	2013: no 2011: yes	vincentrobert29@hotmail.com
April Rocke ScriptShark	2013: no 2011: yes	scriptshark.com www.blssi.com (310) 482-3434

Debra Rogers Your Best Writing Now	2013: no 2011: yes	www.yourbestwritingnow.com postroadpictures@earthlink.net
Priyanka Roshyan	2013: no 2011: yes	beta2k6@gmail.com
Deborah Roth	2013: no 2011: yes	daroth21@aol.com 818-777-6440
Nika Rylski	2013: no 2011: yes	nikar@sympatico.ca 416-699-4209
Ellen Sandler Sandler Ink	2013: no 2011: yes	sandlerink.com sandlerink@gmail.com
Dave Schapiro Scriptsmarts.com	2013: no 2011: yes	www.scriptsmarts.com davids@scriptsmarts.com
Jeffrey Alan Schecter My Story Can Beat Up Your Story	2013: yes 2011: no	mystorycanbeatupyourstory.com/ http://mystorycanbeatupyourstory.com/contact-2/
Laura Scheiner Screenplay Savant & The Script Broker	2013: no 2011: yes	screenplaysavant.com thescriptbroker.com tellmemore@screenplaysavant.com
Barbara Schiffman	2013: no 2011: yes	818-415-3479
Tom Schlesinger The Screenwriter As Storyteller (2010: See Writing Films)	2013: yes 2011: yes	writingfilms.com/ http://writingfilms.com/contact-tom/ 310-740-1150
Linda Seger Linda Seger Script Consultant	2013: yes 2011: yes	lindaseger.com lsseger@aol.com 719-684-0405
Kimberly Seilhamer The Brass Brad	2013: no 2011: yes	www.brassbrad.com brassbrad@aol.com
Philip Shelley	2013: no 2011: yes	www.script-consultant.co.uk philip.shelley@script-consultant.co.uk
Art Smith No Budget Movie Co.	2013: no 2011: yes	nobudgetmoviecompany.com 609-709-1709
Pamela Jaye Smith Mythworks	2013: no 2011: yes	www.mythworks.net pjs@mythworks.net
Blake Snyder Save the Cat	2013: no 2011: yes	www.blakesnyder.com rich@blakesnyder.com
Chris Soth Million Dollar Screenwriting	2013: yes 2011: yes	milliondollarscreenwriting.com/ chris@milliondollarscreenwriting.com 818-730-3288
Robert Southhill The Script Department	2013: no 2011: yes	thescriptdepartment.com info@thescriptdepartment.com

Daniel Speck Daniel Speck	2013: yes 2011: no	none found danielspeck@t-online.de 893-077-7888
Ellin Stein Solid Script Services	2013: no 2011: yes	solidscripts.co.uk info@solidscriptservices.co.uk
Sandi Steinberg The Script Surgeon	2013: no 2011: yes	www.thescrptsurgeon.com scriptsurgeon@earthlink.net
Elizabeth Stevens	2013: no 2011: yes	www.sunflower.com/~eastevens/ eastevens@sunflower.com
Sandy Stone Dramatica Writers Group	2013: yes 2011: no	none found SandyStone@aol.com 661-360-7542
Ned Stuart GSSG Magnamedia	2013: no 2011: yes	magnamedia@langsynefilms.com 212-944-9090 310-499
Robert Styles	2013: no 2011: yes	bstyles27@hotmail.com
Xandy Sussan Xandy Sussan Script Consultant	2013: no 2011: yes	covermyscript.com xandy@covermyscript.com
Erik Svendsen	2013: no 2011: yes	esvend@gmail.com
Jeff Swanson Storypros	2013: no 2011: yes	storypros.com jeff@storypros.com
Marlene Swartz The Story Conference	2013: no 2011: yes	www.storyconference.net info@storyconference.net
Judd Taylor The Screenplay Services	2013: yes 2011: no	thescreenplayservices.com/ consultant@thescreenplayservices.com
D. Teaster Sponsor-Christian Broadcast Network	2013: no 2011: yes	submissions@kairosprize.com
Matthew Thies	2013: no 2011: yes	matthew@jedsdead.com
Michael Thunder Thunder for Writers	2013: no 2011: yes	thunder@thunderforwriters.com
Robert Tobin Self-employed screenwriter, script consultant	2013: no 2011: yes	scripts@earthlink.net
Dave Trottier Keep Writing	2013: yes 2011: yes	keepwriting.com dave@keepwriting.com 800-264-4900
John Truby John Truby Writer Studio	2013: no 2011: yes	truby.com trubystudio@aol.com 800-338-7829

Joey Tuccio The Happy Writers	2013: yes 2011: no	thehappywriters.com/ joey@thehappywriters.com 310-740-3583
Camille Tucker The Script Righter	2013: no 2011: yes	www.thescrriptrighter.com camille@thescrriptrighter.com
Kay Tuxford The Writers Store	2013: no 2011: yes	thewritersstore.com kay.tuxford@writersstore.com 310-441-5151
Brian Tyree	2013: no 2011: yes	brian_tyree@yahoo.com
Solara Vayanian The Elegant Scribe	2013: no 2011: yes	theelegantscribe@gmail.com
Josh Vidurian	2013: no 2011: yes	scolob@yahoo.com
John Vorhaus	2013: no 2011: yes	radarenterprizes.com
Michele Wallerstein Novelconsultant.com	2013: no 2011: yes	consultant.com novelconsultant@yahoo.com 818-501-2837
Diane Walsh University Of The Arts	2013: no 2011: yes	uarts.edu writing4filmtv@hotmail.com 267-243-6654
Richard Walter Richard Walter UCLA Screenwriting Chairman	2013: yes 2011: yes	richardwalter.com/ kathyacabrera@yahoo.com 678-644-4122
Paul Warner Paul Warner Group	2013: no 2011: yes	www.paulwarnergroup.com pwarnergroup@att.net 323-309-7689
Alan Watt LA Writers Lab	2013: yes 2011: yes	lawriterslab.com/ info@lawriterslab.com 310-712-1289
Chris Wehner Screenwriters Utopia	2013: no 2011: yes	screenwritersutopia.com editor@screenwritersutopia.com
Craig Weisz Sharewonder Films	2013: no 2011: yes	crweisz@mac.com
Denise David Williams Make Magic Productions	2013: yes 2011: no	makemagicproductions.com ddavid@makemagicproductions.com 323-653-3108
Victoria Wisdom Screenplaywisdom	2013: no 2011: yes	www.screenplaywisdom.com screenplaywisdom@gmail.com
Drew Yanno Boston College	2013: no 2011: yes	drewyanno.com drewyanno@hotmail.com

Paul Young
Literary & Screenplay Consultants

2013: no
2011: yes

www.scriptzone.com
scriptzone@aol.com

Terri Zinner
A Film Writer

2013: yes
2011: yes

afilmwriter.com
afilmwriter@aol.com
615-944-5308

David Kohner Zuckerman
Scriptcoach

2013: no
2011: yes

www.virtualpitchfest.com
david@scriptcoach.com

End of 2014 Update

2011 Report Begins On Next Page

2011 Introduction

The Best Movie and TV Script Analysts And Consultants As Rated By Screenwriters

Additional Information:

For details on why this study is published, how it was produced, the Caveats, Cautions and Limitations of the data, controversial topics, and Errors and Updates, see “About This Publication” at the end of this report.

Errors, Updates, Praise, Criticism, Comments, Questions

To send feedback on the survey content straight to the writer, write to bill@screenwritingcommunity.net.

Customer Service Questions – Write to:

Customer.service@screenwritingcommunity.net

cc: bill@screenwritingcommunity.net

How To Choose A Script Analyst Or Consultant

First Question: What Do You Want? What Can You Afford?

The services of screenplay consultants and analysts can include as little as reading the first few pages and providing notes for under \$50 to providing in-depth, multiple-session deep analysis and feedback for \$5,000 or more.

Some will help market a script. A number script analysts and consultants covered in this book will send worthy (in their view, not yours!) scripts on to agents and producers they know. At least one provides a wide range of highly professional marketing and contact services – all for fees.

So our first question to you is two questions in one: “What do you want that you can afford?”

For example, are you considering a script analyst or consultant because –

- You believe your story is strong, but some aspect or a few aspects of the script (the dialogue, the opening, the second act, the ending, your character arc) needs help?
- You’re lost and just don’t know what to fix, but aren’t ready to give up on it?
- You need the boost of someone to tell you it’s good, but it just needs a tweak and a nudge?
- A producer is interested and says it needs a rewrite, and you’re not sure where to start?
- It’s a great script, and a “recommend” is the boost you need to market it?
- You want help marketing it along with guidance on what to fix?
- It’s a feature and it should be a Movie of The Week, or it’s a short and it needs to be a feature, or it’s a feature and it needs to be serialized for TV, or...
- You’re working in a genre new to you?
- You want to improve it for a contest?
- A combination of some of the above, or some other reason altogether?

You will need to have a fairly good idea of what you are after in order to find script analysts or consultants who will meet your needs.

Second, How Do You Need To Hear It?

Two of the questions in the original 2011 survey were:

- Did the analyst or consultant respect your vision?
- Did the analyst or consultant boost your morale or provide emotional support?

The answers to those questions speak about the analyst or consultant – but more about you as a writer receiving a critique. Some writers responding to this survey went ballistic at their analysts or consultants – either because the work was indeed very bad, or, just as likely, “You can’t handle the truth,” as Jack Nicholson’s character said in “A Few Good Men.” As a screenplay contest manager, I have been on the receiving end of quite a few such ballistic responses to critical comments.

If you can take a critique of your precious work straight and unvarnished, then you need not worry about how the analyst or consultant says it.

However, if you’re somewhat brittle or fragile (or, in the cases of a very small number of amateurs, so consumed by your own ego that no critique is worthy of your precious work), you might want to search the 2011 data for analysts and consultants who rank high on “respect your vision” and on the morale question, and check through the writer comments for those who say the news was delivered gently.

Also, if you are one of those who goes ballistic at critiques, you might consider another approach: grow up before you spend the money.

Third: Depth – Your Own Sense Of The Depth And Quality You Need

Virtually every possible type and level of service can be found in this report. You will need to determine what you and your script need. Depth and price do not precisely match, but generally speaking, with a script analyst or consultant, you get the hours of work you paid for. Don’t expect to get a lengthy Dara Marks, Linda Seger, Richard Walter, or Thomas Schlesinger deep analysis for the price of coverage plus a page of comments. That brings us back to the question of ...

Finally, What Can You Afford?

Two responses to the 2011 survey vividly illustrate the range and depth of potential services you could find among the services offered by the script analysts and consultants writers say they received in survey responses for this report:

- One writer paid \$10 to receive an introductory review of the first 10 pages of his script.
- One writer paid \$28,500 for a cooperative line-by-line rewrite of the script, plus \$2,500 for a table read by professional actors.

Judging by the high praise received by most analysts and consultants in all price ranges, it is clear that the great majority of responding writers believed they received their money’s worth at every price level.

Price does not precisely correlate with either quality or customer satisfaction, but it is reasonable to assume that a practitioner who is higher-priced will have better credentials and will spend more time with your script than someone who offers services for less.

With those considerations answered, next ...

How To Use This Report

1. How NOT To Use This Report: Raw Scores

We know, because it is human nature to do so, that the first thing most readers of this report will do is check numeric rankings.

Yes, we did numeric rankings. And in several narrative introductions to sections, we explained that, with the small samples and the subjectivity of writer responses, those rankings are nothing more than guideposts.

Here is the most important fact about the rankings in both the 2014 and 2011 reports: We did not include those who scored low. Every analyst and consultant reviewed in this survey is very good and well worth the money, according to the writers who reviewed him or her.

We know you will go ahead anyway and look at the numbers. But don't rely on these numeric rankings to hire a consultant. The rankings of analysts and consultants in this report are bunched so close to one another numerically that if this were an election, it would be too close to call.

Again, we did not publish survey responses on about half a dozen analysts and consultants who received bad overall grades. In addition, about 30 analysts and consultants whose names we've heard received no survey responses. Not being in this report is more likely a reflection of no responses than poor grades. Being in the survey means that a consultant did receive responses, and that they were highly positive on the whole.

2. Check Price Ranges.

New in 2014 : Consultants' ranges of prices and references to their pricing web pages where available.

When viewing the reported amounts paid in this report, keep in mind that these are averages based on all the services writers bought from that analyst or consultant. You cannot tell the price of that analyst's basic services, for example, from these numbers. Use the price range column and contact the analyst or consultant or see his/her web site for precise, detailed pricing information.

What you can do with these price ranges is:

(1) Shop within your budget range. The pay averages will help you understand what you should expect to pay if you buy a typical range of services that writers buy from a particular analyst or consultant; and

(2) Understand the range of real-world prices for these services. If you're looking for an in-depth analysis of your screenplay for under \$100, chances are that you are not going to get it.

3. Look For The Services You Need, Such As:

Genre expertise. For example, if you're writing a TV sitcom pilot, certain analysts and consultants are known experts in that area, and a few others, who are not specialists in that field, also ranked high.

Help with particular aspects of your script, such as dialogue, character, plot, the opening, the second act.... See especially the section titled, "Individual Analyst Scores On Key Aspects of Script Analysis/Consulting." It gives average survey responses on nearly 200 analysts and consultants in every price range on how helpful they were with:

- characters and character arc
- plot
- dialogue
- the opening

- the second act
- the ending
- encouragement and moral support
- respect for the writer's vision
- marketing

Marketing And Marketing Help Section. This is an area of some controversy. Very few analysts and consultants scored high on it. But if it is important to you, see the section ranking analysts and consultants on help with marketing.

2011 Alphabetical List Of Script Analysts And Consultants:

(Companies with no individual named are at the bottom of this list)

Average Survey Scores, Fees, Number Of Responses Received

*NOTE ON STATISTICAL RELIABILITY: reliability varies greatly with the number of responses. Averages are meaningful only as anecdotal information if there are only 1-2 responses.

NOTE REGARDING FEES REPORTED: the amounts reported are averages of the total fees writers report having paid. These are not the writer's fee structures. For example, if an analyst or consultant offers a basic service for \$125 and a deeper analysis for \$500, and there were reviews from writers who purchased each, then both are averaged in.

The "Average score" in this table is the average of scores writers gave on this question: "Rate your satisfaction with the script consultation or analysis overall on a scale of zero to 5." Please note that some other tables below aggregate this score and scores on individual criteria into an overall score.

Consultant/Analyst Name:	Company	\$ Avg fees Reported*	Avg score (0-5)	# of responses*
Max Adams		500	5.00	1
Nirvana Adams		150	5.00	2
Pilar Alessandra	On The Page	306	4.88	116
Howard Allen	The Script Doctor	274	5.00	12
Linda Aronson		380	4.00	1
Matthew Ballen	Scriptlaunch	450	4.78	9
Julie Gray/ Bart Gold	The Script Department	250	4.00	1
Naomi Beaty	The Script Department	300	5.00	1
Tracey Becker	ScriptShark; Script Swami	225	4.50	2
Craig Belknap		540	4.00	1
Glenn Benest		500	4.00	1
Ron Borders	Abbot Management	20	5.00	1
Erik Bork	Flyingwrestler.com	270	4.56	19
Bill Boyle	All That Sky Productions	809	4.57	28
Thom Bray		250	5.00	1
Charlie Brottmiller		100	5.00	1
Michael Ray Brown	Story Sense	422	4.71	14
Daniel Calvisi	Act Four Screenplays	368	4.29	17
Sean Cardinalli	Screenwritersonline	550	5.00	1
Charles Carner	South Side Films	815	5.00	3
Erin Chapman	Award Winning Screenwriters	45	4.00	1
Charlotte Chatton	The Next Level Script	250	5.00	1
Mike Cheda	Mike Cheda	631	4.62	8
Sarah Chen		135	4.00	1
Jim Cirile	Coverage Ink	156	4.36	11
Chadwick Clough	Script P.I.M.P.	173	4.33	3
Paul Cooper	Paul Cooper Screenwriting	261	4.86	21
Gideon Cross	The Script Department	283	4.00	3
Devo Cutler-Rubenstein	The Script Broker	1908**	4.75	4
John Dart	Storypros	165	4.00	5
Steve Davis	Script Paladin	200	5.00	1
Iris Davison	I. Hope Productions	400	5.00	1
CaroleLee Dean		90	4.00	1
Anton Diether	Writers Literary	95	5.00	1

Pamela Douglas		750	5.00	1
Barbara Doyon	Extreme Screenwriting	93	4.40	10
Jeannine Edmunds	The Story Clinic	720	4.80	5
Sandy Eiges	Story & Script Development	1500	5.00	1
Michael Ferris	Script-a-wish	117	4.00	2
Syd Field	Syd Field Script Writing	300	4.00	1
Robert Flaxman	Deep Feedback	792	4.00	3
Bart Gavigan	Spark Productions	20	5.00	1
Michele Gendelman		400	4.00	1
David Gillis		283	4.00	3
Jeff Gordon	Writers Boot Camp	100	5.00	1
Julie Gray	The Script Department	288	4.39	18
Anthony Grieco		250	5.00	2
Jen Grisanti	Jen Grisanti Consultancy	656	4.27	11
Joel Haber		150	5.00	1
Clarence Hammond	The Script Department	200	5.00	1
Geoff Harris		250	5.00	1
Michael Hauge	M Hauge Screenpl Mastery	1445**	4.73	26
Robert Hawk		300	4.00	1
Lucy Hay	Bang2write	83	4.67	3
Nancy Hendrickson		540	5.80	5
Cheryl Herring	http://afeedingfrenzy.com	203	5.00	3
Andrew Hilton	The Screenplay Mechanic	132	4.33	3
Gordy Hoffman	Blue Cat Screenplay	94	4.25	4
Marilyn Horowitz		75	4.00	1
Bob Hume	PhD Productions	200	5.00	1
Karl Iglesias		550	4.00	2
Francis Iltes	Total Script Consulting	1192	4.67	6
Melody Jackson	Smart Girls Productions Inc.	592	4.50	14
Bill Johnson	A Story Is A Promise	300	5.00	1
James Jordan	Candid Coverage	106	4.80	10
Steve Kaplan	Steve Kaplans Comedy Int.	610	4.50	10
Craig/Judy Kellem	Hollywood Script Cons	1875	5.00	2
Craig Kellem	Hollywood Script Cons	664	4.71	34
Judy Kellem	Hollywood Script Cons	471	5.56	9
Susan Kouguell	Su City Pictures East	350	5.00	1
Wendy Kram	LA 4 Hire	312	4.92	25
Ethan Krane	ScriptShark	500	4.00	1
Mark Kratter	Breakthrough Consulting	359	5.00	1
Jennine Lanouette	Jennine Lanouette Story C	607	4.57	7
David Larson	Script Café	60	4.00	1
Adam Levenberg	Hire A Hollywood Exec	320	4.29	24
Lee Levinson	The Late Bloomer	350	4.33	3
Kate Leys	Gary Thomas	400	4.00	1
Art Lorenz		20	4.00	1
Victoria Lucas	Lucas Script	350	5.00	1
Daniel Manus	No BullScript Consulting	152	4.68	22
Dara Marks	Dara Marks Script Cons	2336**	4.33	12
Trevor Mayes		150	5.00	1
Tom McCurrie	Hollywoodlitsales	87	4.00	2
PJ Mcilvaine	The Script Department	150	4.00	2
Peter Mellencamp		500	5.00	1
Robert Menna	Dara Marks Script Cons	550	4.50	2
Jim Mercurio	James P. Mercurio Script C	1314	4.57	7
Billy Mernit		600	4.00	1
AJ Meyers	Save My Script	183	4.67	3

Scott Meyers	Distillery Pictures	700	4.00	1
Maureen Mi		2000	5.00	1
Matt Misetich	Script P.I.M.P.	1000	5.00	1
Ken Moldow		300	5.00	1
Brian Monaghan	Procrastinate Ink.	275	5.00	1
Katharine Montagu	Write Shoot Edit	912	4.75	4
Mario Moreno	The Writers Store	809	4.71	7
Bettina Moss				
Scott Mullen	Scott The Reader	91	4.57	7
Eric Myers	Script Doctor Eric	170	4.60	5
Larry Myles	Redinkworks	50	5.00	1
William Pace		310	4.80	5
Key Payton	WritersFirst	294	4.80	15
Lynne Pembroke	Coverscript	307	4.00	3
Barry Perih		200	5.00	1
Viki Peterson	Act One Inc	185	5.00	1
Julie Pifher	Jpif Productions	3000**	5.00	1
Maegan Poland		520	4.00	1
Rob Potter		200	5.00	1
Skip Press		100	5.00	1
Scott Prestin	Hollywood Liaison	175	5.00	1
Mara Purl		2000	5.00	1
Staton Rabin		375	5.00	1
John Rainey	Rainey Script Consulting	700	4.25	4
Debi Rajczyk	The Scriptsmith	134	4.75	4
Carson Reeves	Scriptshadow	200	5.00	1
Blair Richwood	Richwood Script & Media	500	4.00	1
Julie Gray/ Rob Southhill	The Script Department	150	5.00	1
Teri Robberson	Thegrimreader	129	5.00	1
Vincent Robert		500	5.00	1
April Rocke	ScriptShark	155	5.00	1
Debra Rogers		225	4.00	1
Deborah Roth		100	5.00	1
Nika Rylski		862	5.00	4
Ellen Sandler	Sandler Ink	917	4.67	15
Dave Schapiro		125	4.00	1
Laura Scheiner	Screenplay Savant Script Br	1000	5.00	1
Barbara Schiffman		500	5.00	1
Thomas Schlesinger	Writing Films	1215	4.88	8
Linda Seger	Linda Seger Script Cons	1726**	4.82	16
Art Smith	No Budget Movie Co.	1000	5.00	1
Chris Soth	Million Dollar Screen Writing	1252	4.88	8
Robert Southhill	The Script Department	200	4.00	1
Ellin Stein	Solid Script Services	165	4.67	3
Elizabeth Stevens		200	5.00	1
Ned Stuart	GSSG Magnamedia	28,500	5.00	1
Xandy Sussan	Xandy Sussan Script Cons	1050	5.00	5
Jeff Swanson	Storypros	259	4.36	11
D. Teaster	Christian Broadcast Net	50	5.00	1
Matthew Thies		20	5.00	1
Dave Trottier	Dave Trottier/Keep Writing	513	4.59	17
John Truby	John Truby Writer Studio	450	5.00	1
Kay Tuxford	The Writers Store	120	4.50	2
Michele Wallerstein	Novelconsultant.com	667	5.00	3
Diane Walsh	University Of The Arts	150	5.00	1
Richard Walter		5000	4.00	1

Paul Warner		3000**	5.00	1
Alan Watt	LA Writers Lab	1200	5.00	1
Victoria Wisdom	Screenplaywisdom	175	4.00	1
Drew Yanno	Boston College	600	5.00	5
Paul Young	Lit & Screenplay Cons	738	4.33	3
Terri Zinner	A Film Writer	53	4.67	3
David Zuckerman	Scriptcoach/Virtual PitchF.	275	4.00	3
name not given	Act One Inc	155	5.00	2
name not given	Coverage Ink	164	4.27	11
name not given	Film Independent	55	5.00	1
name not given	Hollywood Lit Sales	475	4.00	1
name not given	Page International	75	4.00	1
name not given	Script Alley	125	5.00	1
name not given	Script-fix	105	4.00	1
name not given	Scriptapalooza	130	4.00	1
name not given	Scriptsavvy.net	75	4.50	2
name not given	The Writers Lit Publishing	95	4.00	1
name not given	The Writers Store	149	5.00	1

1 Average may be higher. The survey form initially would not allow a writer to enter a fee higher than \$3,000, so some of the highest fees are underreported.

Who's The "Best" Script Analyst Or Consultant Overall?

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Probably Someone In The Rankings Below -- But Here's Why You Should NOT Rely Solely On It

We believe that the methods used in this report to score script analysts and consultants are a vast improvement over the old (2005 and before) ScreenwritingCommunity.net methodology for reasons discussed in the introduction.

However, because of small sample size for many analysts and consultants, the list below is not a reliable, set-in-stone "best" list. It represents only the highest scores in the data we gathered.

So then, why are we doing this list at all? Because if we don't do it with these caveats and warnings, then some analysts and consultants with high raw scores will almost surely use the data in this report to make a claim to be rated "best" without the caveats and qualifiers below. So we decided to do the list ourselves with these caveats, warnings, and qualifiers:

Cautions And Caveats About This List:

First, the laws of chance and statistical variation:

The number of responses for most analysts/consultants is small. That, and the fact that so many responses are bunched in a small range of high scores, means that any of the following events, and others, could drastically change that analyst or consultant's ranking:

A. The consultant/analyst had one bad day and did a poor job on one script, after doing work worthy of a '5' on 10 others.

B. Disgruntled writer who can't really take badly needed criticism. Survey responses in which the writer says the analyst didn't understand the writer's vision or didn't read the script may be exactly that -- but they also may be cases in which the writer simply refused to hear what the consultant was saying, and blamed the messenger.

C. Opaque script. In one survey response, the writer lambastes the analyst for saying to the client writer that the analysis wasn't one of his/her better analyses. On the basis of that

statement, the writer expected a discount and gave the analyst a low score. While that statement by the analyst might well be true, it equally might be code words for, "Your script was so difficult to understand that no one could have given you a decent analysis, but I don't want to hurt your feelings, so I'm putting the criticism on me."

D. Interference. While we took steps to ward off packing the survey with positive responses and, alternatively, trashing a competitor with a fake survey response, our methods aren't perfect. We do know that some analysts and consultants asked clients to take the survey (after presumably weeding out any whom they knew to be dissatisfied).

Here is how the math works out: if an analyst received 10 "5" scores, he/she would be at the very top of the list below. Add just one bad score arising from any of the reasons above, and all of sudden, that average score drops to 4.54, putting him/her in the middle of the pack.

Second, a raw score, by itself, is not very meaningful.

So many factors go into a decision on what makes an analyst or consultant a good choice for you that they cannot be summed up in a single score or even a set of scores. So we urge writers to take this list as having little but snapshot value, and to study what the entire report says about script analysts or consultants you are considering. Even then, this is only a guide to analysts and consultants whom others have declared to be helpful; your experience with your script could be quite different.

What Is The "Weighted Overall Score" Below?

The weighted overall score for each analyst or consultant combines these scores:

- The 0-5 "overall" score the writer gave the analyst, plus
- the sum of scores the writer gave the analyst or consultant on all of these criteria:
 - How well the analyst/consultant respected the writer's vision
 - How well the analyst/consultant gave the writer emotional support/morale
 - Quality of the comments, if any, on characters
 - Quality of the comments, if any, on dialogue
 - Quality of the comments, if any, on plot
 - How helpful the analyst/consultant was with the opening
 - How helpful the analyst/consultant was with the second act
 - How helpful the analyst/consultant was with the ending
 - How helpful the analyst/consultant was with markets, marketability, marketing.

This weighted overall score gives extra weight to the 0-5 "overall" score. It is otherwise a sum of all the individual category scores. Because it takes all these criteria into account, we believe that this is a better representation of how writers believed their analysts or consultants performed across the broad array of possible comments on a script than the 0-5 score by itself.

"Cream Of The Crop": Disavowed This Section Has Been Deleted

The value of naming a "Cream of the Crop" based on a limited set of data is dubious. It also gives a few analysts and consultants a significant marketing advantage, based on extremely limited data and scores which are only marginally higher, over other good and excellent analysts and consultants.

Also, it is my belief now that at least one consultant managed to make that list using time-dishonored "stuffing the ballot box" techniques. So I wish I had never named a "Cream of the Crop" in the first place, and as the author and researcher of the data in both the 2011 and 2014 editions, I specifically disavow any such distinctions.

No doubt, some analysts and consultants will continue to advertise that 2011 distinction,

and most of them probably deserve kudos for the high scores their clients gave them. However, once again, I urge you to rely on a variety of information, not just raw scores and raw averages.

Best Script Analysts and Consultants By Price Paid

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This section lists analysts and consultants, ranked by average writer scores, in these ranges of prices paid*:

- \$101-\$500
- \$501-\$1,000
- \$1,000 to \$2,000
- Over \$2,000

*NOTE ON PRICES PAID: The survey did not attempt to obtain detailed breakdowns of which level of services were offered. Therefore, an analyst or consultant who offers a basic service for under \$500, for example, could be listed in the \$500 and up category if the writers who responded on that analyst all bought higher-level, higher-cost packages from that analyst or consultant. Many analysts and consultants offer multiple levels of services. You will have to price the specific services you acquire yourself.

Price-Paid Range Of Under \$100

Analyst/consultant	Company	Avg paid	Avg score	# of reports
Deborah Roth		100	5.00	1
Larry Myles	Redinkworks	50	5.00	1
Matthew Thies		20	5.00	1
Anton Diether	Writers Literary	95	5.00	1
Jeff Gordon	Writers Boot Camp	100	5.00	1
D. Teaster	Sponsor-Christian Broadcast Network	50	5.00	1
Bart Gavigan	Spark Productions	20	5.00	1
z-name not given	Film Independent - Screenwriters Lab 200	55	5.00	1
Skip Press		100	5.00	1
Charlie Brottmiller		100	5.00	1
Ron Borders	Abbot Management	20	5.00	1
Lucy Hay	Bang2write	83	4.67	3
Terri Zinner	A Film Writer	53	4.67	3
Scott Mullen	Scott The Reader	91	4.57	7
z-name not given	Scriptsavvy.net	75	4.50	2
Barbara Doyon	Extreme Screenwriting	93	4.40	10
Gordy Hoffman	Blue Cat Screenplay Competition	94	4.25	4
Erin Chapman	Award Winning Screenwriters	45	4.00	1
David Larson	Script Café	60	4.00	1
Tom McCurrie	Hollywoodlitsales	87	4.00	2
z-name not given	Page International	75	4.00	1
z-name not given	Screenwriting Awards			
z-name not given	The Writers Literary Publishing And Serv	95	4.00	1

Art Lorenz		20	4.00	1
CaroleLee Dean		90	4.00	1
Marilyn Horowitz		75	4.00	1

Price-Paid Range Of \$101-\$500

Steve Davis	Script Paladin	200	5.00	1
Geoff Harris		250	5.00	1
Trevor Mayes		150	5.00	1
Vincent Robert		500	5.00	1
Peter Mellencamp		500	5.00	1
Ned Stuart	GSSG Magnamedia	10000	5.00	1
April Rocke	ScriptShark	155	5.00	1
Anthony Grieco		250	5.00	2
Barbara Schiffman		500	5.00	1
Viki Peterson	Act One Inc	185	5.00	1
Iris Davison	I. Hope Productions	400	5.00	1
Scott Prestin	Hollywood Liaison	175	5.00	1
Brian Monaghan	Procrastinate Ink.	275	5.00	1
Ken Moldow		300	5.00	1
Mark Kratter	Breakthrough Consulting	359	5.00	1
Pamela Douglas		750	5.00	1
Sandy Eiges	Story & Script Development	1500	5.00	1
Charlotte Chatton	The Next Level Script	250	5.00	1
Clarence Hammond	The Script Department	200	5.00	1
Matt Misetich	Script P.I.M.P.	1000	5.00	1
Xandy Sussan	Xandy Sussan Script Consultant	1050	5.00	5
Bob Hume	PhD Productions	200	5.00	1
Michele Wallerstein	Novelconsultant.com	667	5.00	3
Max Adams		500	5.00	1
Rob Potter		200	5.00	1
Cheryl Herring	http://afeedingfrenzy.com	203	5.00	3
John Truby	John Truby Writer Studio	450	5.00	1
Susan Kouguell	Su City Pictures East	350	5.00	1
Barry Perih		200	5.00	1
Nika Rylski		862	5.00	4
Laura Scheiner	Screenplay Savant & The Script Broker	1000	5.00	1
Both-Craig/Judy Kellem	Hollywood Script Consultants	1875	5.00	2
Judy Kellem	Hollywood Script Consultants	424	5.00	9
Staton Rabin		375	5.00	1
z-name not given	The Writers Store	149	5.00	1
Mara Purl		2000	5.00	1
Howard Allen	The Script Doctor	274	5.00	12
Maureen Mi		2000	5.00	1
Art Smith	No Budget Movie Co.	1000	5.00	1
Carson Reeves	Scriptshadow	200	5.00	1
Teri Robberson	Thegrimreader	129	5.00	1
Victoria Lucas	Lucas Script	350	5.00	1
Bill Johnson	A Story Is A Promise	300	5.00	1
z-name not given	Act One Inc	155	5.00	2
Julie Pifher	Jpif Productions	3000	5.00	1
Drew Yanno	Boston College	600	5.00	5
Joel Haber		150	5.00	1

Alan Watt	LA Writers Lab	1200	5.00	1
z-name not given	Script Alley	125	5.00	1
Charles Carner	South Side Films	815	5.00	3
Elizabeth Stevens		200	5.00	1
Nirvana Adams		150	5.00	2
Paul Warner		3000	5.00	1
Diane Walsh	University Of The Arts	150	5.00	1
Naomi Beaty	The Script Department	300	5.00	1
Julie Gray/ Rob Southhill	The Script Department	150	5.00	1
Thom Bray		250	5.00	1
Sean Cardinalli	Screenwritersonline	550	5.00	1
Wendy Kram	LA 4 Hire	312	4.92	25
Pilar Alessandra	On The Page	306	4.88	116
Chris Soth	Million Dollar Screen Writing	1252	4.88	8
Thomas Schlesinger	Writing Films	1215	4.88	8
Paul Cooper	Paul Cooper Screenwriting	261	4.86	21
Nancy Hendrickson		450	4.83	6
Linda Seger	Linda Seger Script Consulting	1726	4.82	16
William Pace		310	4.80	5
Jeannine Edmunds	The Story Clinic	720	4.80	5
Key Payton	WritersFirst	294	4.80	15
James Jordan	Candid Coverage	106	4.80	10
Matthew Ballen	Scriptlaunch	450	4.78	9
Debi Rajczyk	The Scriptsmith	134	4.75	4
Devorah	The Script Broker	1908	4.75	4
Cutler-Rubenstein				
Katharine Montagu	Write Shoot Edit Productions	912	4.75	4
Michael Hauge	Michael Hauge Screenplay Mastery	1445	4.73	26
Craig Kellem	Hollywood Script Consultants	664	4.71	34
Mario Moreno	The Writers Store	809	4.71	7
Michael Ray Brown	Story Sense	422	4.71	14
Daniel Manus	No BullScript Consulting	152	4.68	22
Ellen Sandler	Sandler Ink	917	4.67	15
Francis Iltes	Total Script Consulting	1192	4.67	6
AJ Meyers	Save My Script	183	4.67	3
Ellin Stein	Solid Script Services	165	4.67	3
Totals and Averages		543	4.65	0
Mike Cheda	Mike Cheda	631	4.62	8
Eric Myers	Script Doctor Eric	170	4.60	5
Dave Trottier	Dave Trottier LLC/Keep Writing	513	4.59	17
Jennine Lanouette	Jennine Lanouette Story Consulting	607	4.57	7
Bill Boyle	All That Sky Productions	809	4.57	1
Jim Mercurio	James P. Mercurio Script Consulting Serv	1314	4.57	7
Erik Bork	Flyingwrestler.com	270	4.56	19
Tracey Becker	ScriptShark; Script Swami	225	4.50	2
Kay Tuxford	The Writers Store	120	4.50	2
Melody Jackson	Smart Girls Productions Inc.	592	4.50	14
Robert Menna	Dara Marks Script Consulting	550	4.50	2
Steve Kaplan	Steve Kaplans Comedy Intensive	610	4.50	10
Julie Gray	The Script Department	288	4.39	18

Jim Cirile	Coverage Ink	156	4.36	11
Jeff Swanson	Storypros	259	4.36	11
Andrew Hilton	The Screenplay Mechanic	132	4.33	3
Dara Marks	Dara Marks Script Consultancy	2336	4.33	12
Chadwick Clough	Script P.I.M.P.	173	4.33	3
Lee Levinson	The Late Bloomer	350	4.33	3
Paul Young	Literary & Screenplay Consultants	738	4.33	3
Adam Levenberg	Hire A Hollywood Exec	320	4.29	24
Daniel Calvisi	Act Four Screenplays	368	4.29	17
Jen Grisanti	Jen Grisanti Consultancy	656	4.27	11
z-name not given	Coverage Ink	164	4.27	11
John Rainey	Rainey Script Consulting	700	4.25	4
Blair Richwood	Richwood Script & Media	500	4.00	1
Michael Ferris	Script-a-wish	117	4.00	2
z-name not given	Scriptapalooza	130	4.00	1
Debra Rogers		225	4.00	1
Karl Iglesias		550	4.00	2
Maegan Poland		520	4.00	1
John Dart	Storypros	165	4.00	5
Billy Mernit		600	4.00	1
Richard Walter		5000	4.00	1
Victoria Wisdom	Screenplaywisdom	175	4.00	1
Kate Leys	Gary Thomas	400	4.00	1
PJ Mcilvaine	The Script Department	150	4.00	2
Dave Schapiro		125	4.00	1
Syd Field	Syd Field Script Writing	300	4.00	1
Ethan Krane	ScriptShark	500	4.00	1
Scott Meyers	Distillery Pictures	700	4.00	1
David Zuckerman	Scriptcoach - Virtual Pitch Fest	275	4.00	3
Robert Flaxman	Deep Feedback	792	4.00	3
Craig Belknap		540	4.00	1
Sarah Chen		135	4.00	1
Gideon Cross	The Script Department	283	4.00	3
z-name not given	Hollywood Lit Sales	475	4.00	1
Julie Gray/ Bart Gold	The Script Department	250	4.00	1
Lynne Pembroke	Coverscript	307	4.00	3
Michele Gendelman		400	4.00	1
David Gillis		283	4.00	3
Robert Hawk		300	4.00	1
Linda Aronson		380	4.00	1
Robert Southhill	The Script Department	200	4.00	1
z-name not given	Script-fix	105	4.00	1
Glenn Benest		500	4.00	1

Price-Paid Range Of \$501-\$1,000

Ned Stuart	GSSG Magnamedia	10000	5.00	1
Pamela Douglas		750	5.00	1
Sandy Eiges	Story & Script Development	1500	5.00	1
Matt Misetich	Script P.I.M.P.	1000	5.00	1
Xandy Sussan	Xandy Sussan Script Consultant	1050	5.00	5

Michele Wallerstein	Novelconsultant.com	667	5.00	3
Nika Rylski		862	5.00	4
Laura Scheiner	Screenplay Savant & The Script Broker	1000	5.00	1
Both-Craig/Judy Kellem	Hollywood Script Consultants	1875	5.00	2
Mara Purl		2000	5.00	1
Maureen Mi		2000	5.00	1
Art Smith	No Budget Movie Co.	1000	5.00	1
Julie Pifher	Jpif Productions	3000	5.00	1
Drew Yanno	Boston College	600	5.00	5
Alan Watt	LA Writers Lab	1200	5.00	1
Charles Carner	South Side Films	815	5.00	3
Paul Warner		3000	5.00	1
Sean Cardinalli	Screenwritersonline	550	5.00	1
Chris Soth	Million Dollar Screen Writing	1252	4.88	8
Thomas Schlesinger	Writing Films	1215	4.88	8
Linda Seger	Linda Seger Script Consulting	1726	4.82	16
Jeannine Edmunds	The Story Clinic	720	4.80	5
Devorah	The Script Broker	1908	4.75	4
Cutler-Rubenstein				
Katharine Montagu	Write Shoot Edit Productions	912	4.75	4
Michael Hauge	Michael Hauge Screenplay Mastery	1445	4.73	26
Craig Kellem	Hollywood Script Consultants	664	4.71	34
Mario Moreno	The Writers Store	809	4.71	7
Bettina Moss	Screenplay 911	633	4.67	3
Ellen Sandler	Sandler Ink	917	4.67	15
Francis Iltes	Total Script Consulting	1192	4.67	6
Totals and Averages		543	4.65	0
Mike Cheda	Mike Cheda	631	4.62	8
Dave Trottier	Dave Trottier LLC/Keep Writing	513	4.59	17
Jennine Lanouette	Jennine Lanouette Story Consulting	607	4.57	7
Bill Boyle	All That Sky Productions	809	4.57	1
Jim Mercurio	James P. Mercurio Script Consulting Serv	1314	4.57	7
Melody Jackson	Smart Girls Productions Inc.	592	4.50	14
Robert Menna	Dara Marks Script Consulting	550	4.50	2
Steve Kaplan	Steve Kaplans Comedy Intensive	610	4.50	10
Dara Marks	Dara Marks Script Consultancy	2336	4.33	12
Paul Young	Literary & Screenplay Consultants	738	4.33	3
Jen Grisanti	Jen Grisanti Consultancy	656	4.27	11
John Rainey	Rainey Script Consulting	700	4.25	4
Karl Iglesias		550	4.00	2
Maegan Poland		520	4.00	1
Billy Mernit		600	4.00	1
Richard Walter		5000	4.00	1
Scott Meyers	Distillery Pictures	700	4.00	1
Robert Flaxman	Deep Feedback	792	4.00	3
Craig Belknap		540	4.00	1

Price-Paid Range Of \$1,001-\$2,000

Sandy Eiges	Story & Script Development	1500	5.00	1
Xandy Sussan	Xandy Sussan Script Consultant	1050	5.00	5
Both-Craig/Judy Kellem	Hollywood Script Consultants	1875	5.00	2
Mara Purl		2000	5.00	1
Maureen Mi		2000	5.00	1
Alan Watt	LA Writers Lab	1200	5.00	1
Chris Soth	Million Dollar Screen Writing	1252	4.88	8
Thomas Schlesinger	Writing Films	1215	4.88	8
Linda Seger	Linda Seger Script Consulting	1726	4.82	16
Devorah Cutler-Rubenstein	The Script Broker	1908	4.75	4
Michael Hauge	Michael Hauge Screenplay Mastery	1445	4.73	26
Francis Iltes	Total Script Consulting	1192	4.67	6
Jim Mercurio	James P. Mercurio Script Consulting Serv	1314	4.57	7

Price-Paid Range Of More Than \$2,000

Ned Stuart	GSSG Magnamedia	10000	5.00	1
Julie Pifher	Jpif Productions	3000	5.00	1
Paul Warner		3000	5.00	1
Dara Marks	Dara Marks Script Consultancy	2336	4.33	12
Richard Walter		5000	4.00	1

By Genre: Writer Scores Of Analysts/Consultants Listed By Main Genre Of The Script [Back to Contents](#)

Writers were asked in the survey to state the genre of the script reviewed. This section provides average scores and paid for rates analyses or consultations by genre of script as stated by the writer, with the number of scripts reviewed by that analyst or consultant in that genre.

As with the other data, the data is subject to the variances that occur with small sample size.

Genre: Feature: Romantic Comedy

Consultant/Analyst Name:	Company	Avg fees Reported*	Avg score (0-5)	# of responses
Wendy Kram	LA 4 Hire	139	5.00	7
Pilar Alessandra	On The Page	313	5.00	12
Howard Allen	The Script Doctor	183	5.00	2
Adam Levenberg	Hire A Hollywood Exec	400	5.00	2
Nika Rylski		325	5.00	2
Melody Jackson	Smart Girls Productions Inc.	300	5.00	1
Jeff Swanson	Storypros	300	5.00	1

Viki Peterson	Act One Inc	185	5.00	1
Gideon Cross	The Script Department	200	5.00	1
z-name not given	Act One Inc	125	5.00	1
Chris Soth	Million Dollar Screen Writing	1360	5.00	2
Judy Kellem	Hollywood Script Consultants	235	5.00	1
Anthony Grieco		300	5.00	1
z-name not given	Film Independent - Screenwriters Lab	55	5.00	1
Michael Hauge	Michael Hauge Screenplay Mastery	2067	5.00	3
Matthew Ballen	Scriptlaunch	250	5.00	1
Nancy Hendrickson		500	5.00	3
Terri Zinner	A Film Writer	49	5.00	1
Barbara Doyon	Extreme Screenwriting	75	5.00	1
Brian Monaghan	Procrastinate Ink.	275	5.00	1
Jen Grisanti	Jen Grisanti Consultancy	600	5.00	1
Ellen Sandler	Sandler Ink	1000	5.00	1
Dave Trottier	Dave Trottier LLC/Keep Writing	375	5.00	1
Linda Seger	Linda Seger Script Consulting	1200	5.00	4
Lynne Pembroke	Coverscript	185	5.00	1
Key Payton	WritersFirst	223	5.00	3
William Pace		300	5.00	1
Eric Myers	Script Doctor Eric	199	5.00	1
Daniel Manus	No BullScript Consulting	136	4.83	6
Paul Cooper	Paul Cooper Screenwriting	222	4.67	3
Erik Bork	Flyingwrestler.com	149	4.67	3
Bettina Moss	Screenplay 911	633	4.67	1
David Gilles		250	4.50	2
Mike Cheda	Mike Cheda	608	4.33	3
Jim Mercurio	James P. Mercurio Script Consulting Serv	475	4.00	2
PJ Mcilvaine	The Script Department	150	4.00	1
Dara Marks	Dara Marks Script Consultancy	2250	4.00	2
Billy Mernit		600	4.00	1
Gordy Hoffman	Blue Cat Screenplay Competition	90	4.00	1
Robert Hawk		300	4.00	1
Kate Leys	Gary Thomas	400	4.00	1
Michele Gendelman		400	4.00	1
Steve Kaplan	Steve Kaplans Comedy Intensive	500	4.00	2
Richard Walter		5000	4.00	1
Glenn Benest		500	4.00	1
Ethan Krane	ScriptShark	500	4.00	1
Craig Kellem	Hollywood Script Consultants	305	3.86	7

Genre: Feature: Bromance/Sismance

Consultant/Analyst Name:	Company	Avg fees Reported*	Avg score (0-5)	# of responses
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Wendy Kram	LA 4 Hire	312	4.92	25
Pilar Alessandra	On The Page	306	4.88	116
Chris Soth	Million Dollar Screen Writing	1252	4.88	8
William Pace		310	4.80	5
Jeannine Edmunds	The Story Clinic	720	4.80	5
Craig Kellem	Hollywood Script Consultants	664	4.71	34
Daniel Manus	No BullScript Consulting	152	4.68	22
Dave Trottier	Dave Trottier LLC/Keep Writing	513	4.59	17
Erik Bork	Flyingwrestler.com	269	4.56	19
Steve Kaplan	Steve Kaplans Comedy Intensive	610	4.50	10
Jeff Swanson	Storypros	259	4.36	11
z-name not given	Coverage Ink	164	4.27	11
Syd Field	Syd Field Script Writing	300	4.00	1

Genre: Feature: Other Comedy

Consultant/Analyst Name:	Company	Avg fees Reported*	Avg score (0-5)	# of responses
Adam Levenberg	Hire A Hollywood Exec	375	5.00	2
Julie Gray	The Script Department	450	5.00	2
Terri Zinner	A Film Writer	40	5.00	1
Anthony Grieco		200	5.00	1
Bill Boyle	All That Sky Productions	550	5.00	2
Thomas Schlesinger	Writing Films	1250	5.00	2
Daniel Calvisi	Act Four Screenplays	250	5.00	1
Laura Scheiner	Screenplay Savant & The Script Broker	1000	5.00	1
Paul Young	Literary & Screenplay Consultants	1250	5.00	1
Wendy Kram	LA 4 Hire	540	5.00	1
Paul Cooper	Paul Cooper Screenwriting	200	5.00	1
Debi Rajczyk	The Scriptsmith	200	5.00	2
Dave Trottier	Dave Trottier LLC/Keep Writing	475	5.00	2
Matthew Ballen	Scriptlaunch	773	5.00	3
Linda Seger	Linda Seger Script Consulting	3000	5.00	1
Dara Marks	Dara Marks Script Consultancy	2000	5.00	1
Michael Ray Brown	Story Sense	268	5.00	2
Trevor Mayes		150	5.00	1
Chadwick Clough	Script P.I.M.P.	150	5.00	1
Chris Soth	Million Dollar Screen Writing	1150	5.00	2
Naomi Beaty	The Script Department	300	5.00	1
Mike Cheda	Mike Cheda	600	5.00	1
Devorah Cutler-Rubenstein	The Script Broker	1065	5.00	2
John Rainey	Rainey Script Consulting	500	5.00	1
Maureen Mi		2000	5.00	1
Mario Moreno	The Writers Store	2597	5.00	2
Eric Myers	Script Doctor Eric	200	5.00	1

Key Payton	WritersFirst	50	5.00	1
Pilar Alessandra	On The Page	339	4.94	18
James Jordan	Candid Coverage	107	4.67	3
Steve Kaplan	Steve Kaplans Comedy Intensive	683	4.67	3
Barbara Doyon	Extreme Screenwriting	143	4.50	2
Jim Cirile	Coverage Ink	197	4.33	3
Debra Rogers		225	4.00	1
z-name not given	Coverage Ink	255	4.00	2
Tom McCurrie	Hollywoodlitsales	99	4.00	1
Maegan Poland		520	4.00	1
Kay Tuxford	The Writers Store	90	4.00	1
John Dart	Storypros	200	4.00	1
Robert Flaxman	Deep Feedback	1050	3.50	2
Daniel Manus	No BullScript Consulting	160	3.50	2

Genre: Feature: Drama

Consultant/Analyst Name:	Company	Avg fees Reported*	Avg score (0-5)	# of responses
Craig Kellem	Hollywood Script Consultants	932	5.00	10
Judy Kellem	Hollywood Script Consultants	538	5.00	6
Nirvana Adams		150	5.00	2
Wendy Kram	LA 4 Hire	813	5.00	4
Howard Allen	The Script Doctor	330	5.00	5
Jennine Lanouette	Jennine Lanouette Story Consulting	350	5.00	1
Matthew Ballen	Scriptlaunch	153	5.00	2
Alan Watt	LA Writers Lab	1200	5.00	1
Nancy Hendrickson	Love Your Life Productions	500	5.00	1
D. Teaster	Sponsor-Christian Broadcast Network	50	5.00	1
Gordy Hoffman	Blue Cat Screenplay Competition	113	5.00	2
Jeff Swanson	Storypros	200	5.00	2
Karl Iglesias		600	5.00	1
Nika Rylski		2500	5.00	1
Xandy Sussan	Xandy Sussan Script Consultant	250	5.00	1
William Pace		250	5.00	1
Charles Carner	South Side Films	1098	5.00	2
z-name not given	Act One Inc	185	5.00	1
Art Smith	No Budget Movie Co.	1000	5.00	1
Barbara Doyon	Extreme Screenwriting	63	5.00	3
Matt Missetich	Script P.I.M.P.	1000	5.00	1
Deborah Roth		100	5.00	1
Drew Yanno	Boston College	600	5.00	5
James Jordan	Candid Coverage	100	5.00	2
Jen Grisanti	Jen Grisanti Consultancy	500	5.00	1
z-name not given	Scriptsavvy.net	55	5.00	1
Barbara Schiffman		500	5.00	1
Julie Pifher	Jpif Productions	3000	5.00	1

Paul Warner		3000	5.00	1
Jim Cirile	Coverage Ink	73	5.00	2
Paul Cooper	Paul Cooper Screenwriting	336	5.00	7
Clarence Hammond	The Script Department	200	5.00	1
Staton Rabin		375	5.00	1
Jeannine Edmunds	The Story Clinic	700	5.00	3
Vincent Robert		500	5.00	1
Julie Gray/ Rob Southhill	The Script Department	150	5.00	1
Carson Reeves	Scriptshadow	200	5.00	1
Max Adams		500	5.00	1
Michele Wallerstein	Novelconsultant.com	400	5.00	1
Thomas Schlesinger	Writing Films	1244	4.80	5
Pilar Alessandra	On The Page	292	4.76	25
Key Payton	WritersFirst	430	4.75	8
Bettina Moss	Screenplay 911	633	4.67	1
Linda Seger	Linda Seger Script Consulting	1925	4.67	6
Mike Cheda	Mike Cheda	475	4.67	3
Katharine Montagu	Write Shoot Edit Productions	1133	4.67	3
Erik Bork	Flyingwrestler.com	379	4.60	5
Jim Mercurio	James P. Mercurio Script Consulting Serv	2100	4.50	2
Michael Hauge	Michael Hauge Screenplay Mastery	1375	4.50	10
Tracey Becker	ScriptShark; Script Swami	225	4.50	2
Melody Jackson	Smart Girls Productions Inc.	948	4.40	5
Daniel Calvisi	Act Four Screenplays	413	4.33	6
Bill Boyle	All That Sky Productions	793	4.33	9
Michael Ray Brown	Story Sense	611	4.25	4
Dave Trottier	Dave Trottier LLC/Keep Writing	514	4.20	5
Lucy Hay	Bang2write	70	4.00	1
Daniel Manus	No BullScript Consulting	207	4.00	3
Julie Gray	The Script Department	238	4.00	4
Julie Gray/ Bart Gold	The Script Department	250	4.00	1
Dara Marks	Dara Marks Script Consultancy	2800	4.00	5
Scott Mullen	Scott The Reader	67	4.00	3
Craig Belknap		540	4.00	1
Linda Aronson		380	4.00	1
CaroleLee Dean		90	4.00	1
Sarah Chen		135	4.00	1
Robert Southhill	The Script Department	200	4.00	1
Robert Menna	Dara Marks Script Consulting	400	4.00	1
Mario Moreno	The Writers Store	150	4.00	1
Eric Myers	Script Doctor Eric	138	4.00	2
Francis Iltes	Total Script Consulting	2250	4.00	2
Lee Levinson	The Late Bloomer	350	4.00	2
z-name not given	Coverage Ink	129	4.00	1
z-name not given	Page International	75	4.00	1
Adam Levenberg	Screenwriting Awards Hire A Hollywood Exec	350	3.75	4
John Rainey	Rainey Script Consulting	900	3.00	1
David Gillis		350	3.00	1

Chadwick Clough	Script P.I.M.P.	250	3.00	1
Lynne Pembroke	Coverscript	185	2.00	1
David Zuckerman	Scriptcoach - Virtual Pitch Fest	275	2.00	1

Genre: Feature: Action-Adventure

Consultant/Analyst Name:	Company	Avg fees Reported*	Avg score (0-5)	# of responses
James Jordan	Candid Coverage	200	5.00	1
Michael Hauge	Michael Hauge Screenplay Mastery	1933	5.00	3
Lucy Hay	Bang2write	30	5.00	1
Michele Wallerstein	Novelconsultant.com	650	5.00	1
Bob Hume	PhD Productions	200	5.00	1
Charlie Brottmiller		100	5.00	1
Francis Iltes	Total Script Consulting	300	5.00	1
Daniel Calvisi	Act Four Screenplays	308	5.00	3
Melody Jackson	Smart Girls Productions Inc.	650	5.00	1
Eric Myers	Script Doctor Eric	174	5.00	1
z-name not given	The Writers Store	149	5.00	1
Devorah Cutler-Rubenstein	The Script Broker	2500	5.00	1
Howard Allen	The Script Doctor	210	5.00	2
Bart Gavigan	Spark Productions	20	5.00	1
Wendy Kram	LA 4 Hire	400	5.00	1
Diane Walsh	University Of The Arts	150	5.00	1
Mara Purl		2000	5.00	1
Lynne Pembroke	Coverscript	550	5.00	1
Mike Cheda	Mike Cheda	1200	5.00	1
John Dart	Storypros	75	5.00	1
Julie Gray	The Script Department	267	5.00	3
Mario Moreno	The Writers Store	124	5.00	2
z-name not given	Coverage Ink	50	5.00	1
Paul Young	Literary & Screenplay Consultants	450	5.00	1
Scott Mullen	Scott The Reader	60	5.00	1
Victoria Lucas	Lucas Script	350	5.00	1
Daniel Manus	No BullScript Consulting	169	5.00	4
Dara Marks	Dara Marks Script Consultancy	3000	5.00	1
Pilar Alessandra	On The Page	271	4.93	15
Craig Kellem	Hollywood Script Consultants	424	4.80	5
Michael Ray Brown	Story Sense	590	4.50	2
Paul Cooper	Paul Cooper Screenwriting	200	4.50	4
Linda Seger	Linda Seger Script Consulting	1250	4.50	2
Dave Trottier	Dave Trottier LLC/Keep Writing	455	4.50	4
Erik Bork	Flyingwrestler.com	453	4.50	2
Bill Boyle	All That Sky Productions	942	4.33	6
Art Lorenz		20	4.00	1
William Pace		300	4.00	1
PJ Mcilvaine	The Script Department	150	4.00	1

Victoria Wisdom	Screenplaywisdom	175	4.00	1
Jennine Lanouette	Jennine Lanouette Story Consulting	800	4.00	1
z-name not given	Hollywood Lit Sales	475	4.00	1
z-name not given	Scriptsavvy.net	95	4.00	1
Adam Levenberg	Hire A Hollywood Exec	287	3.50	4
Gideon Cross	The Script Department	250	2.00	1

Genre: Feature: Thriller

Consultant/Analyst name:	Company	Avg fees Reported*	Avg score (0-5)	# of responses
Wendy Kram	LA 4 Hire	175	5.00	3
Mark Kratter	Breakthrough Consulting	359	5.00	1
Craig Kellem	Hollywood Script Consultants	1000	5.00	1
z-name not given	Coverage Ink	125	5.00	2
Bill Johnson	A Story Is A Promise	300	5.00	1
Xandy Sussan	Xandy Sussan Script Consultant	500	5.00	1
Linda Seger	Linda Seger Script Consulting	1250	5.00	2
Sean Cardinalli	Screenwritersonline	550	5.00	1
Both-Craig/Judy Kellem	Hollywood Script Consultants	750	5.00	1
Kay Tuxford	The Writers Store	149	5.00	1
Matthew Thies		20	5.00	1
Julie Gray	The Script Department	275	5.00	2
Michael Hauge	Michael Hauge Screenplay Mastery	775	5.00	2
Michael Ray Brown	Story Sense	473	5.00	2
Cheryl Herring	http://afeedingfrenzy.com	50	5.00	1
Erik Bork	Flyingwrestler.com	500	5.00	1
Francis Iltes	Total Script Consulting	1000	5.00	2
Adam Levenberg	Hire A Hollywood Exec	433	5.00	3
Elizabeth Stevens		200	5.00	1
Daniel Manus	No BullScript Consulting	135	5.00	2
Scott Prestin	Hollywood Liaison	175	5.00	1
Andrew Hilton	The Screenplay Mechanic	163	5.00	2
Chris Soth	Million Dollar Screen Writing	247	5.00	1
Paul Cooper	Paul Cooper Screenwriting	265	5.00	2
Ellin Stein	Solid Script Services	250	5.00	1
Jim Mercurio	James P. Mercurio Script Consulting Serv	3000	5.00	1
Nika Rylski		300	5.00	1
John Rainey	Rainey Script Consulting	900	5.00	1
Larry Myles	Redinkworks	50	5.00	1
Skip Press		100	5.00	1
Bill Boyle	All That Sky Productions	628	4.83	6
Bettina Moss	Screenplay 911	633	4.67	1
Pilar Alessandra	On The Page	349	4.64	11
AJ Meyers	Save My Script	250	4.50	2
Melody Jackson	Smart Girls Productions Inc.	332	4.33	3
Daniel Calvisi	Act Four Screenplays	398	4.33	3
Scott Meyers	Distillery Pictures	700	4.00	1

James Jordan	Candid Coverage	100	4.00	1
Nancy Hendrickson		200	4.00	1
Jeff Swanson	Storypros	88	4.00	2
Matthew Ballen	Scriptlaunch	800	4.00	1
z-name not given	Script-fix	105	4.00	1
z-name not given	The Writers Literary Publishing And Serv	95	4.00	1
Barbara Doyon	Extreme Screenwriting	75	3.00	1
John Dart	Storypros	175	3.00	2

Genre: Feature: Science Fiction

Consultant/Analyst Name:	Company	Avg fees Reported*	Avg score (0-5)	# of responses
Paul Cooper	Paul Cooper Screenwriting	245	5.00	3
William Pace		350	5.00	1
Teri Robberson	Thegrimreader	129	5.00	1
Jen Grisanti	Jen Grisanti Consultancy	850	5.00	1
Bill Boyle	All That Sky Productions	1500	5.00	1
Joel Haber		150	5.00	1
Rob Potter		200	5.00	1
Ned Stuart	GSSG Magnamedia	10000	5.00	1
Ron Borders	Abbot Management	20	5.00	1
Michael Ray Brown	Story Sense	350	5.00	1
Barry Perih		200	5.00	1
Dara Marks	Dara Marks Script Consultancy	2000	5.00	1
Francis Iltes	Total Script Consulting	350	5.00	1
James Jordan	Candid Coverage	120	5.00	1
Daniel Manus	No BullScript Consulting	150	5.00	1
Pilar Alessandra	On The Page	300	4.88	8
Craig Kellem	Hollywood Script Consultants	864	4.80	5
Jim Cirile	Coverage Ink	129	4.50	2
Dave Trottier	Dave Trottier LLC/Keep Writing	675	4.50	2
Michael Hauge	Michael Hauge Screenplay Mastery	1125	4.50	4
Jeff Swanson	Storypros	88	4.50	2
Adam Levenberg	Hire A Hollywood Exec	300	4.50	2
Mario Moreno	The Writers Store	20	4.00	1
David Larson	Script Café	60	4.00	1
Chris Soth	Million Dollar Screen Writing	247	4.00	1
Matthew Ballen	Scriptlaunch	220	4.00	1
Daniel Calvisi	Act Four Screenplays	429	4.00	1
Michael Ferris	Script-a-wish	77	3.00	1
Paul Young	Literary & Screenplay Consultants	515	3.00	1

Genre: Feature: Horror

Consultant/Analyst Name:	Company	Avg fees Reported*	Avg score (0-5)	# of responses
Pilar Alessandra	On The Page	275	5.00	4
Julie Gray	The Script Department	225	5.00	2

Howard Allen	The Script Doctor	350	5.00	1
Erik Bork	Flyingwrestler.com	60	5.00	1
Craig Kellem	Hollywood Script Consultants	643	5.00	1
John Dart	Storypros	200	5.00	1
Dave Trottier	Dave Trottier LLC/Keep Writing	640	5.00	2
Adam Levenberg	Hire A Hollywood Exec	299	5.00	3
Anton Diether	Writers Literary	95	5.00	1
David Zuckerman	Scriptcoach - Virtual Pitch Fest	299	5.00	1
Iris Davison	I. Hope Productions	400	5.00	1
Daniel Manus	No BullScript Consulting	100	5.00	1
Jim Mercurio	James P. Mercurio Script Consulting Serv	300	5.00	1
Xandy Sussan	Xandy Sussan Script Consultant	1625	5.00	2
John Truby	John Truby Writer Studio	450	5.00	1
Erin Chapman	Award Winning Screenwriters	45	4.00	1
Barbara Doyon	Extreme Screenwriting	80	4.00	1
John Rainey	Rainey Script Consulting	500	4.00	1
Jim Cirile	Coverage Ink	450	4.00	1
z-name not given	Coverage Ink	119	4.00	1
Jeff Swanson	Storypros	200	3.00	1
Andrew Hilton	The Screenplay Mechanic	70	3.00	1

Genre: Feature: Animated Action-Adventure

(no reviews)

Genre: Feature: Animated Animated Comedy

Consultant/Analyst Name:	Company	Avg fees Reported*	Avg score (0-5)	# of responses
Jeff Swanson	Storypros	1000	5.00	1
Julie Gray	The Script Department	300	5.00	1
Pilar Alessandra	On The Page	275	5.00	2
z-name not given	Coverage Ink	188	5.00	1
James Jordan	Candid Coverage	100	5.00	1
AJ Meyers	Save My Script	50	5.00	1

Genre: Feature: Animated Science Fiction/Fantasy

Consultant/Analyst Name:	Company	Avg fees Reported*	Avg score (0-5)	# of responses
Wendy Kram	LA 4 Hire	125	5.00	1

Genre: Feature: Documentary

Consultant/Analyst Name:	Company	Avg fees Reported*	Avg score (0-5)	# of responses
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Wendy Kram	LA 4 Hire	350	5.00	1
Xandy Sussan	Xandy Sussan Script Consultant	1250	5.00	1

Genre: TV Sitcom

Consultant/Analyst Name:	Company	Avg fees Reported*	Avg score (0-5)	# of responses
Steve Kaplan	Steve Kaplans Comedy Intensive	100	5.00	1
Craig Kellem	Hollywood Script Consultants	230	5.00	1
Howard Allen	The Script Doctor	300	5.00	1
Wendy Kram	LA 4 Hire	215	5.00	1
Bill Boyle	All That Sky Productions	550	5.00	2
Jen Grisanti	Jen Grisanti Consultancy	450	5.00	1
Pilar Alessandra	On The Page	333	5.00	3
Erik Bork	Flyingwrestler.com	177	5.00	2
Robert Flaxman	Deep Feedback	275	5.00	1
Adam Levenberg	Hire A Hollywood Exec	299	5.00	1
Mario Moreno	The Writers Store	49	5.00	1
Key Payton	WritersFirst	200	5.00	1
Ellen Sandler	Sandler Ink	919	4.75	8
Debi Rajczyk	The Scriptsmith	35	4.00	1

Genre: TV Drama

Consultant/Analyst Name:	Company	Avg fees Reported*	Avg score (0-5)	# of responses
Steve Kaplan	Steve Kaplans Comedy Intensive	750	5.00	1
Wendy Kram	LA 4 Hire	375	5.00	2
Thom Bray		250	5.00	1
Adam Levenberg	Hire A Hollywood Exec	300	5.00	1
Charlotte Chatton	The Next Level Script	250	5.00	1
Daniel Manus	No BullScript Consulting	90	5.00	1
Jeff Gordon	Writers Boot Camp	100	5.00	1
Katharine Montagu	Write Shoot Edit Productions	250	5.00	1
Geoff Harris		250	5.00	1
Julie Gray	The Script Department	800	5.00	1
z-name not given	Script Alley	125	5.00	1
Michael Hauge	Michael Hauge Screenplay Mastery	1200	5.00	1
Ellin Stein	Solid Script Services	64	5.00	1
Michael Ray Brown	Story Sense	153	5.00	2
Pamela Douglas		750	5.00	1
Lucy Hay	Bang2write	150	5.00	1
Pilar Alessandra	On The Page	315	5.00	5
Scott Mullen	Scott The Reader	200	5.00	1
Debi Rajczyk	The Scriptsmith	100	5.00	1
Blair Richwood	Richwood Script & Media	500	4.00	1
Marilyn Horowitz		75	4.00	1
Dave Schapiro		125	4.00	1
z-name not given	Scriptapalooza	130	4.00	1

Terri Zinner	A Film Writer	70	4.00	1
Ellen Sandler	Sandler Ink	850	3.50	2
Jen Grisanti	Jen Grisanti Consultancy	743	3.40	5

Genre: TV Reality Show

Consultant/Analyst Name:	Company	Avg fees Reported*	Avg score (0-5)	# of responses
Wendy Kram	LA 4 Hire	100	3.00	1
Erik Bork	Flyingwrestler.com	87	2.00	1

Genre: TV Miniseries

Consultant/Analyst Name:	Company	Avg fees Reported*	Avg score (0-5)	# of responses
Thomas Schlesinger	Writing Films	1215	4.88	8
Craig Kellem	Hollywood Script Consultants	664	4.71	34

Genre: TV Other

Consultant/Analyst Name:	Company	Avg fees Reported*	Avg score (0-5)	# of responses
Michele Wallerstein	Novelconsultant.com	667	5.00	3
Ellen Sandler	Sandler Ink	917	4.67	15
Melody Jackson	Smart Girls Productions Inc.	592	4.50	14
Julie Gray	The Script Department	288	4.39	18

Genre: Other Genre or Genre Not Stated

Most responses in this category indicated that the script was more than one genre. The category includes writer characterizations of their scripts as: action-comedy, adaptation of novel, biblical adaptation, biography, biopic, black comedy/drama, crime/drama graphic novel script, dark comedy, drama-thriller, dramedy, family, family holiday fantasy, family sci-fi/adventure, feature dramedy, family/fantasy, musical feature, musical biopic, period sports drama, romantic dramedy, sci-fi thriller, screen musical, period action-drama, teen, film noir, futuristic thriller, historical drama, horror comedy, humanitarian charity short film, action family film, middle grade novel, action/thriller/love, musical stage play, narrative short, novel, one-woman show, period comedy, romance-biography, sci-fi/drama, short comedy, short drama, stage play, supernatural thriller, tv animation family, tv comedy/drama series, tv docudrama, western, western/psychological thriller, and western/war epic.

Consultant/Analyst Name:	Company	Avg fees Reported*	Avg score (0-5)	# of responses
Sandy Eiges	Story & Script Development	1500	5.00	1
April Rocke	ScriptShark	155	5.00	1
Judy Kellem	Hollywood Script Consultants	424	5.00	9
Both-Craig/Judy Kellem	Hollywood Script Consultants	1875	5.00	2
Susan Kouguell	Su City Pictures East	350	5.00	1
Steve Davis	Script Paladin	200	5.00	1

Cheryl Herring	http://afeedingfrenzy.com	203	5.00	3
Ken Moldow		300	5.00	1
Peter Mellencamp		500	5.00	1
Charles Carner	South Side Films	815	5.00	3
Howard Allen	The Script Doctor	274	5.00	12
Wendy Kram	LA 4 Hire	312	4.92	25
Pilar Alessandra	On The Page	306	4.88	116
Chris Soth	Million Dollar Screen Writing	1252	4.88	8
Paul Cooper	Paul Cooper Screenwriting	261	4.86	21
Nancy Hendrickson		450	4.83	6
Linda Seger	Linda Seger Script Consulting	1726	4.82	16
Key Payton	WritersFirst	294	4.80	15
Jeannine Edmunds	The Story Clinic	720	4.80	5
James Jordan	Candid Coverage	106	4.80	10
Matthew Ballen	Scriptlaunch	450	4.78	9
Michael Hauge	Michael Hauge Screenplay Mastery	1445	4.73	26
Michael Ray Brown	Story Sense	422	4.71	14
Craig Kellem	Hollywood Script Consultants	664	4.71	34
Daniel Manus	No BullScript Consulting	152	4.68	22
Ellin Stein	Solid Script Services	165	4.67	3
Ellen Sandler	Sandler Ink	917	4.67	15
Jim Mercurio	James P. Mercurio Script Consulting Serv	1314	4.57	7
Bill Boyle	All That Sky Productions	809	4.57	1
Scott Mullen	Scott The Reader	91	4.57	7
Jennine Lanouette	Jennine Lanouette Story Consulting	607	4.57	7
Erik Bork	Flyingwrestler.com	269	4.56	19
Melody Jackson	Smart Girls Productions Inc.	592	4.50	14
Steve Kaplan	Steve Kaplans Comedy Intensive	610	4.50	10
Robert Menna	Dara Marks Script Consulting	550	4.50	2
Barbara Doyon	Extreme Screenwriting	93	4.40	10
Julie Gray	The Script Department	288	4.39	18
Jeff Swanson	Storypros	259	4.36	11
Jim Cirile	Coverage Ink	156	4.36	11
Dara Marks	Dara Marks Script Consultancy	2336	4.33	12
Lee Levinson	The Late Bloomer	350	4.33	3
Adam Levenberg	Hire A Hollywood Exec	320	4.29	24
Daniel Calvisi	Act Four Screenplays	368	4.29	17
Jen Grisanti	Jen Grisanti Consultancy	656	4.27	11
z-name not given	Coverage Ink	164	4.27	11
Gordy Hoffman	Blue Cat Screenplay Competition	94	4.25	4
Gideon Cross	The Script Department	283	4.00	3
Karl Iglesias		550	4.00	2
Tom McCurrie	Hollywoodlitsales	87	4.00	2
David Zuckerman	Scriptcoach - Virtual Pitch Fest	275	4.00	3
Michael Ferris	Script-a-wish	117	4.00	2

Analyst Scores On Key Aspects of Script Analysis/Consulting:

(Companies with no individual named are at the bottom of this list)

**Respecting Your Vision, Morale, Character, Dialogue,
Openings, Second Act, Endings, Marketing...**

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About This Section:

Writers were asked to respond to this question:

“Rate the analysis on how well each of these criteria was met — Strong, Acceptable, Weak, Failed To Include (but it should have been part of the analysis) or Not included (not part of what you paid for). There were 13 criteria in all. This section reports on those which we deemed most important:

Did the consultant understand and respect your vision?

Did the analysis help your morale/give emotional support?

The consultant’s comments on characters, character growth were...

The consultants comments on dialogue were...

The consultant’s comments on plot overall were...

The consultants’s comments on your opening were...

The consultant’s comments on your second act were..

The consultant’s comments on your ending were...

The consultant’s help with markets, marketability, marketing strategy was...

Important Note On Scoring:

Other than the overall score (labeled “Average score from writers” in this section), writers were given these scoring choices, and we translated them into these numbers on a scale of 0-5:

Strong		5
Acceptable	3	
Weak	1	
Failed to include*	0	
Not included*		0

*The difference between the “Failed to include” and “Not included” choices is that “Failed to include” implies that the writer had an expectation that the item would be covered, but it was not. There is no way to tell whether the writer should have had this expectation, or made this distinction in responding to the survey. In addition, the net result is the same, that the particular service was not provided in that case. So we gave both responses a score of zero.

This scoring approach necessarily leads to lower scores and a wider range of scores than the overall score. Thus, you can see reviews in which the overall score was a “5” but scores on individual criteria were all lower. Both approaches to scores are valid; they simply differ.

The Reports:*

* Asterisk indicates new reviews in the 2014 update

Added after compilation below:

Bettina Moss

Number of writer reviews	3	Contact Information: Company: Screenplay 911 Website: http://screenplayhelp.com email: screenplay911@gmail.com Phone: 323-337-2016
Average score (0-5)	4.67	
Average pay reported	\$633*	
Genre scores:		
Feature: thriller: (1 review)	5.0	
Feature: drama (1 review)	5.0	
romcom (1 review)	4.0	

Analyst/Consultant: Max Adams

Average fees reported (\$):	500	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	0.00
Comments on characters:	5.00		

Analyst/Consultant: Nirvana Adams

Average fees reported (\$):	150	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	2	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	4.00
Morale/emotional support:	5.00	Help with markets, marketability:	0.00
Comments on characters:	5.00		

Analyst/Consultant: Pilar Alessandra On The Page

Average fees reported (\$):	306	Comments on dialogue:	4.71
Average score from writers:	4.88	Comments on plot:	4.78
Number of writer reviews:	116	Help with the opening:	4.58
Scores on--		Help with the second act:	4.71
Respecting writer's vision:	4.86	Help with the ending:	4.65
Morale/emotional support:	4.84	Help with markets, marketability:	3.00
Comments on characters:	4.80		

Analyst/Consultant: Howard Allen The Script Doctor

Average fees reported (\$):	274	Comments on dialogue:	4.83
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	12	Help with the opening:	4.83
Scores on--		Help with the second act:	4.42
Respecting writer's vision:	5.00	Help with the ending:	4.42
Morale/emotional support:	5.00	Help with markets, marketability:	4.25
Comments on characters:	4.83		

Analyst/Consultant: Linda Aronson

Average fees reported (\$):	380	Comments on dialogue:	0.00
Average score from writers:	4.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	1.00	Help with markets, marketability:	0.00
Comments on characters:	5.00		

Analyst/Consultant: Matthew Ballen Scriptlaunch

Average fees reported (\$):	450	Comments on dialogue:	4.78
Average score from writers:	4.78	Comments on plot:	5.00
Number of writer reviews:	9	Help with the opening:	4.33
Scores on--		Help with the second act:	4.78
Respecting writer's vision:	4.78	Help with the ending:	4.33
Morale/emotional support:	4.22	Help with markets, marketability:	3.78
Comments on characters:	5.00		

Analyst/Consultant: Julie Gray/ Bart Gold The Script Department

Average fees reported (\$):	250	Comments on dialogue:	5.00
Average score from writers:	4.00	Comments on plot:	0.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	0.00
Respecting writer's vision:	5.00	Help with the ending:	0.00
Morale/emotional support:	5.00	Help with markets, marketability:	3.00
Comments on characters:	0.00		

Analyst/Consultant: Naomi Beaty The Script Department

Average fees reported (\$):	300	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	0.00
Comments on characters:	5.00		

Analyst/Consultant: Tracey Becker ScriptShark; Script Swami

Average fees reported (\$):	225	Comments on dialogue:	5.00
Average score from writers:	4.50	Comments on plot:	5.00
Number of writer reviews:	2	Help with the opening:	4.00
Scores on--		Help with the second act:	5.00

Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	5.00
Comments on characters:	5.00		

Analyst/Consultant: Craig Belknap

Average fees reported (\$):	540	Comments on dialogue:	5.00
Average score from writers:	4.00	Comments on plot:	3.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	0.00
Respecting writer's vision:	5.00	Help with the ending:	3.00
Morale/emotional support:	5.00	Help with markets, marketability:	0.00
Comments on characters:	3.00		

Analyst/Consultant: Glenn Benest

Average fees reported (\$):	500	Comments on dialogue:	1.00
Average score from writers:	4.00	Comments on plot:	3.00
Number of writer reviews:	1	Help with the opening:	3.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	3.00	Help with the ending:	5.00
Morale/emotional support:	3.00	Help with markets, marketability:	5.00
Comments on characters:	5.00		

Analyst/Consultant: Ron Borders Abbot Management

Average fees reported (\$):	20	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	3.00
Comments on characters:	5.00		

Analyst/Consultant: Erik Bork Flyingwrestler.com

Average fees reported (\$):	270	Comments on dialogue:	3.50
Average score from writers:	4.56	Comments on plot:	4.67
Number of writer reviews:	19	Help with the opening:	4.39
Scores on--		Help with the second act:	4.11
Respecting writer's vision:	4.22	Help with the ending:	4.33
Morale/emotional support:	4.67	Help with markets, marketability:	2.28
Comments on characters:	4.39		

Analyst/Consultant: Bill Boyle All That Sky Productions

Average fees reported (\$):	809	Comments on dialogue:	4.46
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Average score from writers:	4.57	Comments on plot:	4.43
Number of writer reviews:	1	Help with the opening:	4.71
Scores on--		Help with the second act:	3.68
Respecting writer's vision:	4.71	Help with the ending:	3.64
Morale/emotional support:	4.71	Help with markets, marketability:	2.93
Comments on characters:	4.57		

Analyst/Consultant: Thom Bray

Average fees reported (\$):	250	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	5.00
Comments on characters:	5.00		

Analyst/Consultant: Charlie Brottmiller

Average fees reported (\$):	100	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	3.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	3.00	Help with markets, marketability:	0.00
Comments on characters:	5.00		

Analyst/Consultant: Michael Ray Brown Story Sense

Average fees reported (\$):	422	Comments on dialogue:	4.43
Average score from writers:	4.71	Comments on plot:	3.79
Number of writer reviews:	14	Help with the opening:	3.71
Scores on--		Help with the second act:	3.79
Respecting writer's vision:	4.14	Help with the ending:	3.71
Morale/emotional support:	4.14	Help with markets, marketability:	2.86
Comments on characters:	4.43		

Analyst/Consultant: Daniel Calvisi Act Four Screenplays

Average fees reported (\$):	368	Comments on dialogue:	3.65
Average score from writers:	4.29	Comments on plot:	4.41
Number of writer reviews:	17	Help with the opening:	3.94
Scores on--		Help with the second act:	4.00
Respecting writer's vision:	4.29	Help with the ending:	3.88
Morale/emotional support:	4.06	Help with markets, marketability:	2.82
Comments on characters:	4.18		

Analyst/Consultant: Sean Cardinali Screenwritersonline

Average fees reported (\$):	550	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	5.00
Comments on characters:	5.00		

Analyst/Consultant: Charles Carner South Side Films

Average fees reported (\$):	815	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	3	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	3.33
Morale/emotional support:	5.00	Help with markets, marketability:	3.33
Comments on characters:	5.00		

Analyst/Consultant: Erin Chapman Award Winning Screenwriters

Average fees reported (\$):	45	Comments on dialogue:	3.00
Average score from writers:	4.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	3.00
Scores on--		Help with the second act:	3.00
Respecting writer's vision:	5.00	Help with the ending:	3.00
Morale/emotional support:	5.00	Help with markets, marketability:	0.00
Comments on characters:	5.00		

Analyst/Consultant: Charlotte Chatton The Next Level Script

Average fees reported (\$):	250	Comments on dialogue:	3.00
Average score from writers:	5.00	Comments on plot:	3.00
Number of writer reviews:	1	Help with the opening:	3.00
Scores on--		Help with the second act:	3.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	3.00
Comments on characters:	0.00		

Analyst/Consultant: Mike Cheda Mike Cheda

Average fees reported (\$):	631	Comments on dialogue:	3.63
Average score from writers:	4.62	Comments on plot:	4.50
Number of writer reviews:	8	Help with the opening:	4.00
Scores on--		Help with the second act:	4.25
Respecting writer's vision:	4.50	Help with the ending:	3.75
Morale/emotional support:	4.50	Help with markets, marketability:	3.38
Comments on characters:	4.50		

Analyst/Consultant: Sarah Chen

Average fees reported (\$):	135	Comments on dialogue:	5.00
Average score from writers:	4.00	Comments on plot:	3.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	0.00
Comments on characters:	5.00		

Analyst/Consultant: Jim Cirile Coverage Ink

Average fees reported (\$):	156	Comments on dialogue:	3.91
Average score from writers:	4.36	Comments on plot:	4.45
Number of writer reviews:	11	Help with the opening:	3.27
Scores on--		Help with the second act:	3.64
Respecting writer's vision:	4.27	Help with the ending:	3.73
Morale/emotional support:	4.45	Help with markets, marketability:	2.73
Comments on characters:	4.09		

Analyst/Consultant: Chadwick Clough Script P.I.M.P.

Average fees reported (\$):	173	Comments on dialogue:	3.67
Average score from writers:	4.33	Comments on plot:	4.33
Number of writer reviews:	3	Help with the opening:	3.67
Scores on--		Help with the second act:	4.33
Respecting writer's vision:	4.33	Help with the ending:	4.33
Morale/emotional support:	4.33	Help with markets, marketability:	4.33
Comments on characters:	4.33		

Analyst/Consultant: Paul Cooper Paul Cooper Screenwriting

Average fees reported (\$):	261	Comments on dialogue:	4.19
Average score from writers:	4.86	Comments on plot:	4.62
Number of writer reviews:	21	Help with the opening:	4.10
Scores on--		Help with the second act:	4.10
Respecting writer's vision:	4.81	Help with the ending:	4.43
Morale/emotional support:	4.81	Help with markets, marketability:	2.76
Comments on characters:	4.67		

Analyst/Consultant: Gideon Cross The Script Department

Average fees reported (\$):	283	Comments on dialogue:	3.67
Average score from writers:	4.00	Comments on plot:	4.33
Number of writer reviews:	3	Help with the opening:	3.00
Scores on--		Help with the second act:	3.00

Respecting writer's vision:	4.33	Help with the ending:	3.00
Morale/emotional support:	3.67	Help with markets, marketability:	0.33
Comments on characters:	3.67		

Analyst/Consultant: Devorah Cutler-Rubenstein The Script Broker

Average fees reported (\$):	1908	Comments on dialogue:	4.50
Average score from writers:	4.75	Comments on plot:	5.00
Number of writer reviews:	4	Help with the opening:	4.50
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	4.50
Comments on characters:	5.00		

Analyst/Consultant: John Dart Storypros

Average fees reported (\$):	165	Comments on dialogue:	3.80
Average score from writers:	4.00	Comments on plot:	3.80
Number of writer reviews:	5	Help with the opening:	2.60
Scores on--		Help with the second act:	2.00
Respecting writer's vision:	3.40	Help with the ending:	2.60
Morale/emotional support:	3.80	Help with markets, marketability:	0.60
Comments on characters:	3.80		

Analyst/Consultant: Steve Davis Script Paladin

Average fees reported (\$):	200	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	3.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	3.00
Respecting writer's vision:	5.00	Help with the ending:	3.00
Morale/emotional support:	5.00	Help with markets, marketability:	3.00
Comments on characters:	3.00		

Analyst/Consultant: Iris Davison I. Hope Productions

Average fees reported (\$):	400	Comments on dialogue:	3.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	3.00
Comments on characters:	5.00		

Analyst/Consultant: CaroleLee Dean

Average fees reported (\$):	90	Comments on dialogue:	5.00
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Average score from writers:	4.00	Comments on plot:	3.00
Number of writer reviews:	1	Help with the opening:	1.00
Scores on--		Help with the second act:	3.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	1.00
Comments on characters:	3.00		

Analyst/Consultant: Anton Diether Writers Literary

Average fees reported (\$):	95	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	5.00
Comments on characters:	5.00		

Analyst/Consultant: Pamela Douglas

Average fees reported (\$):	750	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	5.00
Comments on characters:	5.00		

Analyst/Consultant: Barbara Doyon Extreme Screenwriting

Average fees reported (\$):	93	Comments on dialogue:	4.60
Average score from writers:	4.40	Comments on plot:	4.80
Number of writer reviews:	10	Help with the opening:	3.10
Scores on--		Help with the second act:	3.70
Respecting writer's vision:	4.80	Help with the ending:	3.00
Morale/emotional support:	4.40	Help with markets, marketability:	2.90
Comments on characters:	4.60		

Analyst/Consultant: Jeannine Edmunds The Story Clinic

Average fees reported (\$):	720	Comments on dialogue:	4.60
Average score from writers:	4.80	Comments on plot:	4.00
Number of writer reviews:	5	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	4.60
Morale/emotional support:	4.60	Help with markets, marketability:	2.20
Comments on characters:	5.00		

Analyst/Consultant: Sandy Eiges Story & Script Development

Average fees reported (\$):	1500	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	3.00
Comments on characters:	5.00		

Analyst/Consultant: Michael Ferris Script-a-wish

Average fees reported (\$):	117	Comments on dialogue:	4.00
Average score from writers:	4.00	Comments on plot:	2.50
Number of writer reviews:	2	Help with the opening:	2.50
Scores on--		Help with the second act:	2.50
Respecting writer's vision:	4.00	Help with the ending:	2.50
Morale/emotional support:	4.00	Help with markets, marketability:	2.50
Comments on characters:	4.00		

Analyst/Consultant: Syd Field Syd Field Script Writing

Average fees reported (\$):	300	Comments on dialogue:	3.00
Average score from writers:	4.00	Comments on plot:	3.00
Number of writer reviews:	1	Help with the opening:	3.00
Scores on--		Help with the second act:	3.00
Respecting writer's vision:	3.00	Help with the ending:	3.00
Morale/emotional support:	3.00	Help with markets, marketability:	3.00
Comments on characters:	3.00		

Analyst/Consultant: Robert Flaxman Deep Feedback

Average fees reported (\$):	792	Comments on dialogue:	3.67
Average score from writers:	4.00	Comments on plot:	3.67
Number of writer reviews:	3	Help with the opening:	3.67
Scores on--		Help with the second act:	3.67
Respecting writer's vision:	4.33	Help with the ending:	3.67
Morale/emotional support:	4.33	Help with markets, marketability:	0.33
Comments on characters:	3.67		

Analyst/Consultant: Bart Gavigan Spark Productions

Average fees reported (\$):	20	Comments on dialogue:	0.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	0.00
Scores on--		Help with the second act:	0.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	0.00
Comments on characters:	5.00		

Analyst/Consultant: Michele Gendelman

Average fees reported (\$):	400	Comments on dialogue:	3.00
Average score from writers:	4.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	3.00
Scores on--		Help with the second act:	3.00
Respecting writer's vision:	3.00	Help with the ending:	5.00
Morale/emotional support:	3.00	Help with markets, marketability:	0.00
Comments on characters:	5.00		

Analyst/Consultant: David Gillis

Average fees reported (\$):	283	Comments on dialogue:	2.00
Average score from writers:	4.00	Comments on plot:	2.00
Number of writer reviews:	3	Help with the opening:	0.00
Scores on--		Help with the second act:	1.00
Respecting writer's vision:	4.33	Help with the ending:	1.67
Morale/emotional support:	4.33	Help with markets, marketability:	0.00
Comments on characters:	2.00		

Analyst/Consultant: Jeff Gordon Writers Boot Camp

Average fees reported (\$):	100	Comments on dialogue:	3.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	3.00	Help with the ending:	0.00
Morale/emotional support:	5.00	Help with markets, marketability:	0.00
Comments on characters:	5.00		

Analyst/Consultant: Julie Gray The Script Department

Average fees reported (\$):	288	Comments on dialogue:	3.94
Average score from writers:	4.39	Comments on plot:	4.67
Number of writer reviews:	18	Help with the opening:	4.06
Scores on--		Help with the second act:	4.56
Respecting writer's vision:	4.67	Help with the ending:	4.44
Morale/emotional support:	4.67	Help with markets, marketability:	3.06
Comments on characters:	4.67		

Analyst/Consultant: Anthony Grieco

Average fees reported (\$):	250	Comments on dialogue:	4.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	2	Help with the opening:	4.00
Scores on--		Help with the second act:	5.00

Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	3.00	Help with markets, marketability:	3.00
Comments on characters:	4.00		

Analyst/Consultant: Jen Grisanti Jen Grisanti Consultancy

Average fees reported (\$):	656	Comments on dialogue:	4.36
Average score from writers:	4.27	Comments on plot:	4.64
Number of writer reviews:	11	Help with the opening:	4.27
Scores on--		Help with the second act:	4.36
Respecting writer's vision:	4.64	Help with the ending:	4.00
Morale/emotional support:	4.82	Help with markets, marketability:	3.27
Comments on characters:	4.82		

Analyst/Consultant: Joel Haber

Average fees reported (\$):	150	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	3.00
Number of writer reviews:	1	Help with the opening:	3.00
Scores on--		Help with the second act:	3.00
Respecting writer's vision:	3.00	Help with the ending:	3.00
Morale/emotional support:	3.00	Help with markets, marketability:	3.00
Comments on characters:	5.00		

Analyst/Consultant: Clarence Hammond The Script Department

Average fees reported (\$):	200	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	0.00
Morale/emotional support:	5.00	Help with markets, marketability:	3.00
Comments on characters:	5.00		

Analyst/Consultant: Geoff Harris

Average fees reported (\$):	250	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	5.00
Comments on characters:	5.00		

Analyst/Consultant: Michael Hauge Michael Hauge Screenplay Mastery

Average fees reported (\$):	1445	Comments on dialogue:	3.77
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Average score from writers:	4.73	Comments on plot:	4.77
Number of writer reviews:	26	Help with the opening:	4.42
Scores on--		Help with the second act:	4.15
Respecting writer's vision:	4.77	Help with the ending:	3.92
Morale/emotional support:	4.38	Help with markets, marketability:	3.42
Comments on characters:	4.58		

Analyst/Consultant: Robert Hawk

Average fees reported (\$):	300	Comments on dialogue:	5.00
Average score from writers:	4.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	1.00
Comments on characters:	5.00		

Analyst/Consultant: Lucy Hay Bang2write

Average fees reported (\$):	83	Comments on dialogue:	5.00
Average score from writers:	4.67	Comments on plot:	5.00
Number of writer reviews:	3	Help with the opening:	4.33
Scores on--		Help with the second act:	4.33
Respecting writer's vision:	5.00	Help with the ending:	4.33
Morale/emotional support:	5.00	Help with markets, marketability:	2.67
Comments on characters:	5.00		

Analyst/Consultant: Nancy Hendrickson

Average fees reported (\$):	450	Comments on dialogue:	4.17
Average score from writers:	4.83	Comments on plot:	4.17
Number of writer reviews:	6	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	4.33
Comments on characters:	4.67		

Analyst/Consultant: Cheryl Herring <http://afeedingfrenzy.com>

Average fees reported (\$):	203	Comments on dialogue:	3.67
Average score from writers:	5.00	Comments on plot:	3.67
Number of writer reviews:	3	Help with the opening:	3.67
Scores on--		Help with the second act:	4.33
Respecting writer's vision:	5.00	Help with the ending:	3.67
Morale/emotional support:	5.00	Help with markets, marketability:	2.00
Comments on characters:	5.00		

Analyst/Consultant: Andrew Hilton The Screenplay Mechanic

Average fees reported (\$):	132	Comments on dialogue:	3.67
Average score from writers:	4.33	Comments on plot:	4.33
Number of writer reviews:	3	Help with the opening:	3.33
Scores on--		Help with the second act:	4.33
Respecting writer's vision:	4.33	Help with the ending:	3.33
Morale/emotional support:	4.33	Help with markets, marketability:	4.33
Comments on characters:	4.33		

Analyst/Consultant: Gordy Hoffman Blue Cat Screenplay Competition

Average fees reported (\$):	94	Comments on dialogue:	4.00
Average score from writers:	4.25	Comments on plot:	4.00
Number of writer reviews:	4	Help with the opening:	2.75
Scores on--		Help with the second act:	3.25
Respecting writer's vision:	4.50	Help with the ending:	2.25
Morale/emotional support:	4.50	Help with markets, marketability:	1.25
Comments on characters:	3.50		

Analyst/Consultant: Marilyn Horowitz

Average fees reported (\$):	75	Comments on dialogue:	5.00
Average score from writers:	4.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	3.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	3.00
Comments on characters:	3.00		

Analyst/Consultant: Bob Hume PhD Productions

Average fees reported (\$):	200	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	0.00
Comments on characters:	5.00		

Analyst/Consultant: Karl Iglesias

Average fees reported (\$):	550	Comments on dialogue:	4.00
Average score from writers:	4.00	Comments on plot:	4.00
Number of writer reviews:	2	Help with the opening:	2.50
Scores on--		Help with the second act:	4.00
Respecting writer's vision:	4.00	Help with the ending:	4.00
Morale/emotional support:	4.00	Help with markets, marketability:	0.00
Comments on characters:	4.00		

Analyst/Consultant: Francis Iltes Total Script Consulting

Average fees reported (\$):	1192	Comments on dialogue:	4.67
Average score from writers:	4.67	Comments on plot:	4.67
Number of writer reviews:	6	Help with the opening:	4.33
Scores on--		Help with the second act:	4.33
Respecting writer's vision:	4.67	Help with the ending:	4.33
Morale/emotional support:	4.67	Help with markets, marketability:	2.83
Comments on characters:	4.67		

Analyst/Consultant: Melody Jackson Smart Girls Productions Inc.

Average fees reported (\$):	592	Comments on dialogue:	4.43
Average score from writers:	4.50	Comments on plot:	4.21
Number of writer reviews:	14	Help with the opening:	4.36
Scores on--		Help with the second act:	4.00
Respecting writer's vision:	4.71	Help with the ending:	4.21
Morale/emotional support:	4.86	Help with markets, marketability:	3.50
Comments on characters:	4.71		

Analyst/Consultant: Bill Johnson A Story Is A Promise

Average fees reported (\$):	300	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	5.00
Comments on characters:	5.00		

Analyst/Consultant: James Jordan Candid Coverage

Average fees reported (\$):	106	Comments on dialogue:	4.20
Average score from writers:	4.80	Comments on plot:	4.10
Number of writer reviews:	10	Help with the opening:	4.80
Scores on--		Help with the second act:	3.90
Respecting writer's vision:	5.00	Help with the ending:	3.60
Morale/emotional support:	5.00	Help with markets, marketability:	4.60
Comments on characters:	4.30		

Analyst/Consultant: Steve Kaplan Steve Kaplans Comedy Intensive

Average fees reported (\$):	610	Comments on dialogue:	4.40
Average score from writers:	4.50	Comments on plot:	4.40
Number of writer reviews:	10	Help with the opening:	4.40
Scores on--		Help with the second act:	4.40

Respecting writer's vision:	5.00	Help with the ending:	4.40
Morale/emotional support:	4.60	Help with markets, marketability:	2.90
Comments on characters:	4.40		

Analyst/Consultant: Both-Craig/Judy Kellem Hollywood Script Consultants

Average fees reported (\$):	1875	Comments on dialogue:	2.50
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	2	Help with the opening:	5.00
Scores on--		Help with the second act:	2.50
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	2.50
Comments on characters:	5.00		

Analyst/Consultant: Craig Kellem Hollywood Script Consultants

Average fees reported (\$):	664	Comments on dialogue:	4.56
Average score from writers:	4.71	Comments on plot:	4.71
Number of writer reviews:	34	Help with the opening:	4.21
Scores on--		Help with the second act:	4.21
Respecting writer's vision:	4.65	Help with the ending:	4.06
Morale/emotional support:	4.53	Help with markets, marketability:	2.85
Comments on characters:	4.65		

Analyst/Consultant: Judy Kellem Hollywood Script Consultants

Average fees reported (\$):	424	Comments on dialogue:	4.40
Average score from writers:	5.00	Comments on plot:	4.80
Number of writer reviews:	9	Help with the opening:	4.40
Scores on--		Help with the second act:	4.60
Respecting writer's vision:	5.00	Help with the ending:	4.60
Morale/emotional support:	4.80	Help with markets, marketability:	1.80
Comments on characters:	4.60		

Analyst/Consultant: Susan Kouguell Su City Pictures East

Average fees reported (\$):	350	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	0.00
Scores on--		Help with the second act:	3.00
Respecting writer's vision:	3.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	0.00
Comments on characters:	5.00		

Analyst/Consultant: Wendy Kram LA 4 Hire

Average fees reported (\$):	312	Comments on dialogue:	4.48
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Average score from writers:	4.92	Comments on plot:	4.64
Number of writer reviews:	25	Help with the opening:	4.60
Scores on--		Help with the second act:	4.40
Respecting writer's vision:	4.56	Help with the ending:	4.56
Morale/emotional support:	4.48	Help with markets, marketability:	4.20
Comments on characters:	4.64		

Analyst/Consultant: Ethan Krane ScriptShark

Average fees reported (\$):	500	Comments on dialogue:	5.00
Average score from writers:	4.00	Comments on plot:	3.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	3.00
Respecting writer's vision:	5.00	Help with the ending:	3.00
Morale/emotional support:	5.00	Help with markets, marketability:	1.00
Comments on characters:	5.00		

Analyst/Consultant: Mark Kratter Breakthrough Consulting

Average fees reported (\$):	359	Comments on dialogue:	3.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	3.00
Morale/emotional support:	5.00	Help with markets, marketability:	3.00
Comments on characters:	3.00		

Analyst/Consultant: Jennine Lanouette Jennine Lanouette Story Consulting

Average fees reported (\$):	607	Comments on dialogue:	3.57
Average score from writers:	4.57	Comments on plot:	4.71
Number of writer reviews:	7	Help with the opening:	3.86
Scores on--		Help with the second act:	4.14
Respecting writer's vision:	5.00	Help with the ending:	3.86
Morale/emotional support:	5.00	Help with markets, marketability:	0.00
Comments on characters:	4.14		

Analyst/Consultant: David Larson Script Café

Average fees reported (\$):	60	Comments on dialogue:	5.00
Average score from writers:	4.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	3.00
Morale/emotional support:	5.00	Help with markets, marketability:	3.00
Comments on characters:	5.00		

Analyst/Consultant: Adam Levenberg Hire A Hollywood Exec

Average fees reported (\$):	320	Comments on dialogue:	3.91
Average score from writers:	4.29	Comments on plot:	4.13
Number of writer reviews:	24	Help with the opening:	4.04
Scores on--		Help with the second act:	4.00
Respecting writer's vision:	3.30	Help with the ending:	4.09
Morale/emotional support:	3.65	Help with markets, marketability:	3.74
Comments on characters:	4.22		

Analyst/Consultant: Lee Levinson The Late Bloomer

Average fees reported (\$):	350	Comments on dialogue:	5.00
Average score from writers:	4.33	Comments on plot:	5.00
Number of writer reviews:	3	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	3.33
Comments on characters:	5.00		

Analyst/Consultant: Kate Leys Gary Thomas

Average fees reported (\$):	400	Comments on dialogue:	5.00
Average score from writers:	4.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	0.00
Scores on--		Help with the second act:	0.00
Respecting writer's vision:	3.00	Help with the ending:	0.00
Morale/emotional support:	5.00	Help with markets, marketability:	0.00
Comments on characters:	5.00		

Analyst/Consultant: Art Lorenz

Average fees reported (\$):	20	Comments on dialogue:	3.00
Average score from writers:	4.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	3.00
Scores on--		Help with the second act:	3.00
Respecting writer's vision:	1.00	Help with the ending:	3.00
Morale/emotional support:	5.00	Help with markets, marketability:	0.00
Comments on characters:	5.00		

Analyst/Consultant: Victoria Lucas, Lucas Script

Average fees reported (\$):	350	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	5.00
Comments on characters:	5.00		

Analyst/Consultant: Daniel Manus No BullScript Consulting

Average fees reported (\$):	152	Comments on dialogue:	4.23
Average score from writers:	4.68	Comments on plot:	4.64
Number of writer reviews:	22	Help with the opening:	4.32
Scores on--		Help with the second act:	3.91
Respecting writer's vision:	4.55	Help with the ending:	4.05
Morale/emotional support:	4.36	Help with markets, marketability:	2.91
Comments on characters:	4.55		

Analyst/Consultant: Dara Marks Dara Marks Script Consultancy

Average fees reported (\$):	2336	Comments on dialogue:	3.75
Average score from writers:	4.33	Comments on plot:	4.17
Number of writer reviews:	12	Help with the opening:	4.17
Scores on--		Help with the second act:	4.67
Respecting writer's vision:	4.50	Help with the ending:	3.92
Morale/emotional support:	4.33	Help with markets, marketability:	1.83
Comments on characters:	4.67		

Analyst/Consultant: Trevor Mayes

Average fees reported (\$):	150	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	5.00
Comments on characters:	5.00		

Analyst/Consultant: Tom McCurrie Hollywoodlitsales

Average fees reported (\$):	87	Comments on dialogue:	4.00
Average score from writers:	4.00	Comments on plot:	4.00
Number of writer reviews:	2	Help with the opening:	1.50
Scores on--		Help with the second act:	2.50
Respecting writer's vision:	4.00	Help with the ending:	1.50
Morale/emotional support:	4.00	Help with markets, marketability:	1.50
Comments on characters:	5.00		

Analyst/Consultant: PJ Mcilvaine The Script Department

Average fees reported (\$):	150	Comments on dialogue:	2.00
Average score from writers:	4.00	Comments on plot:	3.00
Number of writer reviews:	2	Help with the opening:	3.00
Scores on--		Help with the second act:	3.00

Respecting writer's vision:	2.00	Help with the ending:	3.00
Morale/emotional support:	4.00	Help with markets, marketability:	4.00
Comments on characters:	3.00		

Analyst/Consultant: Peter Mellencamp

Average fees reported (\$):	500	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	3.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	0.00	Help with the ending:	5.00
Morale/emotional support:	0.00	Help with markets, marketability:	0.00
Comments on characters:	5.00		

Analyst/Consultant: Robert Menna Dara Marks Script Consulting

Average fees reported (\$):	550	Comments on dialogue:	4.00
Average score from writers:	4.50	Comments on plot:	5.00
Number of writer reviews:	2	Help with the opening:	4.00
Scores on--		Help with the second act:	4.00
Respecting writer's vision:	5.00	Help with the ending:	4.00
Morale/emotional support:	4.00	Help with markets, marketability:	2.50
Comments on characters:	4.00		

Analyst/Consultant: Jim Mercurio James P. Mercurio Script Consulting Serv

Average fees reported (\$):	1314	Comments on dialogue:	4.43
Average score from writers:	4.57	Comments on plot:	5.00
Number of writer reviews:	7	Help with the opening:	4.71
Scores on--		Help with the second act:	4.43
Respecting writer's vision:	4.71	Help with the ending:	4.00
Morale/emotional support:	4.14	Help with markets, marketability:	2.86
Comments on characters:	4.71		

Analyst/Consultant: Billy Mernit

Average fees reported (\$):	600	Comments on dialogue:	3.00
Average score from writers:	4.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	3.00
Scores on--		Help with the second act:	3.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	3.00
Comments on characters:	5.00		

Analyst/Consultant: AJ Meyers Save My Script

Average fees reported (\$):	183	Comments on dialogue:	5.00
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Average score from writers:	4.67	Comments on plot:	5.00
Number of writer reviews:	3	Help with the opening:	2.67
Scores on--		Help with the second act:	3.33
Respecting writer's vision:	4.33	Help with the ending:	3.33
Morale/emotional support:	5.00	Help with markets, marketability:	3.33
Comments on characters:	5.00		

Analyst/Consultant: Scott Meyers Distillery Pictures

Average fees reported (\$):	700	Comments on dialogue:	3.00
Average score from writers:	4.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	1.00
Scores on--		Help with the second act:	3.00
Respecting writer's vision:	0.00	Help with the ending:	3.00
Morale/emotional support:	3.00	Help with markets, marketability:	3.00
Comments on characters:	3.00		

Analyst/Consultant: Maureen Mi

Average fees reported (\$):	2000	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	0.00
Comments on characters:	5.00		

Analyst/Consultant: Matt Misetich Script P.I.M.P.

Average fees reported (\$):	1000	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	3.00
Comments on characters:	5.00		

Analyst/Consultant: Ken Moldow

Average fees reported (\$):	300	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	5.00
Comments on characters:	5.00		

Analyst/Consultant: Brian Monaghan Procrastinate Ink.

Average fees reported (\$):	275	Comments on dialogue:	3.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	3.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	3.00
Comments on characters:	5.00		

Analyst/Consultant: Katharine Montagu Write Shoot Edit Productions

Average fees reported (\$):	912	Comments on dialogue:	4.50
Average score from writers:	4.75	Comments on plot:	5.00
Number of writer reviews:	4	Help with the opening:	3.25
Scores on--		Help with the second act:	3.25
Respecting writer's vision:	4.50	Help with the ending:	5.00
Morale/emotional support:	4.50	Help with markets, marketability:	2.00
Comments on characters:	5.00		

Analyst/Consultant: Mario Moreno The Writers Store

Average fees reported (\$):	809	Comments on dialogue:	3.71
Average score from writers:	4.71	Comments on plot:	4.71
Number of writer reviews:	7	Help with the opening:	4.00
Scores on--		Help with the second act:	3.71
Respecting writer's vision:	4.71	Help with the ending:	3.43
Morale/emotional support:	4.43	Help with markets, marketability:	2.71
Comments on characters:	4.71		

Analyst/Consultant: Scott Mullen Scott The Reader

Average fees reported (\$):	91	Comments on dialogue:	2.71
Average score from writers:	4.57	Comments on plot:	4.43
Number of writer reviews:	7	Help with the opening:	4.14
Scores on--		Help with the second act:	3.43
Respecting writer's vision:	4.14	Help with the ending:	4.14
Morale/emotional support:	4.71	Help with markets, marketability:	0.57
Comments on characters:	4.14		

Analyst/Consultant: Eric Myers Script Doctor Eric

Average fees reported (\$):	170	Comments on dialogue:	4.20
Average score from writers:	4.60	Comments on plot:	5.00
Number of writer reviews:	5	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	4.60	Help with the ending:	4.60
Morale/emotional support:	4.60	Help with markets, marketability:	2.60
Comments on characters:	4.20		

Analyst/Consultant: Larry Myles Redinkworks

Average fees reported (\$):	50	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	3.00
Scores on--		Help with the second act:	3.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	3.00
Comments on characters:	5.00		

Analyst/Consultant: William Pace

Average fees reported (\$):	310	Comments on dialogue:	4.20
Average score from writers:	4.80	Comments on plot:	4.60
Number of writer reviews:	5	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	4.60	Help with markets, marketability:	2.20
Comments on characters:	5.00		

Analyst/Consultant: Key Payton WritersFirst

Average fees reported (\$):	294	Comments on dialogue:	3.80
Average score from writers:	4.80	Comments on plot:	4.40
Number of writer reviews:	15	Help with the opening:	4.60
Scores on--		Help with the second act:	3.93
Respecting writer's vision:	4.47	Help with the ending:	4.27
Morale/emotional support:	4.60	Help with markets, marketability:	3.27
Comments on characters:	4.27		

Analyst/Consultant: Lynne Pembroke Coverscript

Average fees reported (\$):	307	Comments on dialogue:	4.33
Average score from writers:	4.00	Comments on plot:	3.67
Number of writer reviews:	3	Help with the opening:	4.33
Scores on--		Help with the second act:	3.67
Respecting writer's vision:	3.67	Help with the ending:	3.67
Morale/emotional support:	4.33	Help with markets, marketability:	2.00
Comments on characters:	3.67		

Analyst/Consultant: Barry Perih

Average fees reported (\$):	200	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00

Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	5.00
Comments on characters:	5.00		

Analyst/Consultant: Viki Peterson Act One Inc

Average fees reported (\$):	185	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	3.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	3.00
Comments on characters:	3.00		

Analyst/Consultant: Julie Pifher Jpif Productions

Average fees reported (\$):	3000	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	5.00
Comments on characters:	5.00		

Analyst/Consultant: Maegan Poland

Average fees reported (\$):	520	Comments on dialogue:	5.00
Average score from writers:	4.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	0.00
Comments on characters:	5.00		

Analyst/Consultant: Rob Potter

Average fees reported (\$):	200	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	5.00
Comments on characters:	5.00		

Analyst/Consultant: Skip Press

Average fees reported (\$):	100	Comments on dialogue:	3.00
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Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	3.00	Help with markets, marketability:	0.00
Comments on characters:	5.00		

Analyst/Consultant: Scott Prestin Hollywood Liaison

Average fees reported (\$):	175	Comments on dialogue:	3.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	3.00
Scores on--		Help with the second act:	3.00
Respecting writer's vision:	3.00	Help with the ending:	5.00
Morale/emotional support:	3.00	Help with markets, marketability:	5.00
Comments on characters:	5.00		

Analyst/Consultant: Mara Purl

Average fees reported (\$):	2000	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	5.00
Comments on characters:	5.00		

Analyst/Consultant: Staton Rabin

Average fees reported (\$):	375	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	3.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	5.00
Comments on characters:	5.00		

Analyst/Consultant: John Rainey Rainey Script Consulting

Average fees reported (\$):	700	Comments on dialogue:	4.50
Average score from writers:	4.25	Comments on plot:	4.50
Number of writer reviews:	4	Help with the opening:	4.00
Scores on--		Help with the second act:	4.50
Respecting writer's vision:	5.00	Help with the ending:	4.50
Morale/emotional support:	5.00	Help with markets, marketability:	2.50
Comments on characters:	4.50		

Analyst/Consultant: Debi Rajczyk The Scriptsmith

Average fees reported (\$):	134	Comments on dialogue:	4.50
Average score from writers:	4.75	Comments on plot:	5.00
Number of writer reviews:	4	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	4.50	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	2.00
Comments on characters:	5.00		

Analyst/Consultant: Carson Reeves Scriptshadow

Average fees reported (\$):	200	Comments on dialogue:	3.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	3.00
Comments on characters:	5.00		

Analyst/Consultant: Blair Richwood Richwood Script & Media

Average fees reported (\$):	500	Comments on dialogue:	3.00
Average score from writers:	4.00	Comments on plot:	3.00
Number of writer reviews:	1	Help with the opening:	3.00
Scores on--		Help with the second act:	3.00
Respecting writer's vision:	5.00	Help with the ending:	3.00
Morale/emotional support:	5.00	Help with markets, marketability:	0.00
Comments on characters:	3.00		

Analyst/Consultant: Julie Gray/ Rob Southhill The Script Department

Average fees reported (\$):	150	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	3.00
Respecting writer's vision:	5.00	Help with the ending:	3.00
Morale/emotional support:	5.00	Help with markets, marketability:	3.00
Comments on characters:	5.00		

Analyst/Consultant: Teri Robberson Thegrimreader

Average fees reported (\$):	129	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	5.00
Comments on characters:	5.00		

Analyst/Consultant: Vincent Robert

Average fees reported (\$):	500	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	0.00
Comments on characters:	5.00		

Analyst/Consultant: April Rocke ScriptShark

Average fees reported (\$):	155	Comments on dialogue:	3.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	3.00
Scores on--		Help with the second act:	3.00
Respecting writer's vision:	5.00	Help with the ending:	3.00
Morale/emotional support:	5.00	Help with markets, marketability:	3.00
Comments on characters:	5.00		

Analyst/Consultant: Debra Rogers

Average fees reported (\$):	225	Comments on dialogue:	5.00
Average score from writers:	4.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	3.00	Help with the ending:	3.00
Morale/emotional support:	5.00	Help with markets, marketability:	3.00
Comments on characters:	5.00		

Analyst/Consultant: Deborah Roth

Average fees reported (\$):	100	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	3.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	3.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	0.00	Help with markets, marketability:	3.00
Comments on characters:	5.00		

Analyst/Consultant: Nika Rylski

Average fees reported (\$):	862	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	4	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00

Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	3.75
Comments on characters:	5.00		

Analyst/Consultant: Ellen Sandler Sandler Ink

Average fees reported (\$):	917	Comments on dialogue:	3.60
Average score from writers:	4.67	Comments on plot:	4.60
Number of writer reviews:	15	Help with the opening:	4.20
Scores on--		Help with the second act:	4.00
Respecting writer's vision:	4.87	Help with the ending:	4.00
Morale/emotional support:	4.60	Help with markets, marketability:	1.93
Comments on characters:	5.00		

Analyst/Consultant: Dave Schapiro

Average fees reported (\$):	125	Comments on dialogue:	5.00
Average score from writers:	4.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	3.00
Scores on--		Help with the second act:	3.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	0.00
Comments on characters:	5.00		

Analyst/Consultant: Laura Scheiner Screenplay Savant & The Script Broker

Average fees reported (\$):	1000	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	5.00
Comments on characters:	5.00		

Analyst/Consultant: Barbara Schiffman

Average fees reported (\$):	500	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	5.00
Comments on characters:	5.00		

Analyst/Consultant: Thomas Schlesinger Writing Films

Average fees reported (\$):	1215	Comments on dialogue:	3.75
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Average score from writers:	4.88	Comments on plot:	4.50
Number of writer reviews:	8	Help with the opening:	3.75
Scores on--		Help with the second act:	4.50
Respecting writer's vision:	4.75	Help with the ending:	4.50
Morale/emotional support:	4.75	Help with markets, marketability:	1.88
Comments on characters:	5.00		

Analyst/Consultant: Linda Seger Linda Seger Script Consulting

Average fees reported (\$):	1726	Comments on dialogue:	4.12
Average score from writers:	4.82	Comments on plot:	4.76
Number of writer reviews:	16	Help with the opening:	4.65
Scores on--		Help with the second act:	4.47
Respecting writer's vision:	4.88	Help with the ending:	4.35
Morale/emotional support:	4.53	Help with markets, marketability:	2.65
Comments on characters:	4.53		

Analyst/Consultant: Art Smith No Budget Movie Co.

Average fees reported (\$):	1000	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	5.00
Comments on characters:	5.00		

Analyst/Consultant: Chris Soth Million Dollar Screen Writing

Average fees reported (\$):	1252	Comments on dialogue:	4.75
Average score from writers:	4.88	Comments on plot:	5.00
Number of writer reviews:	8	Help with the opening:	4.38
Scores on--		Help with the second act:	4.38
Respecting writer's vision:	4.50	Help with the ending:	3.75
Morale/emotional support:	4.75	Help with markets, marketability:	3.50
Comments on characters:	5.00		

Analyst/Consultant: Robert Southhill The Script Department

Average fees reported (\$):	200	Comments on dialogue:	3.00
Average score from writers:	4.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	3.00
Scores on--		Help with the second act:	3.00
Respecting writer's vision:	3.00	Help with the ending:	1.00
Morale/emotional support:	1.00	Help with markets, marketability:	1.00
Comments on characters:	5.00		

Analyst/Consultant: Ellin Stein Solid Script Services

Average fees reported (\$):	165	Comments on dialogue:	5.00
Average score from writers:	4.67	Comments on plot:	4.33
Number of writer reviews:	3	Help with the opening:	4.33
Scores on--		Help with the second act:	4.33
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	3.67	Help with markets, marketability:	3.00
Comments on characters:	4.33		

Analyst/Consultant: Elizabeth Stevens

Average fees reported (\$):	200	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	0.00
Comments on characters:	5.00		

Analyst/Consultant: Ned Stuart GSSG Magnamedia

Average fees reported (\$):	10000	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	5.00
Comments on characters:	5.00		

Analyst/Consultant: Xandy Sussan Xandy Sussan Script Consultant

Average fees reported (\$):	1050	Comments on dialogue:	4.20
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	5	Help with the opening:	4.60
Scores on--		Help with the second act:	4.60
Respecting writer's vision:	4.20	Help with the ending:	4.60
Morale/emotional support:	4.60	Help with markets, marketability:	2.60
Comments on characters:	5.00		

Analyst/Consultant: Jeff Swanson Storypros

Average fees reported (\$):	259	Comments on dialogue:	3.91
Average score from writers:	4.36	Comments on plot:	4.45
Number of writer reviews:	11	Help with the opening:	3.64
Scores on--		Help with the second act:	4.27
Respecting writer's vision:	4.27	Help with the ending:	3.73
Morale/emotional support:	3.91	Help with markets, marketability:	2.36
Comments on characters:	4.45		

Analyst/Consultant: D. Teaster Sponsor-Christian Broadcast Network

Average fees reported (\$):	50	Comments on dialogue:	3.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	3.00
Scores on--		Help with the second act:	3.00
Respecting writer's vision:	5.00	Help with the ending:	3.00
Morale/emotional support:	5.00	Help with markets, marketability:	3.00
Comments on characters:	5.00		

Analyst/Consultant: Matthew Thies

Average fees reported (\$):	20	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	3.00
Number of writer reviews:	1	Help with the opening:	3.00
Scores on--		Help with the second act:	3.00
Respecting writer's vision:	5.00	Help with the ending:	3.00
Morale/emotional support:	5.00	Help with markets, marketability:	3.00
Comments on characters:	3.00		

Analyst/Consultant: Dave Trottier Dave Trottier LLC/Keep Writing

Average fees reported (\$):	513	Comments on dialogue:	4.65
Average score from writers:	4.59	Comments on plot:	4.53
Number of writer reviews:	17	Help with the opening:	4.06
Scores on--		Help with the second act:	4.18
Respecting writer's vision:	4.76	Help with the ending:	4.12
Morale/emotional support:	4.76	Help with markets, marketability:	2.82
Comments on characters:	4.65		

Analyst/Consultant: John Truby John Truby Writer Studio

Average fees reported (\$):	450	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	5.00
Comments on characters:	5.00		

Analyst/Consultant: Kay Tuxford The Writers Store

Average fees reported (\$):	120	Comments on dialogue:	4.00
Average score from writers:	4.50	Comments on plot:	4.00
Number of writer reviews:	2	Help with the opening:	4.00
Scores on--		Help with the second act:	1.50

Respecting writer's vision:	5.00	Help with the ending:	1.50
Morale/emotional support:	4.00	Help with markets, marketability:	1.50
Comments on characters:	4.00		

Analyst/Consultant: Michele Wallerstein Novelconsultant.com

Average fees reported (\$):	667	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	3	Help with the opening:	4.33
Scores on--		Help with the second act:	4.33
Respecting writer's vision:	5.00	Help with the ending:	4.33
Morale/emotional support:	5.00	Help with markets, marketability:	5.00
Comments on characters:	5.00		

Analyst/Consultant: Diane Walsh University Of The Arts

Average fees reported (\$):	150	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	0.00
Comments on characters:	5.00		

Analyst/Consultant: Richard Walter

Average fees reported (\$):	5000	Comments on dialogue:	5.00
Average score from writers:	4.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	3.00
Scores on--		Help with the second act:	3.00
Respecting writer's vision:	0.00	Help with the ending:	5.00
Morale/emotional support:	0.00	Help with markets, marketability:	3.00
Comments on characters:	5.00		

Analyst/Consultant: Paul Warner

Average fees reported (\$):	3000	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	5.00
Comments on characters:	5.00		

Analyst/Consultant: Alan Watt LA Writers Lab

Average fees reported (\$):	1200	Comments on dialogue:	5.00
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Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	3.00
Comments on characters:	5.00		

Analyst/Consultant: Victoria Wisdom Screenplaywisdom

Average fees reported (\$):	175	Comments on dialogue:	0.00
Average score from writers:	4.00	Comments on plot:	3.00
Number of writer reviews:	1	Help with the opening:	3.00
Scores on--		Help with the second act:	0.00
Respecting writer's vision:	5.00	Help with the ending:	0.00
Morale/emotional support:	5.00	Help with markets, marketability:	5.00
Comments on characters:	0.00		

Analyst/Consultant: Drew Yanno Boston College

Average fees reported (\$):	600	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	5	Help with the opening:	4.60
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	5.00	Help with markets, marketability:	3.20
Comments on characters:	5.00		

Analyst/Consultant: Paul Young Literary & Screenplay Consultants

Average fees reported (\$):	738	Comments on dialogue:	5.00
Average score from writers:	4.33	Comments on plot:	4.33
Number of writer reviews:	3	Help with the opening:	4.33
Scores on--		Help with the second act:	4.33
Respecting writer's vision:	4.33	Help with the ending:	5.00
Morale/emotional support:	4.33	Help with markets, marketability:	3.67
Comments on characters:	5.00		

Analyst/Consultant: Terri Zinner

Average fees reported (\$):	53	Comments on dialogue:	5.00
Average score from writers:	4.67	Comments on plot:	5.00
Number of writer reviews:	3	Help with the opening:	5.00
Scores on--		Help with the second act:	4.33
Respecting writer's vision:	5.00	Help with the ending:	4.33
Morale/emotional support:	5.00	Help with markets, marketability:	4.33
Comments on characters:	5.00		

Analyst/Consultant: David Zuckerman Scriptcoach - Virtual Pitch Fest

Average fees reported (\$):	275	Comments on dialogue:	3.33
Average score from writers:	4.00	Comments on plot:	3.67
Number of writer reviews:	3	Help with the opening:	2.67
Scores on--		Help with the second act:	3.00
Respecting writer's vision:	4.33	Help with the ending:	3.33
Morale/emotional support:	3.67	Help with markets, marketability:	2.00
Comments on characters:	3.67		

Analyst/Consultant: Unnamed, from Act One Inc

Average fees reported (\$):	155	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	2	Help with the opening:	3.00
Scores on--		Help with the second act:	3.00
Respecting writer's vision:	5.00	Help with the ending:	3.00
Morale/emotional support:	5.00	Help with markets, marketability:	4.00
Comments on characters:	5.00		

Analyst/Consultant: Unnamed, from Coverage Ink

Average fees reported (\$):	164	Comments on dialogue:	4.27
Average score from writers:	4.27	Comments on plot:	4.27
Number of writer reviews:	11	Help with the opening:	3.18
Scores on--		Help with the second act:	3.45
Respecting writer's vision:	4.45	Help with the ending:	3.82
Morale/emotional support:	3.91	Help with markets, marketability:	2.36
Comments on characters:	4.82		

Analyst/Consultant: Unnamed, from Film Independent - Screenwriters Lab 200

Average fees reported (\$):	55	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	3.00	Help with markets, marketability:	0.00
Comments on characters:	5.00		

Analyst/Consultant: Unnamed, from Hollywood Lit Sales

Average fees reported (\$):	475	Comments on dialogue:	5.00
Average score from writers:	4.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	3.00
Scores on--		Help with the second act:	3.00
Respecting writer's vision:	5.00	Help with the ending:	3.00
Morale/emotional support:	5.00	Help with markets, marketability:	1.00
Comments on characters:	5.00		

Analyst/Consultant: Unnamed, from Page International Screenwriting Awards

Average fees reported (\$):	75	Comments on dialogue:	5.00
Average score from writers:	4.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	0.00
Scores on--		Help with the second act:	0.00
Respecting writer's vision:	5.00	Help with the ending:	1.00
Morale/emotional support:	3.00	Help with markets, marketability:	1.00
Comments on characters:	5.00		

Analyst/Consultant: Unnamed, from Script Alley

Average fees reported (\$):	125	Comments on dialogue:	3.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	0.00
Scores on--		Help with the second act:	3.00
Respecting writer's vision:	3.00	Help with the ending:	3.00
Morale/emotional support:	3.00	Help with markets, marketability:	0.00
Comments on characters:	3.00		

Analyst/Consultant: Unnamed, from Script-fix

Average fees reported (\$):	105	Comments on dialogue:	3.00
Average score from writers:	4.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	3.00
Scores on--		Help with the second act:	3.00
Respecting writer's vision:	5.00	Help with the ending:	0.00
Morale/emotional support:	3.00	Help with markets, marketability:	1.00
Comments on characters:	5.00		

Analyst/Consultant: Unnamed, from Scriptapalooza

Average fees reported (\$):	130	Comments on dialogue:	5.00
Average score from writers:	4.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	3.00
Scores on--		Help with the second act:	3.00
Respecting writer's vision:	5.00	Help with the ending:	0.00
Morale/emotional support:	5.00	Help with markets, marketability:	3.00
Comments on characters:	3.00		

Analyst/Consultant: Unnamed, from Scriptsavvy.net

Average fees reported (\$):	75	Comments on dialogue:	5.00
Average score from writers:	4.50	Comments on plot:	5.00
Number of writer reviews:	2	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00

Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	4.00	Help with markets, marketability:	2.00
Comments on characters:	5.00		

Analyst/Consultant: Unnamed, from The Writers Literary Publishing And Serv

Average fees reported (\$):	95	Comments on dialogue:	3.00
Average score from writers:	4.00	Comments on plot:	3.00
Number of writer reviews:	1	Help with the opening:	3.00
Scores on--		Help with the second act:	3.00
Respecting writer's vision:	3.00	Help with the ending:	3.00
Morale/emotional support:	3.00	Help with markets, marketability:	3.00
Comments on characters:	3.00		

Analyst/Consultant: Unnamed, from The Writers Store

Average fees reported (\$):	149	Comments on dialogue:	5.00
Average score from writers:	5.00	Comments on plot:	5.00
Number of writer reviews:	1	Help with the opening:	5.00
Scores on--		Help with the second act:	5.00
Respecting writer's vision:	5.00	Help with the ending:	5.00
Morale/emotional support:	3.00	Help with markets, marketability:	3.00
Comments on characters:	5.00		

Totals and Averages of All Consultants Above

Average fees reported (\$):	543	Comments on dialogue:	4.26
Average score from writers:	4.65	Comments on plot:	4.57
Number of writer reviews:	0	Help with the opening:	4.20
Scores on--		Help with the second act:	4.18
Respecting writer's vision:	4.60	Help with the ending:	4.14
Morale/emotional support:	4.54	Help with markets, marketability:	2.85
Comments on characters:	4.58		

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This section ranks analysts and consultants by writers' average scores on how much help the analyst or consultant provided with markets, marketing advice, and actual marketing of scripts. It is offered with these two caveats:

1. Most analysts and consultants do not offer this service as a routine part of what they offer. If an analyst or consultant did not perform this service for the writer, he/she received a score of "0." Therefore, low scores on this one criterion are not, in any way, a sign of a poor job or script analysis or consultation.

2. This very subject is controversial. When we asked a few leading consultants to review an early draft of the survey, some were adamantly opposed to our having such questions in the survey. One went so far as to say that offering marketing help should be illegal. This view is less farfetched than it may seem; the business of offering such marketing help to actors and models has long been widely viewed as a set of false promises to scam starry-eyed youngsters into paying for many rounds of classes, and as a result, acting schools are now regulated by the state.

However, we found in this survey that most of those who received such help, and even most of those who were offered such help if the script was deemed market-ready but were subsequently told their scripts weren't ready, gave highly positive reviews of the analysts/consultants who made such offers.

The Report:

Analyst/Consultant: Thom Bray

How the analyst or consultant scored on helping with markets, marketing:	5.00
Analyst/consultant's 0 to 5 score: 5.00 Weighted combined score on all criteria:	55.00
Number of reviews: 1 Avg fees reported: \$ 250	

Analyst/Consultant: Rob Potter

How the analyst or consultant scored on helping with markets, marketing:	5.00
Analyst/consultant's 0 to 5 score: 5.00 Weighted combined score on all criteria:	55.00
Number of reviews: 1 Avg fees reported: \$ 200	

Analyst/Consultant: Paul Warner

How the analyst or consultant scored on helping with markets, marketing:	5.00
Analyst/consultant's 0 to 5 score: 5.00 Weighted combined score on all criteria:	55.00
Number of reviews: 1 Avg fees reported: \$ 3000	

Analyst/Consultant: Ken Moldow

How the analyst or consultant scored on helping with markets, marketing:	5.00
Analyst/consultant's 0 to 5 score: 5.00 Weighted combined score on all criteria:	55.00
Number of reviews: 1 Avg fees reported: \$ 300	

Analyst/Consultant: Mara Purl

How the analyst or consultant scored on helping with markets, marketing:	5.00
Analyst/consultant's 0 to 5 score: 5.00 Weighted combined score on all criteria:	55.00
Number of reviews: 1 Avg fees reported: \$ 2000	

Analyst/Consultant: Anton Diether, Writers Literary

How the analyst or consultant scored on helping with markets, marketing: **5.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **55.00**
Number of reviews: **1** Avg fees reported: **\$ 95**

Analyst/Consultant: Teri Robberson, Thegrimreader

How the analyst or consultant scored on helping with markets, marketing: **5.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **55.00**
Number of reviews: **1** Avg fees reported: **\$ 129**

Analyst/Consultant: Julie Pifher, Jpif Productions

How the analyst or consultant scored on helping with markets, marketing: **5.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **55.00**
Number of reviews: **1** Avg fees reported: **\$ 3000**

Analyst/Consultant: John Truby, John Truby Writer Studio

How the analyst or consultant scored on helping with markets, marketing: **5.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **55.00**
Number of reviews: **1** Avg fees reported: **\$ 450**

Analyst/Consultant: Bill Johnson, A Story Is A Promise

How the analyst or consultant scored on helping with markets, marketing: **5.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **55.00**
Number of reviews: **1** Avg fees reported: **\$ 300**

Analyst/Consultant: Trevor Mayes

How the analyst or consultant scored on helping with markets, marketing: **5.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **55.00**
Number of reviews: **1** Avg fees reported: **\$ 150**

Analyst/Consultant: Victoria Lucas, Lucas Script

How the analyst or consultant scored on helping with markets, marketing: **5.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **55.00**
Number of reviews: **1** Avg fees reported: **\$ 350**

Analyst/Consultant: Pamela Douglas

How the analyst or consultant scored on helping with markets, marketing: **5.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **55.00**
Number of reviews: **1** Avg fees reported: **\$ 750**

Analyst/Consultant: Barry Perih

How the analyst or consultant scored on helping with markets, marketing: **5.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **55.00**
Number of reviews: **1** Avg fees reported: **\$ 200**

Analyst/Consultant: Geoff Harris

How the analyst or consultant scored on helping with markets, marketing: **5.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **55.00**
Number of reviews: **1** Avg fees reported: **\$ 250**

Analyst/Consultant: Ned Stuart, GSSG Magnamedia

How the analyst or consultant scored on helping with markets, marketing: **5.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **55.00**
Number of reviews: **1** Avg fees reported: **\$ 10000**

Analyst/Consultant: Laura Scheiner, Screenplay Savant & The Script Broker

How the analyst or consultant scored on helping with markets, marketing: **5.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **55.00**
Number of reviews: **1** Avg fees reported: **\$ 1000**

Analyst/Consultant: Art Smith, No Budget Movie Co.

How the analyst or consultant scored on helping with markets, marketing: **5.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **55.00**
Number of reviews: **1** Avg fees reported: **\$ 1000**

Analyst/Consultant: Sean Cardinalli, Screenwritersonline

How the analyst or consultant scored on helping with markets, marketing: **5.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **55.00**
Number of reviews: **1** Avg fees reported: **\$ 550**

Analyst/Consultant: Barbara Schiffman

How the analyst or consultant scored on helping with markets, marketing: **5.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **55.00**
Number of reviews: **1** Avg fees reported: **\$ 500**

Analyst/Consultant: Tracey Becker, ScriptShark; Script Swami

How the analyst or consultant scored on helping with markets, marketing: **5.00**
Analyst/consultant's 0 to 5 score: **4.50** Weighted combined score on all criteria: **53.00**
Number of reviews: **2** Avg fees reported: **\$ 225**

Analyst/Consultant: Staton Rabin

How the analyst or consultant scored on helping with markets, marketing: **5.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **53.00**
Number of reviews: **1** Avg fees reported: **\$ 375**

Analyst/Consultant: Michele Wallerstein, Novelconsultant.com

How the analyst or consultant scored on helping with markets, marketing: **5.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **52.99**
Number of reviews: **3** Avg fees reported: **\$ 667**

Analyst/Consultant: Scott Prestin, Hollywood Liaison

How the analyst or consultant scored on helping with markets, marketing: **5.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **45.00**
Number of reviews: **1** Avg fees reported: **\$ 175**

Analyst/Consultant: Glenn Benest

How the analyst or consultant scored on helping with markets, marketing: **5.00**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **41.00**
Number of reviews: **1** Avg fees reported: **\$ 500**

Analyst/Consultant: Victoria Wisdom, Screenplaywisdom

How the analyst or consultant scored on helping with markets, marketing: **5.00**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **29.00**
Number of reviews: **1** Avg fees reported: **\$ 175**

Analyst/Consultant: James Jordan, Candid Coverage

How the analyst or consultant scored on helping with markets, marketing: **4.60**
Analyst/consultant's 0 to 5 score: **4.80** Weighted combined score on all criteria: **49.10**
Number of reviews: **10** Avg fees reported: **\$ 106**

Analyst/Consultant: Devorah Cutler-Rubenstein, The Script Broker

How the analyst or consultant scored on helping with markets, marketing: **4.50**
Analyst/consultant's 0 to 5 score: **4.75** Weighted combined score on all criteria: **53.00**
Number of reviews: **4** Avg fees reported: **\$ 1908**

Analyst/Consultant: Terri Zinner, A Film Writer

How the analyst or consultant scored on helping with markets, marketing: **4.33**
Analyst/consultant's 0 to 5 score: **4.67** Weighted combined score on all criteria: **52.33**
Number of reviews: **3** Avg fees reported: **\$ 53**

Analyst/Consultant: Nancy Hendrickson

How the analyst or consultant scored on helping with markets, marketing: **4.33**
Analyst/consultant's 0 to 5 score: **4.83** Weighted combined score on all criteria: **52.00**
Number of reviews: **6** Avg fees reported: **\$ 450**

Analyst/Consultant: Chadwick Clough, Script P.I.M.P.

How the analyst or consultant scored on helping with markets, marketing: **4.33**
Analyst/consultant's 0 to 5 score: **4.33** Weighted combined score on all criteria: **46.31**
Number of reviews: **3** Avg fees reported: **\$ 173**

Analyst/Consultant: Andrew Hilton, The Screenplay Mechanic

How the analyst or consultant scored on helping with markets, marketing: **4.33**
Analyst/consultant's 0 to 5 score: **4.33** Weighted combined score on all criteria: **44.97**
Number of reviews: **3** Avg fees reported: **\$ 132**

Analyst/Consultant: Howard Allen, The Script Doctor	
How the analyst or consultant scored on helping with markets, marketing:	4.25
Analyst/consultant's 0 to 5 score: 5.00 Weighted combined score on all criteria:	52.58
Number of reviews: 12 Avg fees reported: \$ 274	
Analyst/Consultant: Wendy Kram, LA 4 Hire	
How the analyst or consultant scored on helping with markets, marketing:	4.20
Analyst/consultant's 0 to 5 score: 4.92 Weighted combined score on all criteria:	50.40
Number of reviews: 25 Avg fees reported: \$ 312	
Analyst/Consultant: , Act One Inc	
How the analyst or consultant scored on helping with markets, marketing:	4.00
Analyst/consultant's 0 to 5 score: 5.00 Weighted combined score on all criteria:	48.00
Number of reviews: 2 Avg fees reported: \$ 155	
Analyst/Consultant: PJ Mcilvaine, The Script Department	
How the analyst or consultant scored on helping with markets, marketing:	4.00
Analyst/consultant's 0 to 5 score: 4.00 Weighted combined score on all criteria:	35.00
Number of reviews: 2 Avg fees reported: \$ 150	
Analyst/Consultant: Matthew Ballen, Scriptlaunch	
How the analyst or consultant scored on helping with markets, marketing:	3.78
Analyst/consultant's 0 to 5 score: 4.78 Weighted combined score on all criteria:	50.56
Number of reviews: 9 Avg fees reported: \$ 450	
Analyst/Consultant: Nika Rylski	
How the analyst or consultant scored on helping with markets, marketing:	3.75
Analyst/consultant's 0 to 5 score: 5.00 Weighted combined score on all criteria:	53.75
Number of reviews: 4 Avg fees reported: \$ 862	
Analyst/Consultant: Adam Levenberg, Hire A Hollywood Exec	
How the analyst or consultant scored on helping with markets, marketing:	3.74
Analyst/consultant's 0 to 5 score: 4.29 Weighted combined score on all criteria:	43.66
Number of reviews: 24 Avg fees reported: \$ 320	
Analyst/Consultant: Paul Young, Literary & Screenplay Consultants	
How the analyst or consultant scored on helping with markets, marketing:	3.67
Analyst/consultant's 0 to 5 score: 4.33 Weighted combined score on all criteria:	48.98
Number of reviews: 3 Avg fees reported: \$ 738	
Analyst/Consultant: Chris Soth, Million Dollar Screen Writing	
How the analyst or consultant scored on helping with markets, marketing:	3.50
Analyst/consultant's 0 to 5 score: 4.88 Weighted combined score on all criteria:	49.77
Number of reviews: 8 Avg fees reported: \$ 1252	

Analyst/Consultant: Melody Jackson, Smart Girls Productions Inc.
How the analyst or consultant scored on helping with markets, marketing: **3.50**
Analyst/consultant's 0 to 5 score: **4.50** Weighted combined score on all criteria: **47.99**
Number of reviews: **14** Avg fees reported: **\$ 592**

Analyst/Consultant: Michael Hauge, Michael Hauge Screenplay Mastery
How the analyst or consultant scored on helping with markets, marketing: **3.42**
Analyst/consultant's 0 to 5 score: **4.73** Weighted combined score on all criteria: **47.64**
Number of reviews: **26** Avg fees reported: **\$ 1445**

Analyst/Consultant: Mike Cheda, Mike Cheda
How the analyst or consultant scored on helping with markets, marketing: **3.38**
Analyst/consultant's 0 to 5 score: **4.62** Weighted combined score on all criteria: **46.25**
Number of reviews: **8** Avg fees reported: **\$ 631**

Analyst/Consultant: Lee Levinson, The Late Bloomer
How the analyst or consultant scored on helping with markets, marketing: **3.33**
Analyst/consultant's 0 to 5 score: **4.33** Weighted combined score on all criteria: **51.99**
Number of reviews: **3** Avg fees reported: **\$ 350**

Analyst/Consultant: Charles Carner, South Side Films
How the analyst or consultant scored on helping with markets, marketing: **3.33**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **51.66**
Number of reviews: **3** Avg fees reported: **\$ 815**

Analyst/Consultant: AJ Meyers, Save My Script
How the analyst or consultant scored on helping with markets, marketing: **3.33**
Analyst/consultant's 0 to 5 score: **4.67** Weighted combined score on all criteria: **46.33**
Number of reviews: **3** Avg fees reported: **\$ 183**

Analyst/Consultant: Jen Grisanti, Jen Grisanti Consultancy
How the analyst or consultant scored on helping with markets, marketing: **3.27**
Analyst/consultant's 0 to 5 score: **4.27** Weighted combined score on all criteria: **47.72**
Number of reviews: **11** Avg fees reported: **\$ 656**

Analyst/Consultant: Key Payton, WritersFirst
How the analyst or consultant scored on helping with markets, marketing: **3.27**
Analyst/consultant's 0 to 5 score: **4.80** Weighted combined score on all criteria: **47.21**
Number of reviews: **15** Avg fees reported: **\$ 294**

Analyst/Consultant: Drew Yanno, Boston College
How the analyst or consultant scored on helping with markets, marketing: **3.20**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **52.80**
Number of reviews: **5** Avg fees reported: **\$ 600**

Analyst/Consultant: Julie Gray, The Script Department

How the analyst or consultant scored on helping with markets, marketing: **3.06**
Analyst/consultant's 0 to 5 score: **4.39** Weighted combined score on all criteria: **47.52**
Number of reviews: **18** Avg fees reported: **\$ 288**

Analyst/Consultant: Matt Misetich, Script P.I.M.P.

How the analyst or consultant scored on helping with markets, marketing: **3.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **53.00**
Number of reviews: **1** Avg fees reported: **\$ 1000**

Analyst/Consultant: Alan Watt, LA Writers Lab

How the analyst or consultant scored on helping with markets, marketing: **3.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **53.00**
Number of reviews: **1** Avg fees reported: **\$ 1200**

Analyst/Consultant: Sandy Eiges, Story & Script Development

How the analyst or consultant scored on helping with markets, marketing: **3.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **53.00**
Number of reviews: **1** Avg fees reported: **\$ 1500**

Analyst/Consultant: Ron Borders, Abbot Management

How the analyst or consultant scored on helping with markets, marketing: **3.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **53.00**
Number of reviews: **1** Avg fees reported: **\$ 20**

Analyst/Consultant: Iris Davison, I. Hope Productions

How the analyst or consultant scored on helping with markets, marketing: **3.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **51.00**
Number of reviews: **1** Avg fees reported: **\$ 400**

Analyst/Consultant: , The Writers Store

How the analyst or consultant scored on helping with markets, marketing: **3.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **51.00**
Number of reviews: **1** Avg fees reported: **\$ 149**

Analyst/Consultant: Carson Reeves, Scriptshadow

How the analyst or consultant scored on helping with markets, marketing: **3.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **51.00**
Number of reviews: **1** Avg fees reported: **\$ 200**

Analyst/Consultant: Pilar Alessandra, On The Page

How the analyst or consultant scored on helping with markets, marketing: **3.00**
Analyst/consultant's 0 to 5 score: **4.88** Weighted combined score on all criteria: **50.69**
Number of reviews: **116** Avg fees reported: **\$ 306**

Analyst/Consultant: David Larson, Script Café

How the analyst or consultant scored on helping with markets, marketing: **3.00**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **49.00**
Number of reviews: **1** Avg fees reported: **\$ 60**

Analyst/Consultant: Julie Gray/ Rob Southhill, The Script Department

How the analyst or consultant scored on helping with markets, marketing: **3.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **49.00**
Number of reviews: **1** Avg fees reported: **\$ 150**

Analyst/Consultant: Brian Monaghan, Procrastinate Ink.

How the analyst or consultant scored on helping with markets, marketing: **3.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **49.00**
Number of reviews: **1** Avg fees reported: **\$ 275**

Analyst/Consultant: Larry Myles, Redinkworks

How the analyst or consultant scored on helping with markets, marketing: **3.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **49.00**
Number of reviews: **1** Avg fees reported: **\$ 50**

Analyst/Consultant: Viki Peterson, Act One Inc

How the analyst or consultant scored on helping with markets, marketing: **3.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **49.00**
Number of reviews: **1** Avg fees reported: **\$ 185**

Analyst/Consultant: Ellin Stein, Solid Script Services

How the analyst or consultant scored on helping with markets, marketing: **3.00**
Analyst/consultant's 0 to 5 score: **4.67** Weighted combined score on all criteria: **48.33**
Number of reviews: **3** Avg fees reported: **\$ 165**

Analyst/Consultant: Anthony Grieco

How the analyst or consultant scored on helping with markets, marketing: **3.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **48.00**
Number of reviews: **2** Avg fees reported: **\$ 250**

Analyst/Consultant: Clarence Hammond, The Script Department

How the analyst or consultant scored on helping with markets, marketing: **3.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **48.00**
Number of reviews: **1** Avg fees reported: **\$ 200**

Analyst/Consultant: Debra Rogers

How the analyst or consultant scored on helping with markets, marketing: **3.00**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **47.00**
Number of reviews: **1** Avg fees reported: **\$ 225**

Analyst/Consultant: Mark Kratter, Breakthrough Consulting

How the analyst or consultant scored on helping with markets, marketing: **3.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **47.00**
Number of reviews: **1** Avg fees reported: **\$ 359**

Analyst/Consultant: Marilyn Horowitz

How the analyst or consultant scored on helping with markets, marketing: **3.00**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **47.00**
Number of reviews: **1** Avg fees reported: **\$ 75**

Analyst/Consultant: Steve Davis, Script Paladin

How the analyst or consultant scored on helping with markets, marketing: **3.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **45.00**
Number of reviews: **1** Avg fees reported: **\$ 200**

Analyst/Consultant: April Rocke, ScriptShark

How the analyst or consultant scored on helping with markets, marketing: **3.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **45.00**
Number of reviews: **1** Avg fees reported: **\$ 155**

Analyst/Consultant: Billy Mernit

How the analyst or consultant scored on helping with markets, marketing: **3.00**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **45.00**
Number of reviews: **1** Avg fees reported: **\$ 600**

Analyst/Consultant: D. Teaster, Sponsor-Christian Broadcast Network

How the analyst or consultant scored on helping with markets, marketing: **3.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **45.00**
Number of reviews: **1** Avg fees reported: **\$ 50**

Analyst/Consultant: Deborah Roth

How the analyst or consultant scored on helping with markets, marketing: **3.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **44.00**
Number of reviews: **1** Avg fees reported: **\$ 100**

Analyst/Consultant: Matthew Thies

How the analyst or consultant scored on helping with markets, marketing: **3.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **43.00**
Number of reviews: **1** Avg fees reported: **\$ 20**

Analyst/Consultant: Joel Haber

How the analyst or consultant scored on helping with markets, marketing: **3.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **41.00**
Number of reviews: **1** Avg fees reported: **\$ 150**

Analyst/Consultant: Charlotte Chatton, The Next Level Script
How the analyst or consultant scored on helping with markets, marketing: **3.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **40.00**
Number of reviews: **1** Avg fees reported: **\$ 250**

Analyst/Consultant: , Scriptapalooza
How the analyst or consultant scored on helping with markets, marketing: **3.00**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **40.00**
Number of reviews: **1** Avg fees reported: **\$ 130**

Analyst/Consultant: Richard Walter
How the analyst or consultant scored on helping with markets, marketing: **3.00**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **37.00**
Number of reviews: **1** Avg fees reported: **\$ 5000**

Analyst/Consultant: , The Writers Literary Publishing And Serv
How the analyst or consultant scored on helping with markets, marketing: **3.00**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **35.00**
Number of reviews: **1** Avg fees reported: **\$ 95**

Analyst/Consultant: Syd Field, Syd Field Script Writing
How the analyst or consultant scored on helping with markets, marketing: **3.00**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **35.00**
Number of reviews: **1** Avg fees reported: **\$ 300**

Analyst/Consultant: Scott Meyers, Distillery Pictures
How the analyst or consultant scored on helping with markets, marketing: **3.00**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **32.00**
Number of reviews: **1** Avg fees reported: **\$ 700**

Analyst/Consultant: Julie Gray/ Bart Gold, The Script Department
How the analyst or consultant scored on helping with markets, marketing: **3.00**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **31.00**
Number of reviews: **1** Avg fees reported: **\$ 250**

Analyst/Consultant: Bill Boyle, All That Sky Productions
How the analyst or consultant scored on helping with markets, marketing: **2.93**
Analyst/consultant's 0 to 5 score: **4.57** Weighted combined score on all criteria: **46.98**
Number of reviews: **1** Avg fees reported: **\$ 809**

Analyst/Consultant: Daniel Manus, No BullScript Consulting
How the analyst or consultant scored on helping with markets, marketing: **2.91**
Analyst/consultant's 0 to 5 score: **4.68** Weighted combined score on all criteria: **46.88**
Number of reviews: **22** Avg fees reported: **\$ 152**

Analyst/Consultant: Steve Kaplan, Steve Kaplans Comedy Intensive
How the analyst or consultant scored on helping with markets, marketing: **2.90**
Analyst/consultant's 0 to 5 score: **4.50** Weighted combined score on all criteria: **47.90**
Number of reviews: **10** Avg fees reported: **\$ 610**

Analyst/Consultant: Barbara Doyon, Extreme Screenwriting
How the analyst or consultant scored on helping with markets, marketing: **2.90**
Analyst/consultant's 0 to 5 score: **4.40** Weighted combined score on all criteria: **44.70**
Number of reviews: **10** Avg fees reported: **\$ 93**

Analyst/Consultant: Jim Mercurio, James P. Mercurio Script Consulting Serv
How the analyst or consultant scored on helping with markets, marketing: **2.86**
Analyst/consultant's 0 to 5 score: **4.57** Weighted combined score on all criteria: **48.13**
Number of reviews: **7** Avg fees reported: **\$ 1314**

Analyst/Consultant: Michael Ray Brown, Story Sense
How the analyst or consultant scored on helping with markets, marketing: **2.86**
Analyst/consultant's 0 to 5 score: **4.71** Weighted combined score on all criteria: **44.42**
Number of reviews: **14** Avg fees reported: **\$ 422**

Analyst/Consultant: Craig Kellem, Hollywood Script Consultants
How the analyst or consultant scored on helping with markets, marketing: **2.85**
Analyst/consultant's 0 to 5 score: **4.71** Weighted combined score on all criteria: **47.85**
Number of reviews: **34** Avg fees reported: **\$ 664**

Analyst/Consultant: Totals and Averages
How the analyst or consultant scored on helping with markets, marketing: **2.85**
Analyst/consultant's 0 to 5 score: **4.65** Weighted combined score on all criteria: **47.22**
Number of reviews: **0** Avg fees reported: **\$ 543**

Analyst/Consultant: Francis Iltes, Total Script Consulting
How the analyst or consultant scored on helping with markets, marketing: **2.83**
Analyst/consultant's 0 to 5 score: **4.67** Weighted combined score on all criteria: **48.51**
Number of reviews: **6** Avg fees reported: **\$ 1192**

Analyst/Consultant: Dave Trottier, Dave Trottier LLC/Keep Writing
How the analyst or consultant scored on helping with markets, marketing: **2.82**
Analyst/consultant's 0 to 5 score: **4.59** Weighted combined score on all criteria: **47.71**
Number of reviews: **17** Avg fees reported: **\$ 513**

Analyst/Consultant: Daniel Calvisi, Act Four Screenplays
How the analyst or consultant scored on helping with markets, marketing: **2.82**
Analyst/consultant's 0 to 5 score: **4.29** Weighted combined score on all criteria: **43.81**
Number of reviews: **17** Avg fees reported: **\$ 368**

Analyst/Consultant: Paul Cooper, Paul Cooper Screenwriting
How the analyst or consultant scored on helping with markets, marketing: **2.76**
Analyst/consultant's 0 to 5 score: **4.86** Weighted combined score on all criteria: **48.21**
Number of reviews: **21** Avg fees reported: **\$ 261**

Analyst/Consultant: Jim Cirile, Coverage Ink
How the analyst or consultant scored on helping with markets, marketing: **2.73**
Analyst/consultant's 0 to 5 score: **4.36** Weighted combined score on all criteria: **43.26**
Number of reviews: **11** Avg fees reported: **\$ 156**

Analyst/Consultant: Mario Moreno, The Writers Store
How the analyst or consultant scored on helping with markets, marketing: **2.71**
Analyst/consultant's 0 to 5 score: **4.71** Weighted combined score on all criteria: **45.54**
Number of reviews: **7** Avg fees reported: **\$ 809**

Analyst/Consultant: Lucy Hay, Bang2write
How the analyst or consultant scored on helping with markets, marketing: **2.67**
Analyst/consultant's 0 to 5 score: **4.67** Weighted combined score on all criteria: **50.00**
Number of reviews: **3** Avg fees reported: **\$ 83**

Analyst/Consultant: Linda Seger, Linda Seger Script Consulting
How the analyst or consultant scored on helping with markets, marketing: **2.65**
Analyst/consultant's 0 to 5 score: **4.82** Weighted combined score on all criteria: **48.58**
Number of reviews: **16** Avg fees reported: **\$ 1726**

Analyst/Consultant: Xandy Sussan, Xandy Sussan Script Consultant
How the analyst or consultant scored on helping with markets, marketing: **2.60**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **49.40**
Number of reviews: **5** Avg fees reported: **\$ 1050**

Analyst/Consultant: Eric Myers, Script Doctor Eric
How the analyst or consultant scored on helping with markets, marketing: **2.60**
Analyst/consultant's 0 to 5 score: **4.60** Weighted combined score on all criteria: **49.00**
Number of reviews: **5** Avg fees reported: **\$ 170**

Analyst/Consultant: Both-Craig/Judy Kellem, Hollywood Script Consultants
How the analyst or consultant scored on helping with markets, marketing: **2.50**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **47.50**
Number of reviews: **2** Avg fees reported: **\$ 1875**

Analyst/Consultant: John Rainey, Rainey Script Consulting
How the analyst or consultant scored on helping with markets, marketing: **2.50**
Analyst/consultant's 0 to 5 score: **4.25** Weighted combined score on all criteria: **47.50**
Number of reviews: **4** Avg fees reported: **\$ 700**

Analyst/Consultant: Robert Menna, Dara Marks Script Consulting
How the analyst or consultant scored on helping with markets, marketing: **2.50**
Analyst/consultant's 0 to 5 score: **4.50** Weighted combined score on all criteria: **45.50**
Number of reviews: **2** Avg fees reported: **\$ 550**

Analyst/Consultant: Michael Ferris, Script-a-wish
How the analyst or consultant scored on helping with markets, marketing: **2.50**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **36.50**
Number of reviews: **2** Avg fees reported: **\$ 117**

Analyst/Consultant: Jeff Swanson, Storypros
How the analyst or consultant scored on helping with markets, marketing: **2.36**
Analyst/consultant's 0 to 5 score: **4.36** Weighted combined score on all criteria: **43.71**
Number of reviews: **11** Avg fees reported: **\$ 259**

Analyst/Consultant: , Coverage Ink
How the analyst or consultant scored on helping with markets, marketing: **2.36**
Analyst/consultant's 0 to 5 score: **4.27** Weighted combined score on all criteria: **43.07**
Number of reviews: **11** Avg fees reported: **\$ 164**

Analyst/Consultant: Erik Bork, Flyingwrestler.com
How the analyst or consultant scored on helping with markets, marketing: **2.28**
Analyst/consultant's 0 to 5 score: **4.56** Weighted combined score on all criteria: **45.68**
Number of reviews: **19** Avg fees reported: **\$ 269**

Analyst/Consultant: William Pace
How the analyst or consultant scored on helping with markets, marketing: **2.20**
Analyst/consultant's 0 to 5 score: **4.80** Weighted combined score on all criteria: **50.20**
Number of reviews: **5** Avg fees reported: **\$ 310**

Analyst/Consultant: Jeannine Edmunds, The Story Clinic
How the analyst or consultant scored on helping with markets, marketing: **2.20**
Analyst/consultant's 0 to 5 score: **4.80** Weighted combined score on all criteria: **49.60**
Number of reviews: **5** Avg fees reported: **\$ 720**

Analyst/Consultant: Debi Rajczyk, The Scriptsmith
How the analyst or consultant scored on helping with markets, marketing: **2.00**
Analyst/consultant's 0 to 5 score: **4.75** Weighted combined score on all criteria: **50.50**
Number of reviews: **4** Avg fees reported: **\$ 134**

Analyst/Consultant: , Scriptsavvy.net
How the analyst or consultant scored on helping with markets, marketing: **2.00**
Analyst/consultant's 0 to 5 score: **4.50** Weighted combined score on all criteria: **50.00**
Number of reviews: **2** Avg fees reported: **\$ 75**

Analyst/Consultant: Katharine Montagu, Write Shoot Edit Productions
How the analyst or consultant scored on helping with markets, marketing: **2.00**
Analyst/consultant's 0 to 5 score: **4.75** Weighted combined score on all criteria: **46.50**
Number of reviews: **4** Avg fees reported: **\$ 912**

Analyst/Consultant: Cheryl Herring, <http://afeedingfrenzy.com>
How the analyst or consultant scored on helping with markets, marketing: **2.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **46.01**
Number of reviews: **3** Avg fees reported: **\$ 203**

Analyst/Consultant: Lynne Pembroke, Coverscript
How the analyst or consultant scored on helping with markets, marketing: **2.00**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **41.34**
Number of reviews: **3** Avg fees reported: **\$ 307**

Analyst/Consultant: David Zuckerman, Scriptcoach - Virtual Pitch Fest
How the analyst or consultant scored on helping with markets, marketing: **2.00**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **37.67**
Number of reviews: **3** Avg fees reported: **\$ 275**

Analyst/Consultant: Ellen Sandler, Sandler Ink
How the analyst or consultant scored on helping with markets, marketing: **1.93**
Analyst/consultant's 0 to 5 score: **4.67** Weighted combined score on all criteria: **46.14**
Number of reviews: **15** Avg fees reported: **\$ 917**

Analyst/Consultant: Thomas Schlesinger, Writing Films
How the analyst or consultant scored on helping with markets, marketing: **1.88**
Analyst/consultant's 0 to 5 score: **4.88** Weighted combined score on all criteria: **47.14**
Number of reviews: **8** Avg fees reported: **\$ 1215**

Analyst/Consultant: Dara Marks, Dara Marks Script Consultancy
How the analyst or consultant scored on helping with markets, marketing: **1.83**
Analyst/consultant's 0 to 5 score: **4.33** Weighted combined score on all criteria: **44.67**
Number of reviews: **12** Avg fees reported: **\$ 2336**

Analyst/Consultant: Judy Kellem, Hollywood Script Consultants
How the analyst or consultant scored on helping with markets, marketing: **1.80**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **49.00**
Number of reviews: **9** Avg fees reported: **\$ 424**

Analyst/Consultant: Kay Tuxford, The Writers Store
How the analyst or consultant scored on helping with markets, marketing: **1.50**
Analyst/consultant's 0 to 5 score: **4.50** Weighted combined score on all criteria: **38.50**
Number of reviews: **2** Avg fees reported: **\$ 120**

Analyst/Consultant: Tom McCurrie, Hollywoodlitsales

How the analyst or consultant scored on helping with markets, marketing: **1.50**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **36.00**
Number of reviews: **2** Avg fees reported: **\$ 87**

Analyst/Consultant: Gordy Hoffman, Blue Cat Screenplay Competition

How the analyst or consultant scored on helping with markets, marketing: **1.25**
Analyst/consultant's 0 to 5 score: **4.25** Weighted combined score on all criteria: **38.50**
Number of reviews: **4** Avg fees reported: **\$ 94**

Analyst/Consultant: Robert Hawk

How the analyst or consultant scored on helping with markets, marketing: **1.00**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **49.00**
Number of reviews: **1** Avg fees reported: **\$ 300**

Analyst/Consultant: , Hollywood Lit Sales

How the analyst or consultant scored on helping with markets, marketing: **1.00**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **43.00**
Number of reviews: **1** Avg fees reported: **\$ 475**

Analyst/Consultant: Ethan Krane, ScriptShark

How the analyst or consultant scored on helping with markets, marketing: **1.00**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **43.00**
Number of reviews: **1** Avg fees reported: **\$ 500**

Analyst/Consultant: CaroleLee Dean

How the analyst or consultant scored on helping with markets, marketing: **1.00**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **39.00**
Number of reviews: **1** Avg fees reported: **\$ 90**

Analyst/Consultant: , Script-fix

How the analyst or consultant scored on helping with markets, marketing: **1.00**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **36.00**
Number of reviews: **1** Avg fees reported: **\$ 105**

Analyst/Consultant: , Page International Screenwriting Awards

How the analyst or consultant scored on helping with markets, marketing: **1.00**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **33.00**
Number of reviews: **1** Avg fees reported: **\$ 75**

Analyst/Consultant: Robert Southhill, The Script Department

How the analyst or consultant scored on helping with markets, marketing: **1.00**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **33.00**
Number of reviews: **1** Avg fees reported: **\$ 200**

Analyst/Consultant: John Dart, Storypros

How the analyst or consultant scored on helping with markets, marketing: **0.60**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **34.40**
Number of reviews: **5** Avg fees reported: **\$ 165**

Analyst/Consultant: Scott Mullen, Scott The Reader

How the analyst or consultant scored on helping with markets, marketing: **0.57**
Analyst/consultant's 0 to 5 score: **4.57** Weighted combined score on all criteria: **41.55**
Number of reviews: **7** Avg fees reported: **\$ 91**

Analyst/Consultant: Robert Flaxman, Deep Feedback

How the analyst or consultant scored on helping with markets, marketing: **0.33**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **39.01**
Number of reviews: **3** Avg fees reported: **\$ 792**

Analyst/Consultant: Gideon Cross, The Script Department

How the analyst or consultant scored on helping with markets, marketing: **0.33**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **37.00**
Number of reviews: **3** Avg fees reported: **\$ 283**

Analyst/Consultant: Elizabeth Stevens

How the analyst or consultant scored on helping with markets, marketing: **0.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **50.00**
Number of reviews: **1** Avg fees reported: **\$ 200**

Analyst/Consultant: Diane Walsh, University Of The Arts

How the analyst or consultant scored on helping with markets, marketing: **0.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **50.00**
Number of reviews: **1** Avg fees reported: **\$ 150**

Analyst/Consultant: Max Adams

How the analyst or consultant scored on helping with markets, marketing: **0.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **50.00**
Number of reviews: **1** Avg fees reported: **\$ 500**

Analyst/Consultant: Maureen Mi

How the analyst or consultant scored on helping with markets, marketing: **0.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **50.00**
Number of reviews: **1** Avg fees reported: **\$ 2000**

Analyst/Consultant: Naomi Beaty, The Script Department

How the analyst or consultant scored on helping with markets, marketing: **0.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **50.00**
Number of reviews: **1** Avg fees reported: **\$ 300**

Analyst/Consultant: Bob Hume, PhD Productions

How the analyst or consultant scored on helping with markets, marketing: **0.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **50.00**
Number of reviews: **1** Avg fees reported: **\$ 200**

Analyst/Consultant: Vincent Robert

How the analyst or consultant scored on helping with markets, marketing: **0.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **50.00**
Number of reviews: **1** Avg fees reported: **\$ 500**

Analyst/Consultant: Nirvana Adams

How the analyst or consultant scored on helping with markets, marketing: **0.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **49.00**
Number of reviews: **2** Avg fees reported: **\$ 150**

Analyst/Consultant: , Film Independent - Screenwriters Lab 200

How the analyst or consultant scored on helping with markets, marketing: **0.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **48.00**
Number of reviews: **1** Avg fees reported: **\$ 55**

Analyst/Consultant: Maegan Poland

How the analyst or consultant scored on helping with markets, marketing: **0.00**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **48.00**
Number of reviews: **1** Avg fees reported: **\$ 520**

Analyst/Consultant: Sarah Chen

How the analyst or consultant scored on helping with markets, marketing: **0.00**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **46.00**
Number of reviews: **1** Avg fees reported: **\$ 135**

Analyst/Consultant: Skip Press

How the analyst or consultant scored on helping with markets, marketing: **0.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **46.00**
Number of reviews: **1** Avg fees reported: **\$ 100**

Analyst/Consultant: Charlie Brottmiller

How the analyst or consultant scored on helping with markets, marketing: **0.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **46.00**
Number of reviews: **1** Avg fees reported: **\$ 100**

Analyst/Consultant: Dave Schapiro

How the analyst or consultant scored on helping with markets, marketing: **0.00**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **44.00**
Number of reviews: **1** Avg fees reported: **\$ 125**

Analyst/Consultant: Jennine Lanouette, Jennine Lanouette Story Consulting

How the analyst or consultant scored on helping with markets, marketing: **0.00**
Analyst/consultant's 0 to 5 score: **4.57** Weighted combined score on all criteria: **43.42**
Number of reviews: **7** Avg fees reported: **\$ 607**

Analyst/Consultant: Susan Kouguell, Su City Pictures East

How the analyst or consultant scored on helping with markets, marketing: **0.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **41.00**
Number of reviews: **1** Avg fees reported: **\$ 350**

Analyst/Consultant: Jeff Gordon, Writers Boot Camp

How the analyst or consultant scored on helping with markets, marketing: **0.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **41.00**
Number of reviews: **1** Avg fees reported: **\$ 100**

Analyst/Consultant: Erin Chapman, Award Winning Screenwriters

How the analyst or consultant scored on helping with markets, marketing: **0.00**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **40.00**
Number of reviews: **1** Avg fees reported: **\$ 45**

Analyst/Consultant: Linda Aronson

How the analyst or consultant scored on helping with markets, marketing: **0.00**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **39.00**
Number of reviews: **1** Avg fees reported: **\$ 380**

Analyst/Consultant: Karl Iglesias

How the analyst or consultant scored on helping with markets, marketing: **0.00**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **38.50**
Number of reviews: **2** Avg fees reported: **\$ 550**

Analyst/Consultant: Peter Mellencamp

How the analyst or consultant scored on helping with markets, marketing: **0.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **38.00**
Number of reviews: **1** Avg fees reported: **\$ 500**

Analyst/Consultant: Michele Gendelman

How the analyst or consultant scored on helping with markets, marketing: **0.00**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **38.00**
Number of reviews: **1** Avg fees reported: **\$ 400**

Analyst/Consultant: Craig Belknap

How the analyst or consultant scored on helping with markets, marketing: **0.00**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **37.00**
Number of reviews: **1** Avg fees reported: **\$ 540**

Analyst/Consultant: Blair Richwood, Richwood Script & Media
How the analyst or consultant scored on helping with markets, marketing: **0.00**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **36.00**
Number of reviews: **1** Avg fees reported: **\$ 500**

Analyst/Consultant: Art Lorenz
How the analyst or consultant scored on helping with markets, marketing: **0.00**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **36.00**
Number of reviews: **1** Avg fees reported: **\$ 20**

Analyst/Consultant: Bart Gavigan, Spark Productions
How the analyst or consultant scored on helping with markets, marketing: **0.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **35.00**
Number of reviews: **1** Avg fees reported: **\$ 20**

Analyst/Consultant: , Script Alley
How the analyst or consultant scored on helping with markets, marketing: **0.00**
Analyst/consultant's 0 to 5 score: **5.00** Weighted combined score on all criteria: **33.00**
Number of reviews: **1** Avg fees reported: **\$ 125**



Analyst/Consultant: Kate Leys, Gary Thomas
How the analyst or consultant scored on helping with markets, marketing: **0.00**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **31.00**
Number of reviews: **1** Avg fees reported: **\$ 400**

Analyst/Consultant: David Gillis
How the analyst or consultant scored on helping with markets, marketing: **0.00**
Analyst/consultant's 0 to 5 score: **4.00** Weighted combined score on all criteria: **25.33**
Number of reviews: **3** Avg fees reported: **\$ 283**

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Quality And Details Of Consultations:

(Companies with no individual named are at the bottom of this list)

Writer Comments On Individual Analysts And Consultants

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In this section, you will find free-form comments by writers on the quality, range of services, and results of the analyses and consultations they received, listed by analyst or consultant.

For length reasons, this section does not include every response on analysts or consultants for whom there were more than 20 writer survey responses.

Here is a key to the labeled responses in the tables below:

Other svcs: We asked respondents to check off services they received from a list of 17 basic services. At the bottom, we asked, "If the analyst offered different or additional services, what were these services?" The responses following this boldfaced tag indicate what those other services were.

Other benefits: We asked: "Did you adopt most of the analyst/consultant recommendations in a rewrite?" And "If you responded "yes" to the question above, did you subsequently (multiple choices, followed by--) ...obtain any other benefits, and if so, what was it?" The free-form answers following this tag respond to the "obtain any other benefits" part of the question above.

Your other criteria: We asked a multiple-choice question on whether the analysis/consultation was strong, acceptable, weak, failed to include, or not included on 13 criteria ranging from openings to help with marketing, and then asked respondents: "List up to five other criterial or expectations of your own and rate the consultation or analysis on how well they were fulfilled (strong, acceptable, weak, failed to include, or not included.)"

If shown--results: Answers under this heading respond to the second of these two questions:

"Before you paid, did the analyst offer to show your script to producers, agents, or managers as a potential benefit if he./she gave your script a "RECOMMEND" or deemed it industry-ready?"

And "If yes, what benefit came out of that offer?"

Max Adams

Your other criteria: 1. the consultant's appreciation of my imagery was - strong 2. the consultant's understanding of my script's overall message was - strong 3. the consultant's teleconference with me was - strong 4. the consultant's comments on other analyst's notes (edited)

Other benefits: I am rewriting the script and the benefit is I will have a marketable industry-standard 'ready-to-go' script - the first one in my life.

Nirvana Adams

Other svcs: two-hour in-person meeting to discuss all of the above.

Your other criteria: consultant made very helpful comments about conformity and uniformity of 'geography' in slug lines and action/description passages which she emphasized as being very important from her experience in preproduction/production.

Other benefits: attach a high-profile internationally known executive producer and secure the strong support of international studio executives to set up the script at a major studio when we attach our director

Nirvana Adams

Other svcs: a very valuable discussion on the importance of consistency and conformity of 'geography' in slug lines and action passages based on her experience as a script consultant in preproduction and production for fox tv

Your other criteria: as mentioned in the previous page of questions the consultant gave me very valuable and useful comments on the importance of conformity and consistency of 'geography' in the slug lines and action passages.

Other benefits: attach a very high profile executive producer and win the support of high-level studio executives for this script

Pilar Alessandra

Other svcs: story line analysis

Your other criteria: strong understanding of the particular show I was speccing.

Other benefits: showrunner referred me to his agents at caa based on this script and 2 others which were also looked at by this consultant

Pilar Alessandra

Other svcs: walkthrough of entire script on the phone total phone time was 90 minutes.

Other benefits: publisher secured for graphic novel.

Pilar Alessandra

Other svcs: specific notes given on dialogue characters plot on a page-by-page basis

Your other criteria: notes were specific - strong; consultant is engaging and easy to talk to - strong; consultant understands writer's needs - strong

Other benefits: script is currently being considered at abc family

Pilar Alessandra

Other svcs: career advice and strategies for finding an agent/manager. lots of encouragement!

Pilar Alessandra

Other svcs: the analyst also helped with how to pitch this story. she gave valuable feedback on the format of the pitch what beats to highlight and how to present myself in the room.

Pilar Alessandra

Other svcs: we chose an in-person consultation with pilar. we recorded the session with her permission so we could transcribe her observations and suggestions as we went through the entire script together and she gave us her notes.

Your other criteria: assessment of genre; strong. comments on overall tone; strong. suggestions re staffing; strong.

Other benefits: attached an a-list actor. attracted a producer.

Pilar Alessandra

Other svcs: I was able to meet with pilar in person for three hours (which is not what she advertises). we spent a half hour going over my story and its execution in an overall 'big picture' sort of way. then we literally went page by page drilling down deeper (edited)

Pilar Alessandra

Other svcs: offered suggestions on next project that would expand my repertoire.

Your other criteria: pilar rates high (strong) for her diplomatic professional clear unattached and even loving way of expressing crucial information. she is fun and absolutely loves writers. it is obvious she loves what she does too (edited)

Other benefits: script has been used as a sample for other writing work outside of industry

Pilar Alessandra

Other svcs: met with the analyst twice in person for 90 minutes+ each time. we went through the entire script (page by page). she gave me her notes verbally and I wrote them down on my script.

Your other criteria: spoke directly to the story - strong was not opinionated but knowledgeable - strong spoke at ease therefore put me at ease (i.e. personable) - strong

Pilar Alessandra

Other svcs: on the spot pilar offered an alternative critique based on the sensibility of a company that had just purchased a different script.

Your other criteria: the consultant suggested an alternative ending. the consultant had a clear strategy about how to structure her critique/analysis. the consultant had a clear memory of the script's evolution the consultant's language was clear

Pilar Alessandra

Other svcs: we chose an in-person consultation with pilar. we recorded the session with her permission so we could transcribe her observations and suggestions as we went through the entire script together and she gave us her notes.

Your other criteria: assessment of genre. comments on overall tone. she pointed out the our script was actually two different movies. she identified the strongest story and suggested we concentrate on that one. we were very impressed with her analysis.

Pilar Alessandra

Other svcs: very detail page notes on plot character development dialogue action. we discussed these in great detail. pilar did not change the script- she took what was there and enhanced it with her suggestions and input.

Your other criteria: pilar was very respectful of my vision she listened to my feedback and took it into consideration when discussing the rewrite she gave very good creative and emotional support.

Other benefits: secured funding for the project.

Pilar Alessandra

Other svcs: pilar has great advice on making sure the tone of the script is consistent.

Your other criteria: comments on continuity were (edited) strong. comments on scene development were (edited) strong. comments on act breaks were (edited) strong. comments on scene buttons were (edited) strong. comments on character 'function' were (edited) strong.

Pilar Alessandra

Other svcs: pilar is brilliant at comprehending what I've attempted to do with my script (my vision if you will) and helping me to look at structure and characters and presenting me with new (effective) approaches to the material. every consultation is unique (edited)

Other benefits: created several relationships based off of the writing of this script and still hopeful for more from it.

Pilar Alessandra

Other svcs: comments on pitch materials and bio

Your other criteria: feedback on the pitch and overall presentation of materials was strong.

Other benefits: information and feedback provided made me more marketable.

Pilar Alessandra

Other svcs: we chose an in-person session with pilar. we recorded the session with her permission so we could transcribe her observations and suggestions as we went through the entire script together and she gave us her notes.

Your other criteria: the consultant's assessment of genre was (edited)strong. the consultant's comments on overall tone were (edited)strong. the consultant's suggestions re: staffing were (edited)strong.

Other benefits: attached an a-list actor. attracted a producer.

Pilar Alessandra

Other svcs: she was available to advise me anytime I wrote her with questions advise about new loglines support for my work.

Your other criteria: my story is complex and she was able to pick into the storyline and pull the correct threads that needed to be fixed without destroying the overall plot. she's very insightful and quick.

Pilar Alessandra

Other svcs: we did this consult over the phone; I'm currently located in the dallas tx area. previously I've done work with her when I lived in la

Pilar Alessandra

Other svcs: pilar brings a lot of energy and enthusiasm to her comments and feedback that is in itself helpful and supportive independent of her specific take on the script

Your other criteria: focusing on what doesn't work and leaving the rest as it is (edited)..strong

Pilar Alessandra

Other svcs: she met with me at her office and spent 2 hours going over the script point by point. she also let me know if I thought a rewrite consultation was needed it was available at no extra cost.

Your other criteria: I was not only surprised but impressed at how quickly she was able to cut the fat out of the script tighten the plot and chart a course to keep the characters and story on track. very knowledgeable; able to convey thoughts in a kind and constructive way.

Howard Allen

Other svcs: optioned the script

Howard Allen

Your other criteria: my list of expectations was fully covered in the choices provided above. the consultant was professional incisive and also a pleasure to work with.

Howard Allen

Other svcs: a cassette tape of the script overall

Your other criteria: 1. advised me what sub plots to leave out 2. advised me what directions I can push more. i.e. go the max! be gutsy. 3. advised me on consistent tone of story how to blend comedy and tragedy to the betterment of each. (I've had three scripts optioned.)

Other benefits: there is interest in this script no deals yet.

Howard Allen

Other svcs: comment on a cd for future reference;

Your other criteria: consultant's knowledge of the story/character (it's a biography) very strong

Other benefits: performed the script to acclaim & have option for development of full length work

If shown--results: work on a future full length stage & film script

Howard Allen

Other svcs: I like the guy -- can't say why we just fit well. his associate ginia desmond is a genius.

Your other criteria: 1. just the name of his screenwriting competition 'contest of contest winners' was fabulous and opened doors. 2. synopsis of my synopsis was more accurate than my synopsis because she didn't repeat the same word in any sentence.

Other benefits: the script won so many contests that winning scripts.com rated #1 in three genres

If shown--results: lots of prodcos read it. (I fear the production costs of the special effects scared them. my fault not Howard's.)

Howard Allen	<p>Other svcs: major help in marketing</p> <p>Your other criteria: this is a great service that points out strengths and weaknesses and allows you the creator to find the solution with their support. they don't dictate and they really try to capture your vision and come alongside.</p> <p>Other benefits: many good industry connections</p> <p>If shown--results: much exposure with option potential</p>
Howard Allen	<p>Your other criteria: consistency of my theme strong fulfillment of characters' needs/desires strong</p> <p>Other benefits: generated interest from Hollywood producer sharpened comedy writing</p>
Howard Allen	<p>Your other criteria: I was able to email victoria after her analysis and to ask any questions I needed to ask about the notes or my interpretation of things. I found her incredibly intuitive about what my underlying writing issues might be and it was a joy to read her notes.</p> <p>If shown--results: a producer took a look and loved it!</p>
Howard Allen	<p>Your other criteria: Howard is an expert on subtext and he provided much needed guidance on that matter for my script.</p> <p>Other benefits: the respect of my writing group (I have been too busy to market my efforts) as they all agree that the script is ready.</p>
Linda Aronson	<p>Other svcs: pitched to develop the script in return for a full writer's credit.</p>
Matthew Ballen	<p>Other svcs: matthew would work on projects of mine from concept to finished draft. he offers advise on beat sheets and is prepared to adapt his style to the writers/</p>
Matthew Ballen	<p>Your other criteria: 1) writing with suspense and emotion and bringing the script to life - strong 2) working with me to improve as a writer - strong</p> <p>Other benefits: drastically improved the script and me as a writer</p>
Matthew Ballen	<p>Other svcs: my analysts were extremely patient and supportive but also extremely critical - pushing me to make the script the best it could be.</p>
Matthew Ballen	<p>Other svcs: discount on coverage for my subsequent rewrite</p> <p>Your other criteria: followup: strong personal contact/interest in new projects: strong</p> <p>Other benefits: several high contest placings one win</p>
Matthew Ballen	<p>Your other criteria: you feel the guy gives you a heartfelt opinion; obviously knows what he is talking about. most of the comments are helpful or very helpful. even the comments that didn't feel accurate give me a viewpoint to evaluate other areas of my work.</p>

Naomi Beaty	Your other criteria: the analysis was completed within the time frame I was promised when placing my order. also setting up the phone follow-up went very smoothly.
Tracey Becker	Other svcs: scene analysis structure.
Tracey Becker	Your other criteria: tracey does what her website says - she offers you feedback from a working producers pov and treats each phone call or development call as if you're doing a rewrite for her. she also told me exactly where to go to sell my script (edited)
Craig Belknap	Other svcs: this was a 12 week writing workshop.
Glenn Benest	Your other criteria: fast turnaround of my material strong would answer my calls strong kept his appointments with me strong Other benefits: got good comments from possible agents and producers.
Ron Borders	Other svcs: rewrite after changes were made. Your other criteria: though his analysis proved to be helpful. I have not consulted with him on the rewrite. Other benefits: deeper insight into the screenwriting process.
Erik Bork	Other benefits: began the process of rewriting
Erik Bork	Other benefits: still in the rewrite process but his suggestions were most helpful
Erik Bork	Other svcs: more consulting after I brainstormed on some ideas we came up with. Your other criteria: dramatic ideas -strong character development - strong affordable price - strong
Erik Bork	Your other criteria: the consultant gave more value than received (edited).strongest rating
Erik Bork	Your other criteria: erik understood our purpose (to inform people about the humanitarian crisis in north korea through the eyes of a refugee teenager) and pointed out parts of the script that would confuse those unaware of the situation. Other benefits: we used it for our benefit gala to raise funding for our programs and also posted it virally where we received over 1000 views in a month.
Erik Bork	Your other criteria: he was great on everything! so patient thorough and knowledgeable.
Erik Bork	Other benefits: The most value was in being led gently to the belief that the script was 'good' but could be 'excellent' given the guts to tear it apart and address the major issues of plot and structure.

Erik Bork | **Other svcs:** I received a free half hour phone call and then a 4 page analysis under the headings: logline concept characters setup complications resolution dialogue/description.

Erik Bork | **Your other criteria:** I had only a general outline of characters and plot. erik assisted me to flesh out my main character and further define my conflicts.
Other benefits: I was able to write a first act that was much stronger than anything I had in mind. I've since obtained work as a project writer & Erik's insights have strengthened my overall skills.

Erik Bork | **Your other criteria:** one thing I love in working with erik is his willingness to listen; his openness to hearing me. thus we are more in a collaboration than a mentorship and I value that deeply.

Erik Bork | **Your other criteria:** availability - strong rewriting strategies - acceptable turn over - strong pricing - strong consideration of my voice - weak

Erik Bork | **Other svcs:** ideas on how to fix what I thought was a problem with the script

Bill Boyle | **Other svcs:** bill functioned as my script coach on this project. I met with him 8 times over a period of 12 weeks and went from a strong story concept to a finished script. the work was recursive; he'd look at my pages each week make suggestions for improvements.

Bill Boyle | **Other svcs:** ongoing consultation and mentoring.
Other benefits: encouragement to keep writing.

Bill Boyle | **Other benefits:** confidence to finish and pitch in spring of 2011

Bill Boyle | **Your other criteria:** I did not receive one written note. the total service was 5 one hour sessions that took place in a coffee shop. there was no feedback between sessions and on a couple of occasions I had the impression that bill had read my submission just before meeting.
If shown--results: Never followed up with me about having shown the script to his agent/manager. made an excuse that she was busy and that he would get back to me later. he didn't return a couple of phone calls and I have moved on to another project at this point.

Bill Boyle

Other svcs: tagline logline telephone pitch short and long pitch treatment query letter mentoring. provided recommendations on studios agencies for initial round of query letters.

Your other criteria: like all new script writers I look for someone who can tell me what aspects of the writing was strong (most have no problem identifying the weak points) and how that strength can be applied across the spectrum. bill did this (edited)

Other benefits: pointed me in the right direction with a difficult script and got me to a point that I felt confident in seeking 'a second opinion' from another analyst.

If shown--results: bill did send the script to his agent but she read a few pages and wasn't impressed.

Bill Boyle

Other svcs: advice on screenwriting books to read. genre specific and pacing.

Bill Boyle

Other benefits: finished the script

Bill Boyle

Your other criteria: bill guided me through the rewrite process. he patiently worked within the world I created his ideas and thoughts complimented the process. when he came to the rough spots he was able to shed light on how things needed to change and why.

Bill Boyle

Your other criteria: great creativity and knowledge of the craft

Bill Boyle

Other benefits: clearer direction

Bill Boyle

Your other criteria: bill directed me back to the emotional core of my story to get the first draft of my story on track. I am now well into the second draft rewrite and his comments made all the difference. they were positive and supportive and right on target (edited)

Other benefits: I'm in the process of writing the next draft. it is going extremely well due to bill's comments.

Bill Boyle

Other svcs: a special price on a market class or one on one marketing strategy time.

Your other criteria: addressed personal problems I was having with the script. strong. the consultants comments on strengthening the antagonist were. strong.

Bill Boyle

Your other criteria: series arc consulting-strong visual presentation - strong narrative imagery - strong

If shown--results: meetings with producers pitches no bites

Bill Boyle

Other benefits: received solid investors to produce the screenplay myself.

Bill Boyle

Your other criteria: ongoing dialogue regarding the entire process.

Other benefits: creating a better scrip and understanding what comes next (edited)

Bill Boyle	<p>Your other criteria: clear compassionate open to my ideas gave great options with depth of knowledge</p> <p>Other benefits: now doing a rewrite that we will pitch in q1 of 2011.</p>
Bill Boyle	<p>If shown--results: my script was passed on to several producers and I was able to pitch it to four producers.</p>
Thom Bray	<p>Other benefits: helped me to identify my strengths and weaknesses as a writer. gave me great confidence and respect for the re-write process.</p> <p>If shown--results: I am working on a new script that he has offered to show to his former agent when it is ready.</p>
Michael Ray Brown	<p>Your other criteria: analysis was keen. the verbal consultation was fantastic!</p>
Michael Ray Brown	<p>Other benefits: a better rewrite</p>
Michael Ray Brown	<p>Other benefits: considers from two readers at a coverage service.</p>
Michael Ray Brown	<p>Other benefits: insights into structure and story.</p>
Michael Ray Brown	<p>Your other criteria: detailed script notes - strong</p>
Michael Ray Brown	<p>Your other criteria: concrete examples given to improve the script: acceptable accessibility of consultant to communicate via email and offer insight: strong</p> <p>If shown--results: I was able to show my script to readers at william morris agency and many of the Hollywood studios.</p>
Michael Ray Brown	<p>Other svcs: mr. brown was willing to give plenty of advice when we needed it!</p> <p>Your other criteria: professional -- strong experienced -- strong easy to contact -- strong fair price -- strong willing to go above our expectations -- strong</p> <p>Other benefits: it has been very easy for us to get this script into producer's offices even though they have a no solicitation policy.</p> <p>If shown--results: mr. brown submitted our material to brillstein entertainment partners llc.</p>
Michael Ray Brown	<p>Your other criteria: I found the writer's comments about the protagonist's lack of emotional appeal especially helpful.</p>
Michael Ray Brown	<p>Other benefits: I hired a writer to turn it into a stage play which is to be performed summer 1010</p>
Michael Ray Brown	<p>Other svcs: grammar</p> <p>Your other criteria: as a studio insider Michael's comments about formatting marketability were insightful.</p>

Michael Ray Brown	<p>Your other criteria: the consultant was knowledgeable on the story was strong to superior. the consultant respected my time was strong.</p> <p>Other benefits: I got an A on my script in school and I'm still waiting on feedback from contests.</p>
Daniel Calvisi	<p>Other benefits: provided me with proper direction for the rewrite.</p>
Daniel Calvisi	<p>Other benefits: I improved my writing craft. this sounds generic but dan helped hammer down the important points in writing a screenplay.</p>
Daniel Calvisi	<p>Other benefits: I chose to rewrite based on much of the analyst's advice. (pending)</p>
Daniel Calvisi	<p>Your other criteria: plot point execution strong pacing strong</p>
Daniel Calvisi	<p>Your other criteria: consultant did not read thoroughly failing to correctly identify characters or locations and thus becoming confused. his suggestions for the story itself did not in any way tie into the story being told (ie he thought the character should be a role model)</p>
Daniel Calvisi	<p>Other svcs: in addition to being a consultant and giving us fantastic notes dan also served as our manager for six months.</p>
Daniel Calvisi	<p>Your other criteria: dan not only was a lead executive story guy at miramax and covered some of the best films that came out from that company he is also a very talented writer himself with a keen sense of story and structure. an amazing bargain to work with this guy.</p> <p>Other benefits: learned a lot about story.</p>
Daniel Calvisi	<p>Other svcs: e-book with analyst's unique narrative structure process and several sample story maps from successful movies.</p>
Daniel Calvisi	<p>Other svcs: two email follow up questions. two week rush delivery at no extra charge. a copy of his story maps e-book.</p> <p>Your other criteria: response time to emails/questions - strong</p> <p>Other benefits: I have a stronger draft.</p> <p>If shown--results: my script is not submission worthy but if the script is submission worthy he would return it to you free of charge and a referral to someone in the business.</p>
Daniel Calvisi	<p>Other svcs: follow-up web video conference via skype which was very helpful to discuss issues and to help me generate ideas for my rewrite.</p> <p>Your other criteria: personal interaction with consultant - strong speed in returning emails - strong depth of information on website - strong industry experience - strong based in l.a. and knows the current market - strong</p> <p>Other benefits: dan gave me a strong roadmap for my rewrite and I've completed it and submitted to several top contests.</p>

Daniel Calvisi	<p>Other svcs: an online screenwriting group - which I later enrolled in and finished the rewrite</p> <p>Your other criteria: understanding of screenplay structure - strong appropriate supportive tone - strong</p> <p>If shown--results: it was read by a couple of producers.</p>
Daniel Calvisi	<p>Other svcs: assistance with structure and plot.</p> <p>Other benefits: I'm writing the script now.</p>
Sean Cardinalli	<p>Other svcs: I tried most of the major analysts on line. only three would I use again. sean cardinalli gave me a detailed sensitive analysis and many brilliant suggestions. I will spend my money with sean and tony greco every time I need analysis of a script.</p> <p>Your other criteria: begin an ongoing professional relationship. (yes)</p> <p>Other benefits: encouragement to continue writing.</p>
Charles Carner	<p>Other benefits: the script has been well received every where it has gone and is under consideration for production.</p>
Charles Carner	<p>Other benefits: this script is currently being submitted to a-list actors via my representation.</p> <p>If shown--results: both a producer and an entertainment lawyer that the analyst recommended are representing this project.</p>
Erin Chapman	<p>Your other criteria: I learned new things on formatting and they had solid suggestions on length and what improvements I needed to make. given the price I was happy with what I got and the script was optioned after I made changes.</p>
Mike Cheda	<p>Other svcs: since I was going to be in l.a. mike met with me for personal consultation and more verbal guidance and help.</p> <p>Your other criteria: mike was available by phone. strong general concern and sincerity for my success. mike's help knowledge and honesty about my script - strong (especially to the many others I've hired in the past).</p> <p>Other benefits: attracted investors to go into production on this script as my second indie film</p> <p>If shown--results: offered to use his agent to get my script around. also introduced me to some potential investors for my production of this script.</p>
Mike Cheda	<p>Your other criteria: he has always been readily available by e-mail or phone to answer script and marketing questions for this script.</p> <p>Other benefits: he has taken on the task of showing my script to producers even as I am trying to find an agent or producer myself.</p> <p>If shown--results: no but he has shown it anyway.</p>
Mike Cheda	<p>Your other criteria: bullshit/fluff factor: there was none and I appreciated it. strong</p>

Mike Cheda	<p>Other svcs: mike kindly did a line by line mark up at no additional cost during the last months of our 30 months working together.</p> <p>Your other criteria: he recommended his personal manager read the script which he did.</p> <p>Other benefits: great encouragement to keep writing</p>
Mike Cheda	<p>Other svcs: he is always on the mark where the problem is -- isolates it then makes recommendations.</p> <p>Your other criteria: once review was done was reachable by email for clarification or rewrite if needed. always on target for where I needed to focus.</p>
Mike Cheda	<p>Other benefits: vastly improved my skills a much better rewrite & I'm about to start marketing it</p>
Jim Cirile	<p>Your other criteria: logline - weak synopsis - weak</p> <p>Other benefits: good to get an opinion from someone besides my friends</p>
Jim Cirile	<p>Other svcs: this service was a free part of my prize package (you wouldn't let me enter zero dollars above) for winning the 2008 writers on the storm screenwriting contest. I do not know how many of these services are included in their regular coverage.</p> <p>Your other criteria: you seem to have covered the list; I cannot think of any other criteria.</p> <p>Other benefits: I was offered an option which I turned down did well in subsequent contests and beyond that (edited)</p> <p>If shown--results: as the winning script the script was given a read by several management and production companies.</p>
Jim Cirile	<p>Your other criteria: total comprehension of script - weak humor aspects - failed to include</p>
Jim Cirile	<p>Your other criteria: consultant's suggestions for script title were strong.</p> <p>Other benefits: possible writing assignment pending with prodco and major tv movie/mini-series director attached.</p> <p>If shown--results: script got several 'reads' from interested agents managers prodcos etc.</p>
Jim Cirile	<p>Your other criteria: coverage ink. suggested movies to watch and scripts to read as case studies and the recommendations were on-point and very helpful.</p> <p>Other benefits: the movie was made. and it won best picture at hbo ny latino. it's called inside a change.</p>
Chadwick Clough	<p>Your other criteria: script pimp was both very timely and astute in responding to questions and feedback I had about the analysis of my script once I received it and read it over and at no further cost. so in that category yet another strong 5.</p> <p>Other benefits: strong basis for rewrite; I shelved the project after review to write live action script.</p>

Paul Cooper	If shown--results: got an agent and won or placed high in most of the prestigious screenwriting contests.
Paul Cooper	Other svcs: four or five pages of written analysis Other benefits: I never entered a film fest before but in 2009 I placed in 5 of 7 contests I entered.
Paul Cooper	Other svcs: encouragement Your other criteria: sandwich approach tough analysis followed by suggestions for a tighter script. excellent grammar corrections excellent spelling excellent story path excellent character arc excellent
Paul Cooper	Other svcs: the opportunity to follow up and ask questions/get clarification on his comments Your other criteria: explaining what I was doing right and pointing out the areas in which I am strong: rating - strong Other benefits: I'm still rewriting the script but I have a better understanding of what my script requires and more confidence in my ability to write a successful screenplay.
Paul Cooper	Your other criteria: strong story analysis. fixed our problems! Other benefits: we made the movie.
Paul Cooper	Your other criteria: paul cooper is supportive in his critique yet firm in his recommendations. without telling me my writing was crappy he showed me how it could be so much better. Other benefits: learned a lot more about what makes a script good and saleable
Paul Cooper	Other benefits: the primary benefit was the realization that I had a lot to learn about scriptwriting which has been very beneficial with regard to subsequent efforts.
Paul Cooper	Other svcs: analyst also sent his mini-course in screenwriting which was very helpful in illustrating structure characterization story etc. this accompanied his notes on the script itself. Your other criteria: the consultant's comments on length of screenplay - strong the consultant's comments on use of sub-plots - strong the consultant's comments on use and development of minor characters - strong the consultant's comments on main character - acceptable (edited) Other benefits: a tighter shorter better script which I am currently trying to sell
Paul Cooper	Your other criteria: I would give paul and overall strong rating. based on Paul's feedback it was obvious he read my script in it's entirety and understood my writing thought pattern. I had used Paul's services several years earlier when I began writing screenplays.
Paul Cooper	Your other criteria: he seemed easy to relate to and very direct and honest. he was easy to trust as well.

Paul Cooper	Other benefits: helped me advance in contests to second and third rounds but haven't placed in top 10 yet
Gideon Cross	Other svcs: I appreciated having a traditional industry coverage 'grid' and pass/consider/recommend indication to assess where my script stood objectively and quickly. other suggestions were similar movies to watch. Your other criteria: gave clear assessment of script quality in an objective industry-level manner (edited)strong addressed general and specific comments (positive and negative) in a personal supportive manner (edited)strong
Devorah Cutler-Rubenstein	Other svcs: thorough breakdown of script and solid creative suggestions and solution to 'fix' the script. Your other criteria: strong support for the rewrite process. strong support for the genre and the script itself. Other benefits: Rewrote another script and optioned using devo's advice.
John Dart	Your other criteria: they were brutally honest no bs showed me the weaknesses in structure overall they told me the truth about my script when others let me to believe it was ready for production. Other benefits: sometimes you need someone to tell you your script sucks
John Dart	Other benefits: I am in talks with someone who wishes to purchase the script
John Dart	Other benefits: I gained a better understanding of writing a believable comedy script
Steve Davis	Your other criteria: he's been very helpful and encouraging. I've written three more movies since then and I'll send them to steve for his analysis.
CaroleLee Dean	Your other criteria: all comments and advice were positive and supportive (edited)she imparted excellent advice that I can use with everything I write in the future.
Pamela Douglas	Other svcs: Pam made story-improving comments on my premise characters pilot outline and episode ideas. she pre-read it made notes and spent an hour on the phone with me working through it page by page. Your other criteria: knowledge of industry needs and expectations -- strong focused on the project -- strong
Barbara Doyon	Other benefits: script currently called in to two production companies
Barbara Doyon	Your other criteria: I have no expectations that weren't covered. the analyst pointed out the strengths and weaknesses which was good enough for me. I didn't expect tips on how to rewrite the script (edited)

Barbara Doyon	Other benefits: received an option offer for the script
Barbara Doyon	Other benefits: pitched and read by 3 production companies. no word back from them yet.
Barbara Doyon	Other svcs: numerous small formatting tips & editing
Barbara Doyon	Your other criteria: comments on act I -- failed to include comments on act iii -- failed to include
Barbara Doyon	Your other criteria: all my expectations were met (edited)
Barbara Doyon	<p>Other svcs: one on one verbal consultation to brainstorm improvements to the screenplay during a 1 hour call.</p> <p>Your other criteria: barb takes a special interest in unproduced writers and focuses comments on how spec scripts from unproduced writers will be received as opposed to those of known established writers.</p> <p>If shown--results: Barb simply lists the scripts which she reviews in her monthly newsletter. if producers or agents ask for the script she will put them in contact with the writer if the writer is interested.</p>
Jeannine Edmunds	<p>Other svcs: all of the above was verbal (over phone) taking scores of hours over a period of over a week.</p> <p>Your other criteria: attention to detail - strong; expertise with advanced dialogue - strong; never giving up due to time constraints - strong.</p> <p>If shown--results: numerous reads but no sale.</p>
Jeannine Edmunds	Other benefits: interest--follow up
Sandy Eiges	<p>Your other criteria: this was a very dynamic help in the material and pointed me in the right direction on so many things.</p> <p>Other benefits: this script went on to have a double win in its category in a major contest</p>
Michael Ferris	Your other criteria: was willing to and did answer questions I had about parts of his analysis.
Syd Field	Other svcs: course in visual screenwriting
Robert Flaxman	Other svcs: line by line edit
Robert Flaxman	<p>Other svcs: all of his 'notes' and recommendations took place over three phone calls adding up to approximately eight hours in total.</p> <p>Your other criteria: editing for sentence structure spelling typos: strong</p> <p>Other benefits: on the strength of this script I have producers and agents willing to read future ones.</p>

Bart Gavigan	<p>Other svcs: story analysis</p> <p>Other benefits: much clearer direction for the story</p>
David Gillis	<p>Your other criteria: I paid for a strong formatting/editing service. so worth the price (edited) just based on him catching a misspelled 'whose/who's' on page one! he also did a free 5 page edit and that really sold me since I hadn't worked with him before (edited)</p> <p>Other benefits: very tight in spelling/formatting so feel even more confident well submitting to requests from production companies.</p>
Jeff Gordon	<p>Your other criteria: he offered to also bring in the opinion of another respected writer for additional feedback.</p> <p>If shown--results: offered to have another writer work with me he did not deem it industry ready</p>
Julie Gray	<p>Other svcs: a real personal interest in seeing this script improve.</p> <p>Your other criteria: fast enthusiastic very friendly and so knowledgeable.</p>
Julie Gray	<p>Your other criteria: market ready - the consultant gave me a clear indication as to whether the script was ready to shop around or needed more work. strong (it needed more work but I needed to be told that). I have since done about 4 more drafts and improved it substantially</p> <p>Other benefits: only the experience of improving my writing skills. im not actively shopping it around until I finish my novelization of the script - and then I'll do another re-write.</p>
Julie Gray	<p>Other svcs: 3 reader package for a discount price</p>
Julie Gray	<p>Other benefits: I was a first time writer and my analyst gave me the inspiration to read and write again and again.</p>
Julie Gray	<p>Other benefits: rewrote script to a product I have gotten positive feedback on from industry contacts.</p>
Julie Gray	<p>Your other criteria: helped orient to appropriate agents/managers/producers - strong</p>
Julie Gray	<p>Other benefits: have an investor interested in the material. has not been optioned yet.</p>
Julie Gray	<p>Other svcs: there may have been more but because I trashed the 'coverage' I cannot recall the specifics of this unprofessional response.</p> <p>Your other criteria: 1. the consultant's 'reader' actually read the script = weak (may have scanned a few pages) 2. the 'reader' made in-depth comments regarding the script's strengths and weaknesses = weak (if you don't really read the script you cannot make in-depth comme</p>

Julie Gray	<p>Other benefits: the script got me reads by many managers agents and executives</p> <p>If shown--results: the script was shown to several productions companies and managers</p>
Julie Gray	<p>If shown--results: as an ongoing client of Julie's she is helping me put together a complete portfolio before scouting me to industry folk.</p>
Anthony Grieco	<p>Your other criteria: availability: strong encouragement: strong turnaround time: strong writing experience and industry knowledge: strong criticism: acceptable (I'm sensitive so anthony can be a little harsh but he means well).</p> <p>Other benefits: I'm only on my 2nd draft but I think anthony really helped me see the flaws in my script. it's much better due to me consulting him. that I'm sure.</p> <p>If shown--results: anthony really likes my concepts and he told me that if my scripts were good and I learned how to execute the concepts well that he may take it to his agent. but that was after I paid and during my consultation with him.</p>
Jen Grisanti	<p>Other svcs: this includes us working on two spec scripts written/verbal notes on the first draft and verbal on the second six phone calls/meetings to discuss the notes pitching and prep for meetings and career guidance.</p> <p>Your other criteria: jen gives good notes and I believe that she has great contacts. I haven't yet been benefitted by her contacts but I am considering future work together. my big disappointment in this investment is that I didn't always get the phone time that I expected</p> <p>If shown--results: none. however I should stipulate that I have an open status with jen since I have not completed the second script covered in our contract due to economy; husband laid off income needs took priority temporarily.</p>
Jen Grisanti	<p>If shown--results: meetings with a few agents.</p>
Jen Grisanti	<p>Other svcs: jen grisanti made herself available outside appointment times for advice guidance support. her insight is brilliant she truly knows her craft and is utterly gifted in bringing out the best in her clients and getting to the core of their story.</p> <p>Your other criteria: her guidance and support were invaluable. I cannot say enough positive things about jen grisanti and how grateful I am she came into my life. truly she is like a guardian angel in the business (edited) ethics professionalism positivity brilliance grace (edited)</p> <p>Other benefits: our script is with a director and funding investment company.</p>
Jen Grisanti	<p>If shown--results: signed with a manager in large part due to this script</p>

Jen Grisanti

Your other criteria: jen's script analysis is not only smart thorough thoughtful and spot on but her supportive encouraging spirit and positive attitude are invaluable to anyone in the screenwriting trenches. she's especially attuned to a character's emotional growth (edited)

If shown--results: put me in contact w/ the woman who has since become my atty and who is now in the process of helping me find new representation.

Jen Grisanti

Other svcs: we had two one-hour meetings in person. after the first meeting she followed up with an email of written notes. at the second meeting we discussed the rewrite.

Jen Grisanti

Your other criteria: the story notes feedback and strategy for the development of my scripts was incredibly strong. and jen grisanti guides you through the process with an amazing amount of enthusiasm and grace. she is a friend coach mentor cheerleader producer.

If shown--results: agency representation

Jen Grisanti

Your other criteria: jennifer is very nice and genuinely wanted to be helpful. however I asked for very specific notes back from her; namely help crafting a logline and synopsis that would 'catch' with producers and readers. much to my dismay she came to our meeting

Geoff Harris

Your other criteria: all strong: took time to explain what each mark meant. offered a good deal on next analysis. was very personable presented ideas of how to present the script and to whom to send it. had very strong understanding of minority writers

Michael Hauge

Other benefits: the strength of my writing in this script got me an option on another of my scripts.

If shown--results: Shown to a producer; passed--not what the producer wanted.

Michael Hauge

Other svcs: michael shepherded us through the entire project from concept through outline through multiple drafts. almost all our interactions were lengthy phone calls in which he would comment ask questions and brainstorm with us after reading our latest draft.

Michael Hauge

Other svcs: in addition to a long verbal discussion about the script (3 hours after 1st reading 90 mins. after 2nd reading) michael records the conversation and emails digital audio files so you can listen again and again.

Other benefits: Readers tell me this is a much stronger draft

Michael Hauge

Other svcs: query letter analysis

Your other criteria: consultant's comments on the query letter 'strong'

Other benefits: my query letter 'as tweaked by michael hauge' has gotten a much bigger response by producers/directors.

Michael Hauge	<p>Your other criteria: I have a tremendous amount of respect for Michael Hauge his work and dedication to screenwriters. I was very impressed with his willingness to extend himself on several levels. He was professional, honest, direct, and quick to respond.</p> <p>Other benefits: improved the script considerably.</p>
Michael Hauge	<p>Other svcs: tape recording of remarks</p> <p>Your other criteria: understanding of plot and theme - weak advice on adapting historical events to drama - strong</p> <p>Other benefits: encouragement to rewrite and make contacts for submission</p>
Michael Hauge	<p>Other svcs: additionally analyst provided encouragement and general marketing advice.</p> <p>Your other criteria: Michael has an extensive background in both the entertainment industry and the craft of screenwriting.</p> <p>Other benefits: I received an option-offer on the script (although I turned it down) and placed very high in the Zoetrope screenwriting competition.</p>
Michael Hauge	<p>Other svcs: emailed recorded consulting sessions</p> <p>Other benefits: this particular script did not sell but several others have been sold/options which I used Michael Hauge on for consulting</p>
Michael Hauge	<p>Other benefits: obtained interest from investors since I want to produce myself.</p>
Michael Hauge	<p>Other benefits: I need to rethink story in profound ways and story structure. I had so much college literature glup in my head I was writing for professors.</p>
Michael Hauge	<p>Your other criteria: Michael worked extremely well with me and my project. Not only with the television script episode layout but also with the book which the series was adapted.</p>
Michael Hauge	<p>Other svcs: advice on pitching tape recording of verbal consultation.</p>
Michael Hauge	<p>Your other criteria: capacity to teach story structure: strong patience: strong being warm and fuzzy and supportive no matter what sort of dreck you show him: weak</p> <p>Other benefits: learn story structure in far more depth than before.</p>
Michael Hauge	<p>Other benefits: continued progress with existing producers</p>
Lucy Hay	<p>Your other criteria: I got what was advertised on her web site and it was strong overall. The turn around time from submission to feedback was less than a week. Very strong. The price was good. Strong.</p>

Lucy Hay	<p>Your other criteria: like working with a more experienced collaborator - strong. fast turnaround - strong. friendly not condescending - strong.</p> <p>Other benefits: Feel 100% more confident & enthusiastic.</p>
Nancy Hendrickson	<p>Other svcs: extensive notes beneficial for the rewrite.</p>
Nancy Hendrickson	<p>Other svcs: logline and treatment polish on english translation</p>
Nancy Hendrickson	<p>Other svcs: did a follow up meeting.</p> <p>Your other criteria: comments were easy to follow/strong her knowledge was amazing made the re-write 100% great coaching</p> <p>Other benefits: will go directly to film producers</p>
Cheryl Herring	<p>Your other criteria: the consultant's contacts with industry personnel were weak</p> <p>Other benefits: industry wide distribution of log line by a number of screenplay contests.</p>
Andrew Hilton	<p>Your other criteria: consistent: strong considerate: strong zero ego: strong receptive: strong genuine: strong</p> <p>Other benefits: script required little work as is. he made a few small suggestions which I used and currently being used for manager meetings with very good results</p>
Andrew Hilton	<p>Other svcs: overall provided coverage/development notes</p>
Gordy Hoffman	<p>Other svcs: written comments done by judges who highlight strengths and areas for potential rewriting/issues to address. also attended one-day workshop where gordy Hoffman had 6 writers read each other's scripts. gordy gave verbal feedback on each script.</p> <p>Your other criteria: incredibly positive feedback on script. needed help on act iii which is a tough act and which also stymied the consultant.</p>
Bob Hume	<p>Other svcs: spent time with me going over structure 3 acts high-lighting to the reader who the main character is etc</p> <p>Your other criteria: spent as much time with as needed (edited).strong</p> <p>Other benefits: required reading that will help to improve my craft (edited)</p>
Francis Iltes	<p>Other svcs: 1 hour phone consultation.</p> <p>Your other criteria: availability - strong professionalism - strong</p> <p>Other benefits: my knowledge of scripts from francis gained me an entry-level position in an internationally successful drama production company.</p>

Francis Iltes	Your other criteria: 1. validating whether I was strong enough to compete in the screenwriting business ---strong 2. the ability to reiterate my story and character motivations ---strong 3. the consultant's punctuation as far as replying to sent messages ---strong 4.
Francis Iltes	Other svcs: an hour and a half phone call Your other criteria: 1) to work with someone who really understands story: 5 2) to work with someone who will push me to do the hard work: 5 3) to work with someone who will open my eyes to other possibilities: 5 Other benefits: I am in the process right now of sealing a deal. I couldn't have done this without francis. I am so excited and going crazy waiting to find out what happens next. If shown--results: well before francis could offer his connections I found my own. I would love to share the story one day. it's my dream to have jeff goldsmith interview me one day.
Francis Iltes	If shown--results: waiting to show script when finished to producer
Melody Jackson	Your other criteria: strong focus on first act strong focus on importance of weaving theme into all scenes Other benefits: strengthened the draft through rewrite
Melody Jackson	Other svcs: query letter mailings to producers and agents script marketing to producers agents managers pitch coaching on making follow up calls career strategizing logline feedback. Other benefits: experience and more knowledge about the business
Melody Jackson	Other svcs: query letter mailings to producers
Melody Jackson	Other svcs: query letter mailings to producers and agents script marketing to producers agents managers logline feedback Your other criteria: being personable - strong not being made to feel like you're just one of many clients - strong
Melody Jackson	Other benefits: I received several responses from agents in reply to my query mailing
Melody Jackson	Other svcs: one on one consultation brainstorming writer development Your other criteria: Consultant seems to care more about script than her own billing rate. Consultant focus on overall career strategics. Consultant willing to advise and assist with networking. Consultant seemed to have read and understood the script.
Melody Jackson	Other svcs: edited query letter. printed letters. addressed envelopes to an extensive list of experienced producers in the area specified. (I selected LA and New York). Your other criteria: availability: strong. schedules adhered to: strong

Melody Jackson	<p>Other svcs: query letter mailings to producers and agents script marketing to producers agents managers pitch coaching on making follow-up calls career strategizing logline feedback</p>
Melody Jackson	<p>Your other criteria: Respect for my story -- strong respect for my emotional involvement with the story - strong helped me develop character arc- very strong staying in touch - very strong helping develop a financial plan for her services - strong.</p> <p>Other benefits: I expect to do all these things with melody's help. she has helped me gain confidence in my writing. the thing I remember most about the oral critique was her comment about getting emotion on a page how hard it is to do. she said I had done it well (edited)</p>
James Jordan	<p>Other benefits: confidence</p>
James Jordan	<p>Your other criteria: the service was just for the first 10 pages. Many agents and producers only read the first 10-20 pages so I think it's a great idea and a very reasonable price when most consultants are out of my range.</p> <p>Other benefits: second round of sundance lab quarterfinalist for scriptapalooza</p>
James Jordan	<p>Your other criteria: the first 10 pages - strong</p> <p>Other benefits: interest from a producer (just last week so I haven't heard back yet)</p>
James Jordan	<p>Other svcs: ongoing verbal input on changes I made in the story and the characters. he's always there to listen. I highly recommend him even though and especially he told me the truth (edited)some of which I did not want to hear. he did it gently (edited)</p> <p>Your other criteria: since this was my first script I was a babe in the woods. I wanted to know if it made sense if it was readable if the structure was there if it was entertaining and if he could see it as a movie. he answered me strongly on all points (edited)</p> <p>Other benefits: a major star has said he will do it.</p>
James Jordan	<p>Other svcs: one-on-one session (edited)very helpful (edited)very diligent review of the entire writing process. james is an exceptional script consultant!</p> <p>Your other criteria: listening skills - strong personable - strong</p>
James Jordan	<p>Other svcs: he delivered 9 pages of helpful well thought out notes suggestions and things to consider as well as essays materials to study and suggested reading.</p> <p>Your other criteria: I got exactly what I needed. I knew there were a few things wrong with my script but I was in too deep to recognize them myself. james jordan was recommended to me by a friend and he came through with flying colors. he provided excellent notes advice</p> <p>Other benefits: almost complete with the re-write--very hopeful!</p>

Steve Kaplan	Other benefits: killed the script. I searched for another direction to take it but ultimately I abandoned my efforts for another script that I eventually filmed earlier this summer and now is a promising full length feature looking for distribution.
Steve Kaplan	Other svcs: he offered to read more pages as I re-drafted.
Steve Kaplan	Other benefits: a more polished script that is now being read by development people.
Steve Kaplan	Your other criteria: assistance to a first time writer/director strong assistance to a first time producer strong Other benefits: leading actor and production designer attached to project
Steve Kaplan	Other svcs: comedy punch-up help. Your other criteria: comedy punch up. strong! great job! Other benefits: lots of meetings!
Steve Kaplan	Other svcs: offered to read new treatment based on new approach. Your other criteria: there was no need to speak on format as the formatting was correct. and regarding theme the story was set to change so no need.
Steve Kaplan	Your other criteria: suggestions on improving comedy - strong communication during process - strong Other benefits: learnt a lot - script still needs work.
Both-Craig/Judy Kellem	Your other criteria: key suggestions - strong clearness on suggestions - strong amiability - strong smart tips - strong follow up - strong Other benefits: completed fully featured animation film pre-qualified by the academy for an oscar award in animation category 2009
Both-Craig/Judy Kellem	Other svcs: tips on brainstorming coming up with ideas etc. Your other criteria: help with brainstorming and coming up with ideas - strong knowledge of other movies that would be helpful to watch/ study - strong personable - strong creative - strong flexible - strong Other benefits: I came away with a much stronger understanding of how screenplays work

Craig Kellem

Other svcs: he returns the marked up script to writer with a brief written summary of major issues prior to an open ended detailed phone conversation with the writer. he will critique logline and synopsis if you ask him to.

Your other criteria: rapport with client: strong focus: strong overall insight: strong open mindedness: strong p.s. Craig's approach to structure makes my 'not included's' above more like 'not applicable.'

If shown--results: If the writer is willing Craig will work with a script until it's industry ready. he picks the best of the scripts that come to him to promote through personal contacts. all this is laid out up front.

Craig Kellem

Other svcs: if requested he will give notes on a cassette as well as in writing. he is most effective over the phone. he also does skype.

Your other criteria: the consultants comments on humor were strong.

Other benefits: I won his monthly contest. I feel my writing skills improved under his guidance.

If shown--results: After promotion arranged by mr. kellem dozens of producers read my script happy normal. I had lots of positive feedback from industry people but unfortunately no sale.

Craig Kellem

Other svcs: NEXT:

Your other criteria: the consultant's ability to function as a coach giving realistic encouragement and useful strategies for coping with a tough industry was strong! craig is a great consultant and coach!

If shown--results: again craig kellem runs a monthly contest which I knew about when I first hired him. I knew that if I won the contest he would promote my script to agents managers and producers.

Craig Kellem

Other svcs: he reviewed the re-write for no charge.

Your other criteria: workability - interaction. recommend. sensitivity (consideration of the writer's feelings and recognizing good or bad the writer put a lot of blood sweat and tears into project) recommend.

Craig Kellem

Your other criteria: 1) persistence in rectifying a script weakness -- strong 2) billing honesty and fairness -- strong 3) clarity in his notes and suggestions -- strong 4) ease of working within his methods and practices --- strong

Other benefits: still working on the project -- biggest benefit was the education I have been receiving from him regarding development plot and character development etc.

Craig Kellem

Other svcs: the consultation also included an entry into hollywoodscript.com's monthly contest.

Your other criteria: the consultant's honesty regarding the script and my writing was (edited)strong (as opposed to other consultants who seem to say things just to please the writer) the consultant's monthly contest helped generate interest in my script (edited)strong (edited)

Other benefits: after winning Craig's contest I made a lot of important industry contacts.

Craig Kellem

Other svcs: whatever was needed. unending support. I would have given up learning to write a screenplay without him. now I am unafraid to tackle any project. craig kellem is awesome.

Your other criteria: craig doesn't let you give up. he keeps you going no matter how much of his time it takes. he becomes a caring friend. he loves the craft. he is honest kind and tough. can't praise him too highly.

Other benefits: I am writing another script which would never have happened without him.

Craig Kellem

Your other criteria: 1. accessibility: 5 2. honesty: 5 3. drawing out my personal experience and coming up with new ideas: 5 4. overall quality of scriptwriting expertise: 5

Craig Kellem

Your other criteria: I expected specific concrete suggestions for improvement; instead I got general comments and statements intended to be motivational (weak).

Craig Kellem

Other svcs: follow-up phone consultations

Your other criteria: written analysis of the script was not provided; follow-up phone conversations were helpful

Craig Kellem

Other svcs: additional feedback at no cost including sending pages if needed

Your other criteria: 1) commitment to make the script the best it can be -- strong 2) accessibility -- strong 3) consistent unwavering support and encouragement -- strong 4) honesty and integrity -- strong

Other benefits: the confidence to show my script to a well known producer and actor this coming year

If shown--results: This consultant has a contest on a regular basis to help the writer get his script produced

Craig Kellem

Your other criteria: craig has a very good story development sense and is committed to the screenwriter in making their project market ready.

Craig Kellem

Other svcs: if he believes your script is ready he will recommend you to an agent. he also offers a monthly contest that if won results in a lot of reads by agents and producers.

Your other criteria: tone of comedy: strong semblance of reality: strong pacing: strong I have nothing but good things to say about craig. I've used a few other consultants who cost more but Craig's feedback is always the most helpful. I've been going to him for years (edited)

Other benefits: I just got the feedback so time will tell.

If shown--results: he only offers it if he feels the script is ready not as a ploy to get work.

Craig Kellem

Other svcs: in addition to the above he was an excellent 'coach' for the project which is why I continued working with him for the whole project and multiple rewrites.

Your other criteria: strong: understood what it meant to get a final marketable product!

Other benefits: just finished process got good direction on marketing it.

Craig Kellem

Other svcs: I am not a native english speaker so mr. kellem helped me to adapt the script to something marketable.

Your other criteria: I am not a native english speaker and this is my very first time writing a script. I received very high marks and positive comments that I'm a 'very strong writer' from michael haddad (paramount pictures). thanks to craig kellem.

Other benefits: it helped my reputation as a scholar of history of art.

If shown--results: I received 18 requests from studios and agencies for my script.

Craig Kellem

Other svcs: works in progress are offered if you would like to work with craig on a continuing basis. very helpful.

Your other criteria: honest critique of work - strong explanation of script fundamentals - strong understanding of industry - strong availability - strong open to suggestions - strong

If shown--results: craig runs a monthly contest. if your script wins he may forward it along to industry representatives.

Craig Kellem

Other svcs: encouragement! Craig lucky for me knows writers and our personalities so he works with the script but includes us (the creative)

Your other criteria: talking to me as I already was a professional scriptwriter.

Craig Kellem

Your other criteria: 1.consultants contribution to scene creation\enhancement (edited)..strong 2.consultants direction on extra curriculum research (edited)..strong

Craig Kellem	<p>Other svcs: was offered further professional guidance if I wanted it.</p> <p>Your other criteria: encouraged me script is worth doing with improvements. showed me where I was redundant. explained of important it is to show not tell. told me I was too preachy. (good constructive criticism). showed me how my characters were too similar (edited)</p> <p>Other benefits: Intend to adopt his great recommendations.</p>
Judy Kellem	<p>Your other criteria: judy understood the material and gave me concrete specific suggestions on how to improve it. (strong)</p>
Judy Kellem	<p>If shown--results: judy kellem and Craig kellem promise to notify producers etc. only if you win their monthly contest.</p>
Judy Kellem	<p>Your other criteria: character relationships - strong</p> <p>Other benefits: gave me confidence to continue writing</p> <p>If shown--results: I was hip-pocketed by apa for a brief time.</p>
Judy Kellem	<p>Other svcs: participation in the monthly screenplay contest for free. I was allowed to email her with questions all the time. she was terrific.</p> <p>Your other criteria: I expect the analyst to be honest. completely honest. otherwise I fail to learn anything. and she was honest. the truth hurts some times but ultimately you need to know the truth about the quality of your script in order to improve it. strong.</p>
Judy Kellem	<p>Your other criteria: feedback was clear and comprehensive (strong) feedback gave me a better understanding of my script (strong) it helped me to get the script tighter and in better shape (strong) made me feel positive about my writing (strong)</p> <p>Other benefits: I'm not done yet but I know I'll have a product I can get out to the market soon!</p>
Judy Kellem	<p>Other benefits: increased my skill on writing scripts</p>
Judy Kellem	<p>Your other criteria: the consultant help was really strong and her support encouraged me on further work on the script and gave me hope that it may ever be on screen.</p>
Susan Kouguell	<p>Other svcs: extensive review of notes verbally and further discussion</p> <p>Your other criteria: I knew I was missing a cohesive thread to tie all elements together she provided that.</p>
Wendy Kram	<p>Your other criteria: consultant was always reachable for questions and comments - strong consultant was honest about worth of pursuing project - strong</p> <p>Other benefits: working on currently rewriting script and developing treatment for new series</p>
Wendy Kram	<p>Other svcs: she made it a point to come and see the live show - the source material for the series.</p>

Wendy Kram	<p>Other svcs: a synopsis Your other criteria: a strong synopsis with specific comments --</p>
Wendy Kram	<p>Other benefits: created a much stronger story and screenplay made ready for the next step.</p>
Wendy Kram	<p>Other svcs: great industry savvy feedback that was the most constructive we have yet had from anyone. If shown--results: future access to contacts post rewrite</p>
Wendy Kram	<p>Your other criteria: industry knowledge and connections: strong the consultant compared my script to others to help explain direction and improvement: strong If shown--results: we're in communication with several producers and production companies.</p>
Wendy Kram	<p>Other svcs: setting up meetings with people who would be interested in the script Your other criteria: knows story - strong knows how to talk to writers - strong knows marketplace - strong has b.g. in business - strong Other benefits: had meetings and some interest but haven't sold it yet If shown--results: exposed to more producers which is always a plus even if I haven't sold it yet</p>
Wendy Kram	<p>Your other criteria: availability--strong creative input--strong enthusiasm--strong literary/film reference--strong Other benefits: follow her recommendations to develop the concept further for other media outlets</p>
Wendy Kram	<p>If shown--results: Sold the script</p>
Wendy Kram	<p>Other benefits: currently have interest in the script from producers If shown--results: has shown the script to producers and generated interest in it.</p>
Wendy Kram	<p>Your other criteria: wendy is thorough clear and concise. Other benefits: it went to producers in germany - almost went to production. hey it's a tough biz.</p>
Wendy Kram	<p>Other benefits: clarity</p>
Ethan Krane	<p>Your other criteria: 1. positive and encouraging feedback ---strong 2. focused on the quality of the writing as opposed to strict adherence to formula --- strong Other benefits: the script is being circulated via their scouting services. If shown--results: see above although I don't think enough effort is being made to urge reading since it really has not been read yet. nor do I think the submissions were targeted enough.</p>

Jennine Lanouette	Other svcs: face to face consultation
Jennine Lanouette	Your other criteria: the consultant's knowledge of the genre/style of the script - strong the consultant's ability to articulate criticism - strong
Jennine Lanouette	Other benefits: received grant to travel to italy to further develop one element of story.
Jennine Lanouette	Other svcs: one-on-one development guidance during the writing and rewriting process. Other benefits: script was chosen for production - from several submitted scripts to our program
Adam Levenberg	Other benefits: knowledge of buyer's pov knowledge of why movies work and why mine didn't.
Adam Levenberg	Other benefits: still working on the material. the consultation is really what motivated me to learn and really want to be a writer even more so.
Adam Levenberg	Other benefits: currently working on Adam's rewrite suggestions
Adam Levenberg	Other benefits: plan on marketing it very soon. feedback re-write made my script 'ready'.
Adam Levenberg	Other svcs: recommended the book 'save the cat.'
Adam Levenberg	Your other criteria: I felt that the scripts had been read just prior to the call and comments were rushed on latter parts of the scripts - the feedback was highly condemning and only offered re-write planning to blake Snyder's beats as a way forward.
Adam Levenberg	Your other criteria: premise - failed to include
Adam Levenberg	Other svcs: Adam charged a flat rate and we had a very long telephone consult. he did an excellent job. Your other criteria: Adam did a great job and has kept in touch with me long after I sent him a check. I would use him again.
Adam Levenberg	Other svcs: took my questions over the phone and was very generous with his time. Your other criteria: the consultant's comments on beats were (edited) acceptable. the consultant's comments on originality of the concept were (edited) strong. the consultant's comments on suggested viewing and study of existing films were (edited) strong. Other benefits: learned what I need to study/learn so I can successfully rewrite.

Adam Levenberg	<p>Other svcs: several pages of detailed notes</p> <p>Your other criteria: direction of where to go with the script - strong notes detailed by page - excellent Overall knowledge of the industry - extremely high. overall knowledge of movies-very high the way he presents the information-makes each 2 hr conference call (edited)</p>
Adam Levenberg	<p>Other svcs: he used the logline as the core of his analysis. it was fairly direct but valuable instruction.</p>
Adam Levenberg	<p>Your other criteria: Adam also went into the state of the market for the film industry and what executives are looking for. this was very helpful in what the focus of my script should be so I can actually sell it yet still keep my vision.</p> <p>Other benefits: dream factory was my first screenplay so I know have a new way to approach my 2nd script.</p>
Adam Levenberg	<p>Other svcs: Adam covered overall marketing strategies for my scripts including the commercial potential of script ideas I'm developing.</p> <p>Your other criteria: logline: strong. Adam helped me work on the log line of not only this script but future ideas I'm in the process of developing. structure: strong. Adam's very good breaking down the scripts utilizing (mainly) Blake Snyder's save the cat technique (edited)</p>
Lee Levinson	<p>Other benefits: that he praised me for doing a job well done. after minor corrections the script was raised to recommend status.</p>
Lee Levinson	<p>Other svcs: took the script in an effort to get it produced.</p> <p>Your other criteria: Lee was so supportive. said many nice things. then when he tried to get financing for the project well that was great. too bad it happened right when the economy tanked or he probably would have sold it.</p> <p>Other benefits: he took it and tried to produce it himself.</p>
Lee Levinson	<p>Your other criteria: patience empathy</p>
Kate Leys	<p>Your other criteria: this was a general report on the script but went into a lot of depth on the current draft (strong) also emailing to clarify issues afterwards her answers were very helpful (strong)</p>
Victoria Lucas	<p>Your other criteria: assistance with structure - strong</p> <p>If shown--results: met with producer already somewhat interested in the script and the three of us discussed options for the rewrite to accommodate all involved parties and helped secure the option with the production company.</p>
Daniel Manus	<p>Your other criteria: all aspects of the cheap price assessment were flawless and inspiring.</p> <p>Other benefits: market awareness</p>

Daniel Manus	<p>Other svcs: follow/up telephone consult as part of the package. Your other criteria: 1. subtext - strong 2. fulfilling my vision - strong 3. solving problems - strong Other benefits: developed a better grasp of the craft.</p>
Daniel Manus	<p>Your other criteria: the analyst did not understand the issue--homelessness-- and made comments about how it 'should' be that were based on stereotypes.</p>
Daniel Manus	<p>Other benefits: now have a solid plan for rewriting the script.</p>
Daniel Manus	<p>Your other criteria: mr. manus provided a keen and insightful analysis of the script with a point by point strategy to enhance the structure while keeping the overall theme and tone consistent and strong.</p>
Daniel Manus	<p>Other svcs: danny offered a full list of services at reasonable prices. Other benefits: doing a rewrite that was needed but now with strong recommendations</p>
Daniel Manus	<p>Other benefits: I have learnt how to write (!)</p>
Daniel Manus	<p>Other svcs: additional feedback on re-write including a new analysis. Other benefits: options as a stage production.</p>
Daniel Manus	<p>Other svcs: one email reply after my reply. Your other criteria: some of the comments felt more like a pre-production discussion. changes that I didn't feel I should make without a 'paid' re-write deal. I think these changes were personal opinion not generalized enough to make me think everyone would want it.</p>
Daniel Manus	<p>Other benefits: learned how to pitch the script in a short amount of time.</p>
Daniel Manus	<p>Your other criteria: easy to contact - strong responded in a timely manner - strong friendly not stiff in communication - strong Other benefits: have a rewrite direction.</p>
Dara Marks	<p>Other benefits: had manuscript published.</p>
Dara Marks	<p>Other svcs: she gave a detailed analysis of a screenplay treatment.</p>

Dara Marks	<p>Other svcs: my cowriter and I had a 3 hour skype phone call with Dara where we went through everything together in a linear and organized way. she also sent us an mp3 of our conversation for our future use.</p> <p>Your other criteria: dara's ability to go straight for the jugular the theme in our case tied everything together for us in such a holistic way that this became apparent as our biggest flaw. very strong in this regard. we also appreciated her lack of agenda.</p> <p>Other benefits: currently in financing with it as an Australian-german co-production</p>
Dara Marks	<p>Other svcs: in depth structural breakdown audio mp3 of our consultation</p> <p>Your other criteria: help in pointing out recurring bad writing habits that I needed to address to improve this script and scripts I write in the future (5) includes audio session of the script to listen to during a rewrite (5) very supportive but straightforward (edited)</p> <p>Other benefits: the script helped me attract an excellent pm and dp to make the film (I plan to direct and submit to festivals)</p>
Dara Marks	<p>Other svcs: mp-3 of our conversation in additional to script notations.</p> <p>Your other criteria: dara really supported my vision but challenged me every step of the way to be realistic and exciting in portraying the characters and storyline.</p> <p>Other benefits: just finished the script and just started to market it.</p>
Dara Marks	<p>Other svcs: Dara does an in-depth analysis that consists of a graph of internal architecture you script which will highlight its strengths and weaknesses; and then an intense exhausting exhilarating and transformational in-depth discussion (edited)</p> <p>Your other criteria: one of dara's strongest points was not only respecting my vision but helping me define it. there were multiple dramatic challenges in my script when she originally read it but she helped me meet those challenges by thinking creatively with me (edited)</p>
Dara Marks	<p>Other svcs: in depth script break down</p> <p>Other benefits: obtained investors and producer</p>
Dara Marks	<p>Other svcs: in-depth analysis of theme</p> <p>Other benefits: I produced the film</p>
Dara Marks	<p>Other svcs: in depth structural breakdown.</p>
Dara Marks	<p>Other svcs: in-depth structural breakdown</p>
Trevor Mayes	<p>Other svcs: synopsis</p> <p>Other benefits: it was a great tutorial on screenplay writing.</p>

Tom McCurrie	<p>Your other criteria: for the \$75 'first-time-user' fee this was acceptable coverage. however had I spent the normal \$150 I would be very upset with the four pages of notes. I also need to note that this was my first script it was 140 pages.</p> <p>Other benefits: experience. I used those comments on other scripts and have since done fairly well in contests.</p>
Tom McCurrie	<p>Your other criteria: protagonist obstacles - strong goal - acceptable protagonist vs antagonist - strong subcharacters - strong pacing - acceptable</p>
Peter Mellencamp	<p>Other svcs: wrote letter of recommendation for screenwriting workshop</p> <p>Your other criteria: understanding of my vision: strong.</p> <p>Other benefits: script got me a place in funded week long screenwriting workshop in ancona italy with arista</p>
Robert Menna	<p>Other benefits: complete a better re-write</p>
Robert Menna	<p>Other svcs: in-depth structural breakdown</p>
Jim Mercurio	<p>Other svcs: from big picture/structure notes to nuances that were missing to suggestions for strengthening character. great overall coverage.</p> <p>Your other criteria: I was anxious to know if I was headed in the right direction as this is only the second draft. The first draft analysis he included for the fee. I wanted to know if it tickled him as it had tickled me since this was my first non-true story based script.</p> <p>Other benefits: since this is a work in progress I have not had the opportunity to market - but I was inspired to keep writing and then to market.</p>
Jim Mercurio	<p>Other benefits: too soon to tell. am in process of rewriting.</p>
Jim Mercurio	<p>Other benefits: the storyline was better and the theme was clear. it was a learning process for me.</p>
Jim Mercurio	<p>Other benefits: will be producing the film. got hired as an background actor on a large production.</p>
Jim Mercurio	<p>Other benefits: I'm still in the rewrite process but much more confident in the prospects for the script and in my writing ability</p>
Jim Mercurio	<p>Other svcs: phone call and meeting mentorship</p> <p>Your other criteria: genre expectation - strong Hollywood business - strong reference to other people who could help - strong</p>
Billy Mernit	<p>Other benefits: helped me improve my skills as a writer</p>

AJ Meyers	<p>Other svcs: he also provided a list of movies that resembled similar themes or plot so I could learn from what made them work or not work. I also got a few names of companies that may be interested in my script.</p> <p>Your other criteria: knowledge of the trends - strong comments on what he liked and disliked - acceptable his report card to me - strong</p> <p>Other benefits: I have a really good plan for my second draft now.</p>
Matt Missetich	<p>Other svcs: as many questions by email as I wanted. we also spoke on the phone quite a bit.</p>
Ken Moldow	<p>Your other criteria: save my script gave a clear and intelligent path to follow. incredibly detailed and practical.</p>
Brian Monaghan	<p>Other svcs: step by step brainstorming to rework significant areas of plot.</p> <p>Other benefits: a great new draft soon to go out.</p>
Katharine Montagu	<p>Your other criteria: the consultant's appreciation of some of the more subtle character intentions was strong. the consultant's had some insightful questions regarding certain aspects of the characters' relationships that were very helpful.</p>
Katharine Montagu	<p>Other benefits: this script was already being produced by mmm films with the assistance of canadian film funds before brought to the consultant</p>
Mario Moreno	<p>Other svcs: mario gave helpful tips to start a rewrite and great recommendations to further my knowledge and interest in screenwriting.</p>
Mario Moreno	<p>Other svcs: got about 8 pages of overall great advice and comments</p>
Mario Moreno	<p>Other svcs: writing skills and an emotional response chart.</p> <p>Your other criteria: 1. was very supportive- strong 2. consultants comments on the concept - strong</p>
Mario Moreno	<p>Other svcs: after I received the development notes I meet with mario every other week to go over my progress and resolve new story issues.</p>
Mario Moreno	<p>Other svcs: just did the first 10 pages of the script</p> <p>Your other criteria: got to the point helped to give more direction to my ideas helped me to look more into other ideas that I hadn't looked into and just was a good stepping stone</p>

Mario Moreno	<p>Other svcs: I scheduled a meeting with him as a story specialist this time more extensive to help me develop stronger characters and direct me in balancing out the action. his review was more in-depth and provided me with written criticism (edited)</p> <p>Your other criteria: the story specialist gave more direction than I had imagined. family and friends should not be enlisted for professional criticism or opinion. it's way too personal.</p> <p>Other benefits: currently I have sent out outlines for feedback.</p>
Scott Mullen	<p>Your other criteria: expected a logline and theme statement from consultant.</p>
Scott Mullen	<p>Other benefits: was short-listed in one screenplay contest and advanced to semi-finals in another.</p>
Scott Mullen	<p>Other svcs: scott the reader e-mailed me two time to understand my approach angle of this biblical adaptation. note: I also paid an additional \$60.00 for him to read 'the rival kings of israel: saul and david part ii.'</p>
Eric Myers	<p>If shown--results: my script was given to an agent and though the agent passed on this script the agent is interested in reading more work from me.</p>
Eric Myers	<p>If shown--results: Sidell Strong</p>
Eric Myers	<p>Other benefits: this is my film and I will be making it this summer (hopefully).</p> <p>If shown--results: got script to some actors</p>
Larry Myles	<p>Your other criteria: as an aspiring screenwriter I become disheartened at times feeling that I will never break into the business. the encouragement given by this analyst not only boosted moral but renewed my belief that this is a marketable script(when everything is right).</p> <p>Other benefits: it pointed me in the right direction on my next rewrite</p>
William Pace	<p>Your other criteria: Bill's # 1 strong point is he sees your vision and works with you to make it stronger. he does not tell you his version or interpretation or 'what I would have done'. his knowledge base is enormous.</p> <p>Other benefits: inquiries from managers and agents and several production companies from placing.</p>
William Pace	<p>Other svcs: I was visiting his home city and was able to meet him for discussions.</p> <p>Other benefits: put me in the write direction. script yet to go out.</p>
William Pace	<p>Other svcs: the writer can pester the analyst via email with an unlimited amount of questions while rewriting the script after the script consultation.</p>

William Pace	Other benefits: learned to be more clear/concise/ tighten up and less is more; of course show don't tell.
Key Payton	If shown--results: it has been passed along to several producers who are still reading it and have not yet decided.
Key Payton	Other svcs: pitched the spec to a film executive Other benefits: received helpful plot and marketing feedback from experienced film executive If shown--results: received helpful plot and marketing feedback from experienced film executive
Key Payton	Your other criteria: proofreading - strong stronger strongest! Other benefits: script is sent out as a sample (since I am an established tv writer)
Key Payton	Other svcs: live internet video conference call using ichtat. it was fun!
Key Payton	Other benefits: I learned how important formatting is .
Key Payton	Other svcs: we worked together developing the script. I had an idea that a director wanted to develop but I had no experience and needed a lot of guidance to move from journalist to screenwriter. key was an amazing teacher. Your other criteria: provided comments that provided greater depth to characters scenes and story (beyond the basics): strong Other benefits: I was recommended by an a-list director for an adaptation with his new production company.
Key Payton	Other benefits: script was read by multiple producers
Key Payton	Other benefits: possible interest from a production company
Key Payton	Other benefits: coached me on how to get the script accepted for official entry into the contest
Lynne Pembroke	If shown--results: lynne did once forward one of my scripts to a producer who turned out not be interested.
Lynne Pembroke	Other benefits: we are on the final draft now. I have confidence in presenting it and entering contests
Barry Perih	Other benefits: his notes helped me write the next script with a better first draft.

John Rainey

Other svcs: the option I went for was a 4 hour discussion of the script off the back of a brief written overview containing some specific page notes. but most of the analysis came in a recorded 4 hour conversation.

Your other criteria: ongoing informal mentoring & encouragement - strong opportunity to partake in reduced cost future assessments - strong that's about all I can think of.

Other benefits: got several meetings from producers and managers who read it; started option discussion which failed to settle on agreed option with la producer.

John Rainey

Other benefits: a better script that got a producer interested

John Rainey

Other svcs: a standard section that included 'how to write a good screenplay' notes that were cut-and pasted into the critique. it felt like information that he gave to every writer in order to fill our 30 pages of notes.

Your other criteria: I felt at times he didn't read my script carefully enough because some of the comments were about story facts that I felt were pretty clear. so I would say on 'the consultant carefully read the script' only acceptable but not strong.

Other benefits: wrote a better script. learned something about screenwriting and character development.

Debi Rajczyk

Other svcs: the scriptsmith provides analysis on your script both as a whole and the sum of its parts -- meaning the overarching theme story etc. as well as the characters scenes and dialogue. she asks you difficult probing questions about your work (edited)

Other benefits: have had numerous showrunners read the script and praise it and intend to go out with it to agents with their support in the new year.

Debi Rajczyk

Other svcs: script input and specific story suggestions for improvement

Your other criteria: timely response: strong. improved knowledge of script setup: strong

Other benefits: increase knowledge and awareness; invaluable for proper setup of storyline - light bulb moment. began work on another project.

Debi Rajczyk

Other benefits: script not for sale will be producing/directing myself.

Carson Reeves

Other benefits: getting read and considered by top directors and producers

Blair Richwood

Your other criteria: my main criteria was/is whether or not he/she would deliver specific useful comments fixes etc. and whether or not those comments were constructive. I would give blair a 'strong.'

Julie Gray/ Rob Southhill	Other svcs: Julie and the next reader I had (Robert Southhill) were both very generous with their feedback. also I'm not sure if Julie continues this but she is sooooo kind in her personal feedback and emails (as is Chaia from the script dept).
Vincent Robert	Other svcs: discussion as well
April Rocke	Other svcs: a grid re: script mechanics character development structure market value production value Your other criteria: 1. the consultant read the entire script = strong 2. the consultant's analysis was in-depth = strong (not a quick scan) 3. the company (scriptshark) and its representative took sufficient time and concern with a novice screenplay writer = strong (edited) Other benefits: sometimes the writer cannot see the forest for the trees and there was a portion of the script that did not fit the story. although the rewrite suggestion is a major undertaking that we are still working on it is critical.
Debra Rogers	Your other criteria: consultant's comments on cutting out so/too many unneeded characters were (edited)strong Other benefits: my own benefit. it became clearer what I was trying to say in my script.
Nika Rylski	Your other criteria: structure understanding: strong understanding of my strengths and weaknesses: strong conversational criticism and feedback: strong speed of edit: strong film buff reference to other films: strong
Nika Rylski	Your other criteria: this woman's input was amazing. she polished my script to where it shines. she also had a vast amount of information on the industry and was generous with the information.
Nika Rylski	Other svcs: also offered story editing incl: outline to first draft; treatment to first draft; first draft to second draft structural breakdown Your other criteria: access to consultant: strong honest feedback: strong if asked about marketing strategy would have included some info in analysis : strong report given back in timely manner: strong
Ellen Sandler	Other benefits: production co wants to pitch it to hbo.
Ellen Sandler	Other svcs: this was a two-part meeting. (we have completed part one.) ms. sandler gave us extensive clarifying notes on the treatment so that we could dive into the script from a solid launching pad. Your other criteria: I was deeply impressed at how ms. sandler addressed every item on the page and how she zeroed in on words we thought were descriptive of our characters but were actually misleading. she picked up on every weak point and asked us to clarify and explain (edited)

Ellen Sandler	Your other criteria: I had only written feature scripts to this point and didn't know where to begin on a tv pilot. she knows tv sitcoms better than anyone I've run into and she's a brilliant guide and consultant.
Ellen Sandler	Your other criteria: I had seen her workshops before I saw how she could take someone's idea then find their true passion and find the originality of the idea - she helped me beyond my wildest dreams - strong Other benefits: a writing partner (not the consultant) interested talent in talks with funding bodies (script still in early stages)
Ellen Sandler	Your other criteria: the consultant's comments to help me choose a story line were (edited) strong the consultant's writing exercises were (edited) strong the consultant's comments on comedy were (edited) strong the consultant's comments on expressing my own voice were (edited) strong (edited) Other benefits: get an interview for other work using this script as a sample
Ellen Sandler	Other benefits: becoming a better writer. Ellen's consulting has even helped me in my commercial writing for television.
Ellen Sandler	Other svcs: she answered general tv writing questions that were not specifically about the script too. Your other criteria: consultant was strong with her reasoning based on years of experience on what basic reworking was necessary before the story would be ready to be properly re-written.
Ellen Sandler	Other svcs: offered insight into the television business in general - what it's like to work in the room what kinds of shows are produced vis a vis target market etc. Your other criteria: clarity of critique - strong use of examples from existing shows to demonstrate weaknesses/strengths - strong knowledge of the business - strong commitment to improving the writing - strong
Ellen Sandler	Your other criteria: knowledge of the industry - strong strategies for fixing problems - strong strategies for brainstorming ideas - strong
Ellen Sandler	Other benefits: got meetings
Laura Scheiner	Other benefits: we will be able to confidently market it as a premium project once current final rewrite is complete If shown--results: I was fortunately prevented from shopping it before it was ready.
Barbara Schiffman	Other svcs: pitch coaching and feedback on who to pitch to at virtual pitchfest. Other benefits: pitched script at virtual pitchfest and got 5 companies reading it.

Thomas Schlesinger	<p>Other svcs: personal meeting and talk through the above as well</p> <p>Your other criteria: the price for consultation was \$500 per session and I did two sessions. the first session was primarily dealing with structure and it was very helpful. the second session was about finding comedy through character and building plot through character (edited)</p>
Thomas Schlesinger	<p>Your other criteria: conceptual ideas strong-story ark strong</p>
Thomas Schlesinger	<p>Other svcs: several 2 hour phone consultations.</p> <p>Your other criteria: respect for personal vision - strong understanding the genre - strong</p>
Thomas Schlesinger	<p>Your other criteria: psychological insight into characters: strong creative intuition: strong psychological insight into writing process: strong constructive feedback: strong</p>
Linda Seger	<p>Other svcs: plot graph indicating major beats and score on script pace throughout.</p>
Linda Seger	<p>Other benefits: made connection with an agent still in consideration</p>
Linda Seger	<p>Your other criteria: encouragement - acceptable bang for the buck - strong</p> <p>Other benefits: on my way to optioning the script</p>
Linda Seger	<p>Other benefits: we are infinitely better poised now to pitch the script to studios and others</p>
Linda Seger	<p>Your other criteria: the script is difficult to write because it includes several stories within the story - the consultant is excellent in weaving the entire story together so it could work and maintaining the strength of the characters and the story.</p> <p>If shown--results: we are not at this stage yet. I have to rewrite. she did recommend other people in the industry once I finish the rewrite.</p>
Linda Seger	<p>Your other criteria: consultant gave me honest feedback about writer's voice and perspective -- which led to a detailed discussion of a possible rewrite strategy for acts I and ii -- very helpful!</p> <p>Other benefits: won another script contest with another script -- this one still to be rewritten next on my agenda</p>
Linda Seger	<p>Other benefits: I had a major agent at caa consider my script (edited)</p>
Linda Seger	<p>Your other criteria: she was particularly strong in support and constructive criticism.</p>

Linda Seger

Other svcs: she offered many solutions. the initial report was 17 pages long. the two rewrite reports were shorter but equally helpful. for every constructive criticisms two or three options for how to solve the problem were suggested.

Your other criteria: suggestions for how I might make changes (strong) comedy ideas (strong)

Other benefits: I was able to recommend the consultant to my next producer and he is going to use her for a treatment report which will make my job so much easier when it comes to writing the script.

Linda Seger

Other svcs: Linda was thorough and insightful in this process even beyond what I had hoped. first, she read the novel (optioned through harper collins) on which the script will be based; she wrote notes in the book's margins and mailed it back to me (edited)

Your other criteria: NEXT:

Other benefits: I have raised my first two rounds of angel financing.

Art Smith

Other svcs: did a script breakdown draft schedule & budget. also assisted in a full development plan w/ppm

Your other criteria: exposition comments: s rising actions subplots approach to a realistic approach to a budget & how too lower cost w/o lowering my concept

Other benefits: we are in the process of receiving funding

Chris Soth

Other svcs: mentorship and classes on how to write better screenplays suggestions for plot points and general advice and information.

Your other criteria: education on how to write better screenplays (strong) the business of marketing screenplays to hollywood (strong) providing access to a networking community (strong)

Other benefits: am in final rewrites now and will have the final version read by a manager which may lead to signing with them.

If shown--results: the screenplay will be read by his management company.

Chris Soth

Other benefits: the rewrite suggestion made me realize where my shortcomings were with the story and character arc.

Chris Soth

Other svcs: ongoing classes offered by teleseminar interviews with hollywood professionals live and recorded regular office hours and workshops with fellow mentees. and more.

Other benefits: I've just finished my rewrite and Chris's management is looking at it now very favorably.

Chris Soth

Other benefits: great notes

Chris Soth	<p>Your other criteria: I've been reading his news letter for some time now and I have never known him to give bad advice; it's always solid and realistic. the same goes for his help with my script.</p> <p>Other benefits: script is not finished but very much improved.</p>
Chris Soth	<p>Other svcs: I call him anytime and ask for anything from him. it's like having a lawyer on retainer. I don't feel like I'm being nicked and dined this way.</p> <p>Your other criteria: available pretty much during waking hours--even on weekends.</p> <p>Other benefits: chris is doing a rewrite as cowriter for cop scouts and will do the queries himself</p>
Chris Soth	<p>Your other criteria: associability - strong will extend his time with you - strong will meet with you more than once - strong will workshop anything with his writing group - strong will provide a person with knowledge about credits/the business - strong</p>
Ellin Stein	<p>Other svcs: she commented on plot and characters the strengths and weaknesses of both advice on losing some characters and developing others layout format and ideas about where it would fit in the market.</p> <p>Your other criteria: 1. help with my self-confidence (strong) 2. invited subsequent questions and was available to answer them (strong) 3. invited me to disagree with her findings and would have discussed with me (strong) (edited)</p>
Ellin Stein	<p>Other benefits: the script reached the acquisitions team at paramount uk they all loved and I ve subsequently had a meeting but things have not progressed since then</p>
Elizabeth Stevens	<p>Your other criteria: consultant on her own sent follow up in-depth comments to augment and clarify her report - strong</p> <p>Other benefits: consultant recommended it to a producer who requested the script.</p>
Ned Stuart	<p>Other svcs: complete line-by-line workshop and page-by-page re-write. table read offered with union actors for a small additional fee. Actual total cost was \$28000 for re-write services and \$2500 for table read.</p> <p>Your other criteria: NEXT: Ned Stuart</p>
Xandy Sussan	<p>Other benefits: I learned from my experience how to see other options and to push myself further a writer as a result if working with xandy.</p>
Xandy Sussan	<p>Your other criteria: objective analysis - strong blunt but fair constructive criticism - strong</p> <p>Other benefits: the desire to keep writing no matter what the outcome</p>

Xandy Sussan	<p>Your other criteria: xandy is strong at identifying problems and being very clear to point those out with suggestions.</p> <p>Other benefits: some positive reads which lead to other scripts being looked at that are now in development stages</p>
Jeff Swanson	<p>Other benefits: only recently had it done and just completed the rewrites and am about to start submitting.</p>
Jeff Swanson	<p>Your other criteria: 1) the consultant's professionalism? --strong 2) are the notes fair and to the point? --strong 3) consultant's comment --industry reaction to potential project (is it viable?) --strong</p> <p>Other benefits: the script's still in the rewrite stage but the analysis was very helpful.</p>
Jeff Swanson	<p>Other benefits: helped with my writing style</p>
Matthew Thies	<p>Other benefits: I went out and shot the film. it's in post production now.</p>
Dave Trottier	<p>Your other criteria: My writing partner and I gave dave a good script because I am a script consultant. so dave didn't have a lot of work to do but we needed his 'good eyes' to watch for the small details. he did this magnificently.</p>
Dave Trottier	<p>Your other criteria: 1. dave is pleasant to work with. 2. he inspires. 3. actually reads the script so when tough questions or issues that can be problematic occur he can help. 4. reviews and consultations are fair. all these would gather a 'strong' rating.</p> <p>Other benefits: previous review being read by oscar winning producer. dcr will be reg w/wgaw soon</p>
Dave Trottier	<p>Other svcs: I asked for suggestions in marketing this script to hallmark. dave e-mailed me the name of a producer for that company.</p> <p>Other benefits: got great insight into what was missing from my script</p>
Dave Trottier	<p>Other benefits: will enter in contests now with some confidence it will do well.</p>
Dave Trottier	<p>Other svcs: phone conference to discuss feedback</p> <p>Your other criteria: phone conference afterward was fairly weak as it seemed the analyst had forgotten most of the material by that time.</p> <p>Other benefits: because this was my first script I used everything that mr. trottier had taught me and applied it to another script which was optioned.</p>

Dave Trottier	<p>Other svcs: reviewed specific scene rewrites and discussed structure</p> <p>Your other criteria: thinking outside the box-strong analyzing need to break rules- strong english skills- strong industry knowledge-strong ability to communicate- strong</p> <p>Other benefits: I have met other industry professionals/independent film directors who are now friends expanded my world and increased my artistic support group.</p>
Dave Trottier	<p>Your other criteria: emotional support strong ideas regarding new directions for characters strong ideas for new directions in plot strong</p>
Dave Trottier	<p>Your other criteria: Consultant gave comments on believability of the screenplay-strong. Consultant gave comments on the originality of the plot dialogue and characters- acceptable. Consultant gave comments on the foreshadowing in the screenplay if any- acceptable.</p>
Dave Trottier	<p>Other svcs: He does 14 points: spine of story heart of story/relationships foreshadowing/unity conflict and action characterization character development/motivation dialogue theme narrative description formatting believability originality title and concept/commercial.</p> <p>Other benefits: I learned how to do the next one - I'm in a learning mode</p>
Dave Trottier	<p>Other svcs: 1 hour telephone conversation and a copy of his book dr. format</p>
Dave Trottier	<p>Other svcs: he provided detailed notes on each portion of the script characters and plot. he also provided writing exercises and a telephone call as well as the ability to contact him online.</p> <p>Other benefits: placed as a quarterfinalist in competition</p>
Dave Trottier	<p>Other benefits: better understanding of my weaknesses where I need to improve.</p>
Dave Trottier	<p>Your other criteria: I later rec'd feedback from someone else that led me to doubt specific elements. dave was open to hearing from me (this was a month or two later) and giving his opinion in response to those comments. it was like giving me a stiff drink or a slap (edited)</p> <p>Other benefits: I consider it a benefit to be able to say I have good coverage from a reputable source as I move forward with queries.</p>
John Truby	<p>Other svcs: on going consultation via email</p> <p>Other benefits: I'm still working on new draft. this consultation obviously helped me writer my next scripts too.</p>

Kay Tuxford

Your other criteria: 1. contact information - weak. 2. budget - weak; 25 million - 75 million (edited) didn't expect a budget but it was provided and seemed pretty ?? 3. resources - weak 4. providing inspiration - strong 5. ripping the story apart - strong
Other benefits: still muddling over these notes and my own. starting the second draft soon.

Michele Wallerstein

Other svcs: Phone conference call (up to two hours) in addition to sending back the script with marked notes plus formal notes on separate document.

Your other criteria: Michele doesn't go into detail as to 'how to fix the script' ie: change this dialogue she gives more of an overview she doesn't want to tell me how to fix it she wants to give me guidance as to how it is perceived and leave it up to me to fix.

Other benefits: first time I've had responses on a script from pitchfests. up to this script it was a request and then I never heard back. on this one I've done rewrites and it's still in the works.

Michele Wallerstein

Other svcs: Also talked to me about what makes a script 'sellable' what books to read how to approach re-writes asked me what other scripts I had and gave me feedback on the stories I had so far

Your other criteria: consultant's assistance with tips for 'new' screenwriter - strong consultant's ease and accessibility - strong

Other benefits: I'm still in re-writes with this script. Michelle's assistance made the writing on my other scripts clearer tighter and stronger so far from feedback from my presentations so far in my writing class

Michele Wallerstein

Other benefits: contact with a producer who pitched the movie

If shown--results: contacts with producers including one with the producer who pitched my script

Diane Walsh

Other svcs: This was the second script that she provided feedback on.

Other benefits: at this point very strong chance that this will be optioned

Richard Walter

Other svcs: Wrote letters of recommendations to producers

Your other criteria: accessibility - he made himself available and quickly responded

If shown--results: I sold another script

Paul Warner

Your other criteria: I needed a script consultant who was truly an auteur and someone able to help me strengthen my story without compromising my vision based on industry stereotypes. Paul Warner was perfect since he has written and directed many features.

Other benefits: Obtain an agent or manager at least partially due to this script.

Alan Watt	<p>Your other criteria: al has a gift for providing strong comments but still maintaining the work and vision of the author.</p> <p>Other benefits: the work is deeper more specific and more clearly expresses the intended message.</p>
Victoria Wisdom	<p>Other benefits: reassurance that I was doing well</p>
Drew Yanno	<p>Other benefits: turning into a manuscript with literary agent interest</p>
Drew Yanno	<p>Your other criteria: Drew criticized things that I did and did not expect and in every area his comments and analysis were strong. these included subplots character arc number and relevance of characters and the necessity of revamping the structure (edited)</p>
Drew Yanno	<p>Other benefits: found production company and director who are now involved in the project</p>
Paul Young	<p>Your other criteria: he did a good job focusing on issues related to antagonist vs protagonist.--strong.</p> <p>Other benefits: first script. learned many pitfalls to look for. finished in top 10% of scriptapalooza out of 4000 scripts.</p>
Paul Young	<p>Other svcs: 1 hour phone discussion with each submission after extensive notes by email.</p>
Terri Zinner	<p>Your other criteria: she gets back to writers within a week. if there is any kind of delay even a day she gets in touch. I used her for 3 screenplays and a sitcom</p> <p>If shown--results: the management company she referred to me offered wanted me to sign a contract before they read it so I did not pursue this.</p>
Terri Zinner	<p>Other svcs: This was in collaboration with Chris soth's mentoring program so the consultation fee was included. I found out the official fee for what terri did via her website and was astonished at how little she charges.</p> <p>Other benefits: did a better rewrite than I otherwise would have.</p>
David Zuckerman	<p>Your other criteria: I rec'd some low ratings but didn't feel I got the specifics to fix them. Gave some general advice but too general to be very helpful. most distressing he had issues with my structure but gave me very little to focus on. Also did not invite a followup.</p> <p>If shown--results: I got to make 5 free pitches on Virtual Pitch Fest as part of the deal but those were fast refusals. It felt automated like there was no chance that they would really consider it.</p>
Act One Inc	<p>Other svcs: scoring and comments on the reflection of a Christian world view.</p>

Coverage Ink	Your other criteria: the editing/markup was exceptional - many mistakes I had no idea I was making!
Coverage Ink	Your other criteria: got the story- strong clearly recognized both strengths and weakness-strong references to useful indie films-strong useful loglines-strong
Coverage Ink	Other svcs: there were multiple pages of notes. the categories were not exactly as listed here. there was also a score check-list.
Coverage Ink	Other svcs: they also gave me a 'consider' as a writer
Coverage Ink	Your other criteria: references to find specific material that would help improve a weakness exhibited in the submission (strong). Other benefits: gained courage to attend the Golden Pitch Fest in l.a. (oct 2009)
Coverage Ink	Other svcs: Scores on premise story visual title and character broken out into main and minor. also a rating for writer (consider). notes concentrating on where rewrite improvements may be made. Other benefits: a management company agreed to place the script on their website sort of a hip-pocket arrangement.
Coverage Ink	Other svcs: Note: this was a prize in your aaa contest so the fee was \$0 Other benefits: membership in wga
Coverage Ink	Your other criteria: timeliness of the coverage: strong thoroughness of the coverage: strong Other benefits: it made me confident that the more subtle theme and plot nuances that I had written in my script were effective.
Film Independent - Screenwriters Lab 200	Other svcs: also included comments on theme and writing style.
Hollywood Lit Sales	Other benefits: contacts with producers If shown--results: my script was shown to various production companies and at the moment I'm being considered to work on a project at one of these companies.
Page International Screenwriting Awards	Your other criteria: for a limited financial critique enough to provoke me creatively - strong limited service and no private contact for price so could not follow up failed a page policy so understand. future possibilities weak Other benefits: he appreciated my work enough for me to find him on a 'next' script. this one not commercial for him.
Script Alley	Other benefits: I won best dramatic teleplay at the austin film festival in 2008

Script-fix	Other svcs: the \$105 included \$30 for 3-day rush service (which was delivered on time). the basic service cost was \$75.
Scriptapalooza	Other benefits: I just entered in my first contest.
Scriptsavvy.net	Other svcs: they have a screenwriting contest and will proofread your script.
Scriptsavvy.net	Your other criteria: script savvy went into an eight page analysis of my script in every major category they exceeded my expectations. Other benefits: their notes helped me improve the script and better understand the process of writing.
The Writers Literary Publishing And Serv	Other benefits: still finalizing just had it done about 2 months ago. If shown--results: analyst works for agent that I have a contract with. they said they will promote it once they feel it is industry ready.

**Directory: Analyst And Consultant Contact Information
(Companies with no individual named are at the bottom of this list)**

Some of the analysts and consultants listed below are not in the report; their contact information is provided for your convenience. Most analyst/consultant contact information was provided by writers taking the survey or by our researcher. Most records have been checked online by ScreenwritingCommunity.net research staff. If you see errors, please email analystd.report@creativescreenwriting.com.

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Worst Writer Experiences and Cautionary Comments

This section is culled from adverse comments made by writers about script analysts and consultants to whom they gave scores lower than 2 out of 5. Some comments are edited for length.

The analysts and consultants are not named. Adverse comments can't be independently verified; it is one person's word against another, and an adverse comment could damage the reputation of the analyst or consultant and the purpose of the report is to provide information analysts and consultants writers did find worth recommending. This report is not intended to be an investigative report on allegedly unworthy analysts or consultants.

These comments may have value as cautionary tales. Also, along with the score the writer gave to the analyst/consultant, the data below includes the rating given to the writer by the analyst/consultant, price paid, average pay all writer paid that analyst, the average score all writers gave that analyst/consultant, and the number of writer reviews those ratings are based on. This additional data may illustrate that in some instances, the low score is an exception, in others the only review, and in other cases part of a pattern.

1. Writer: consultant did not read thoroughly.

Score writer gave analyst: 1.000
Avg score/all writers: 4.29 # of reviews: 17
Amt. paid: 300 Avg pay/all writers: 368
Analyst rating of script: Pass

Consultant did not read thoroughly failing to correctly identify characters or locations and thus becoming confused. His suggestions for the story itself did not in any way tie into the story being told (ie he thought the character should be a role model.

Our comment: On occasion, even a very good consultant/analyst just doesn't "get" your script. It is also possible that a writer just doesn't "get," or want to hear, that the script must be changed to become commercially viable. The particular piece of evidence given – that the analyst sought to change the main character's basic nature – seems to hint that either the analyst did not respect the writer's vision, or that a commercially savvy analyst was trying to tell the writer his/her vision is not going to sell, or possibly both. The other scores received by this analyst – an average of 4.5 – are fairly high. Script analysis can be terribly hard on the ego. You slave over a script and then someone tells you it's not good. The analyst might well be dead wrong, but face it, all of us would sometimes rather shoot the messenger that accept the message.

2. Analysis Was Excellent...Then Analyst Started Talking About Shared Credit

Score writer gave analyst: 0.000
Avg score/all writers: 0.00 # of reviews: 1
Amt. paid: 350 Avg pay/all writers: 350
Analyst rating of script: Strong con

The analyst was excellent. HOWEVER she then started talking about 'shared credit'--that if we continued to work together she should have her name on the script. I thought this was madness. I hired her as a consultant, not a collaborator.

Our comment: On the face of it, without more facts, this might be a clear and obvious danger signal. On the other hand, if the script in its current state is promising but commercially a difficult sell, and if the analyst/consultant has obvious connections and credits, it might be an opportunity. Caution and a

consultation with an entertainment contract attorney might be an effective alternate to walking away.

3. Analyst Seemed Unprepared In Meeting:

Score writer gave analyst: 1.000

Avg score/all writers: 2.50 # of reviews: 2

Amt. paid: 500 Avg pay/all writers: 650

Analyst rating of script: Pass

I felt that [analystd name] was unprepared for our meeting. He wrote very few notes and didn't seem very familiar with my material.

3. Writer So Incensed By Analysis That He/She Threw Out The Report:

Score writer gave to analyst: 0.000

Avg score/all writers: 4.39 # of reviews: 18

Amt. paid: 200 Avg pay/all writers: 288

Analyst rating of script:

I don't recall because I was so disappointed and disgusted with the 'readers' weakness and insufficiency that I trashed the entire coverage.. There may have been more but because I trashed the 'coverage' I cannot recall the specifics of this unprofessional response.. 1. The consultant's 'reader' actually read the script = weak (may have scanned a few pages) 2. The 'reader' made in-depth comments regarding the script's strengths and weaknesses = weak (if you don't really read the script you cannot make in-depth comments.

Our comment: When you go to a consultant/analyst organization in which the head of the organization assigns scripts to a team of readers, you have a golden opportunity to overcome an unsatisfactory analysis by asking for another one at no charge. If the head of the agency declines, ask why. Be willing to accept the possibility that the problem is your script, or your own approach, but if the head of the agency agrees that the analysis was mediocre, he/she ought to be willing to give you second read from another reader for the sake of his/her own professional reputation. The ScreenwritingCommunity.net staff has worked with the person who runs this particular team. Other than this instance, that team scored very high in our survey. So possibly the writer in this case ran into an analyst having a bad day or an analyst the agency should not use. Our advice to anyone facing this sort of situation in the future: don't toss away the evidence before seeking a second read. Seek another opinion and report back to us on the results.

4. Writer Saw Analyst As Unprepared, 2:

Score writer gave to analyst: 1.000

Avg score/all writers: 4.27 # of reviews: 11

Amt. paid: 1000 Avg pay/all writers: 656

Analyst rating of script: Consider/r

First of all [analyst] is very nice and genuinely wanted to be helpful. However I asked for very specific notes back from her; namely help crafting a logline and synopsis that would 'catch' with producers and readers. Much to my dismay she came to our meeting unprepared.

5. The Job Changed; Writer Felt He/She Was Owed A Refund:

Score writer gave to analyst: 0.000

Avg score/all writers: 1.00 # of reviews: 2

Amt. paid: 250 Avg pay/all writers: 250

Analyst rating of script: none

Peter ask that I pay him up front, even though he knew that my script was not finished. I was then asked by investors to change the script from feature length format to TV pilot form. Peter stated that he was not

qualified to analyze pilot scripts, but he DID NOT give me my money back. He still says he needs the money to pay his rent, and will refund my money when he can afford to do so. I find this extremely selfish and unethical. No story analysis was ever done and Peter kept my \$250.

Our Comment: if these are all the relevant facts, then, obviously, the analyst/consultant owes you your money back. However, it is not at all unusual for a provider of professional services to ask for payment of all or part of the fee up front.

6. Never Received The Coverage:

Score writer gave to analyst: 0.000

Avg score/all writers: 2.00 # of reviews: 2

Amt. paid: 350 Avg pay/all writers: 292

Analyst rating of script:

I never got coverage despite numerous complaints to [analyst] and the referring website www.....com. [Analyst] each time said the coverage was in the mail w/ apologies and claimed to be having personal health and family problems.

Our comment: we don't know what the contractual relationship is among the parties – for example, did the writer pay the site or the analyst – but the writer seems to be owed a refund from one or the other, based on this set of asserted facts.

7. Analyst Finished The Job, But Not Well; Writer Wanted Money Back:

Score writer gave to analyst: 0.000

Avg score/all writers: 0.00 # of reviews: 1

Amt. paid: 200 Avg pay/all writers: 200

Analyst rating of script: None given

He (analyst) wrote 'I have to say I don't think this is one of my better reports' and then still charged the full fee!.

Our comment: this is a tough question which goes right to the core reason for this report.

Sometimes, an analyst and a particular script are not a good match. We hope that this report can provide some guidance to help writers match their scripts with consultants/analysts who are right for them.

However, as to the question of being paid in full, the commenting writer does not say whether the consultant/analyst did the whole job or only part of it. If the work was finished, generally speaking, a worker is entitled to be paid. Step back and apply the concept of fairness to these two situations ... One, have you ever had a day at work in which you showed up and did your job less well? If so, did you get paid in full for that day? In most cases, the answer is "yes." Two: suppose the analyst/consultant's work had been sheer genius, the best script analysis ever done. Would you have paid more? The answer is probably "No." So if the analysis was completed, fair play probably leans toward the writer accepting that the work was done and the analyst is entitled to the fee.

8. Analyst Works On Writer's Deadline; Writer Doesn't Like Results, Wants His \$50 Back:

Score writer gave to analyst: 0.000

Avg score/all writers: 0.00 # of reviews: 1

Amt. paid: 50 Avg pay/all writers: 50

Analyst rating of script: None given

The analyst offered the service of meeting the [contest] deadline, and so, said nothing that a high school

sophomore couldn't have said if he too only read the first 10 pages... this was a horrible "analysis," equivalent to an obesity counselor noticing that you are overweight and suggesting you eat less. End of story.

My expectation was that the analyst would SHOW EVIDENCE of having read the entire script. The only character mentioned was the main character even though minor characters were equally interesting and far more amusing. There was no mention of comic strengths or weaknesses and NO reference to the ending which involved the main character's wife standing over his naked, handcuffed, form with a pruning shears and fire in her eyes... I am absolutely convinced the analyst did not read past the first 10 pages. His suggestions were very general and repeated several times. And so original? The main character is obsessed with women, finding they are a distraction and disruption and believes an orchiectomy maybe his only solution.... The analyst suggested I show him having various affairs in an attempt to sate his desires. He entirely missed the major conflict which is how does such a man deal with his desires and at the same time avoid violating the trust of the woman he loves... I am disgusted with [organization] This was a complete rip-off.

Our comment: writer, grow up. Your commentary reveals the following: you paid a mere \$50 for a professional opinion. You asked this working professional to drop everything and meet a deadline; normally, with any working professional, that sort of request commands a higher price. You concede that the analyst made a number of comments and suggestions, on your deadline, for a mere \$50. You describe a script with an ending which a male member of an audience might find difficult to think of in “comedy” terms – in other words, a very challenging script to pull off as a comedy. It strikes us that in these circumstances, giving the analyst a verbal orchiectomy is not fair play.

Look over the prices others pay. Judging from what information you provided, it appears that your script might need an in-depth analysis from a comedy specialist. Expect to pay at least several hundred dollars for that kind of expertise. Meanwhile, go back and look over the analysis you did receive for ideas on structure and on what did not work for that reader. Accept input for what it is—one person’s view, and that \$50 is far below the typical pay rate for this kind of work.

9. Writer Dissatisfied With The Report on Grounds of Consistency:

Score writer gave to analyst: 1.000

Avg score/all writers: 3.75 # of reviews: 4

Amt. paid: 125 Avg pay/all writers: 76

Analyst rating of script: Consider

No consistency in follow up reports. Further, management of [organization] were completely unprofessional in their responses to me when questioning the consistency of their report..

Our comments: possibly this writer received weak work from the analyst, and the organization was unwilling to take responsibility and correct the situation. However, we also note that the script received a “consider” – a coveted outcome, and that the price was relatively low at \$125, and that the average score by the three other reporting writers was 4.66 out of 5 – that is, two “5” scores and a “4.” . “No consistency in follow up reports” seems to indicate that a significant amount of followup work was done for a mere \$125 fee. So it also seems possible that the writer’s expectations were unrealistic and that the agency management’s response was appropriate.

Survey Averages and Overviews; Pie Charts

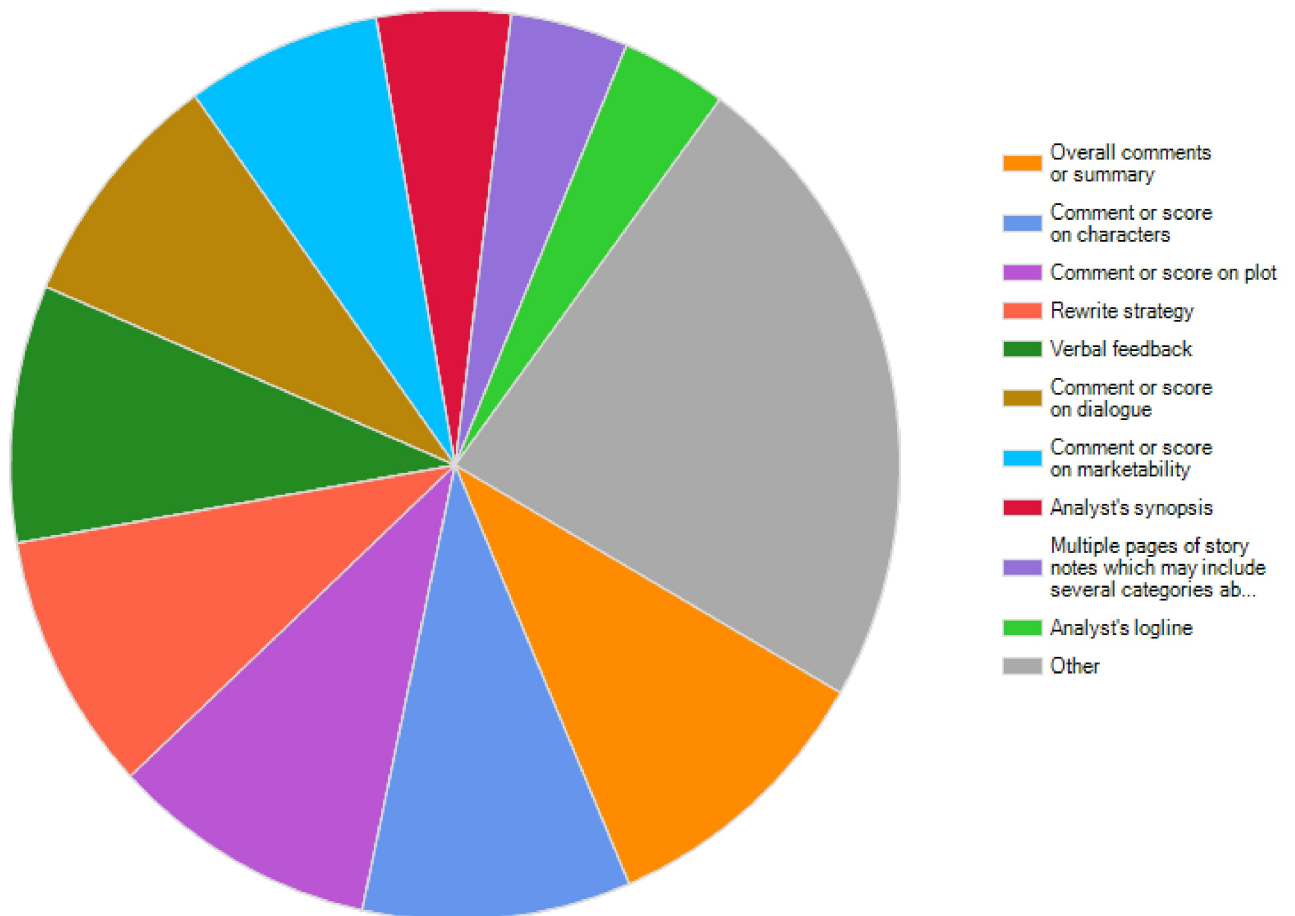
Number of raw surveys responses:	985
Number after deletions for missing, bad, suspicious data:	905
Number of analysts and consultants covered in 905 responses:	212+*
Average (mean) score (0 to 5.0 scale):	4.5
Number of analysts reported on individually (4.0 score or better):	164+*
Average (mean) reported pay:	>\$525**

* Note: in some cases, survey responses gave the name of the organization which did the analysis, but gave only initials or no name or a partial name for the individual analyst. In cases in which the analyst is anonymous and the organization is known, all the analysts for that organization are grouped as one.

** The survey form initially did not allow a respondent to enter an amount paid greater than \$3,000. A few survey respondents paid more than that amount, and entered \$3,000. The error was not corrected until near the end of the survey period. In that last few days, one respondent reported having paid \$10,000. So the mean price, if the under-reported payments are included, is greater than \$525.

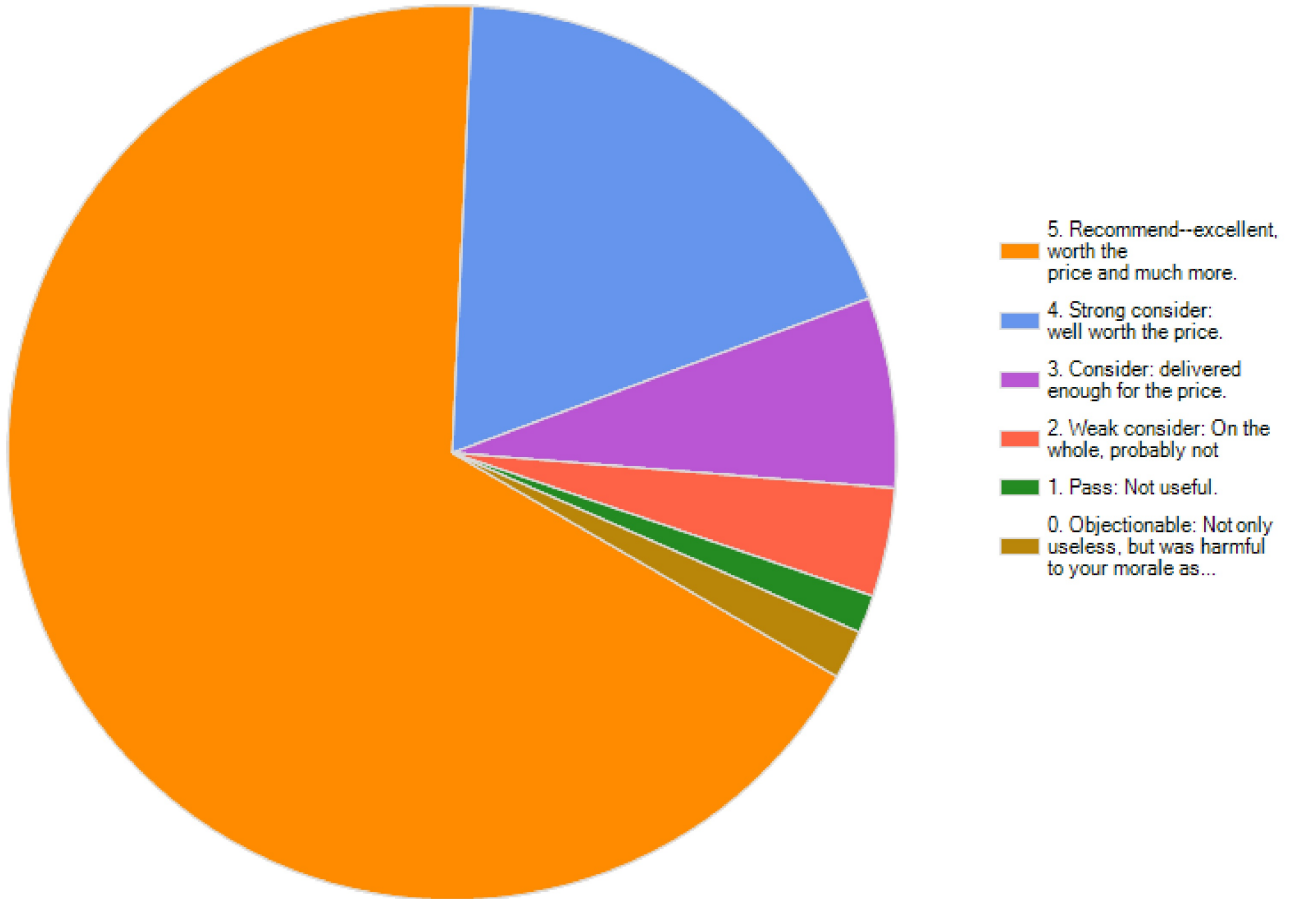
Breakdown: Services Offered By Analysts/Consultants Reviewed In Survey

Services performed by the consultant or analyst:
Check all that the consultation or analysis included.

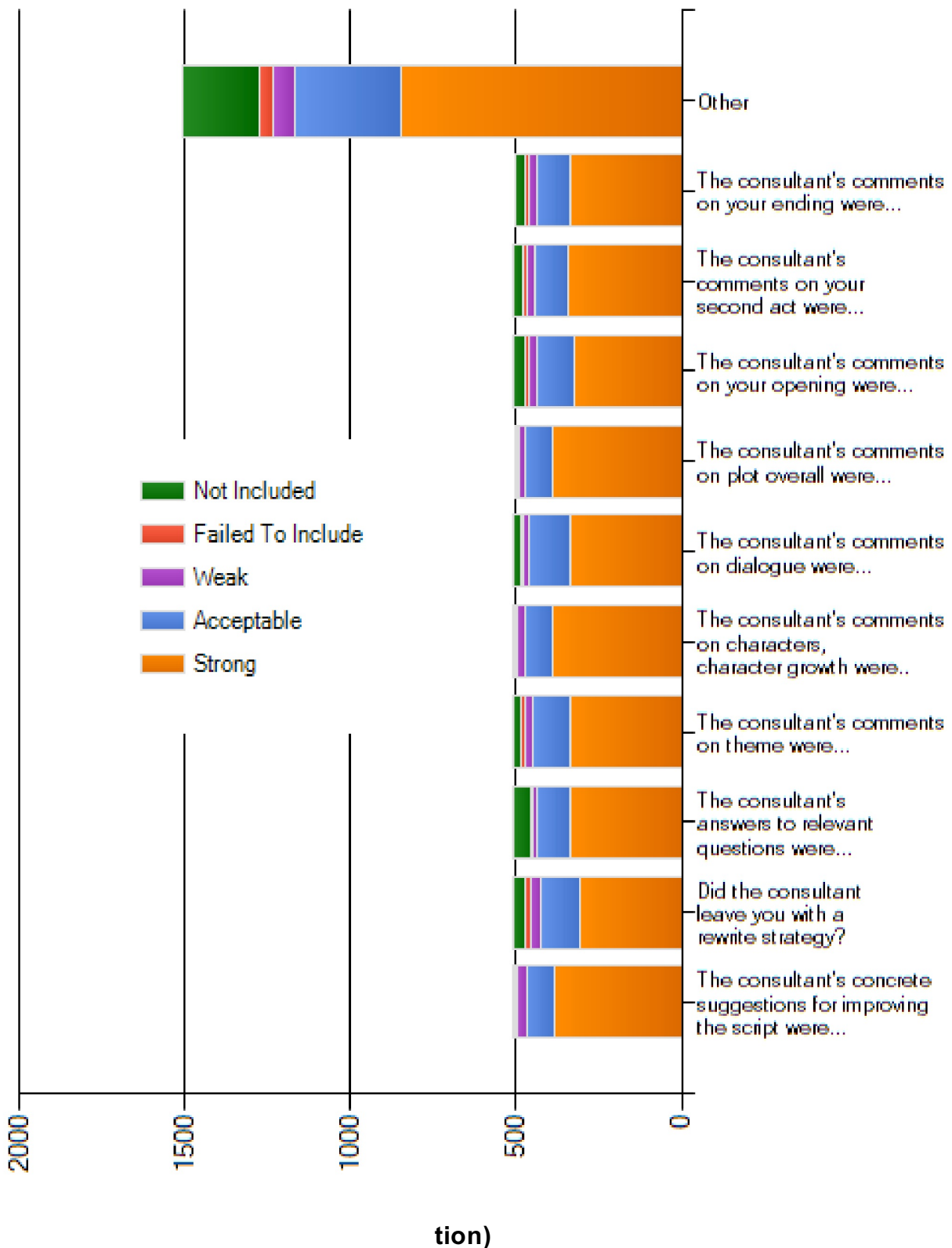


Breakdown: Writer Satisfaction With Script Consultation (2011 Edition)

Rate your satisfaction with the script consultation or analysis
overall on a scale of 0 (zero) to 5.



Rate the analysis on how well each of these criteria was met – Strong, Acceptable, Weak, Failed To Include (but it should have been part of the analysis) or Not Included (not part of what you paid for)

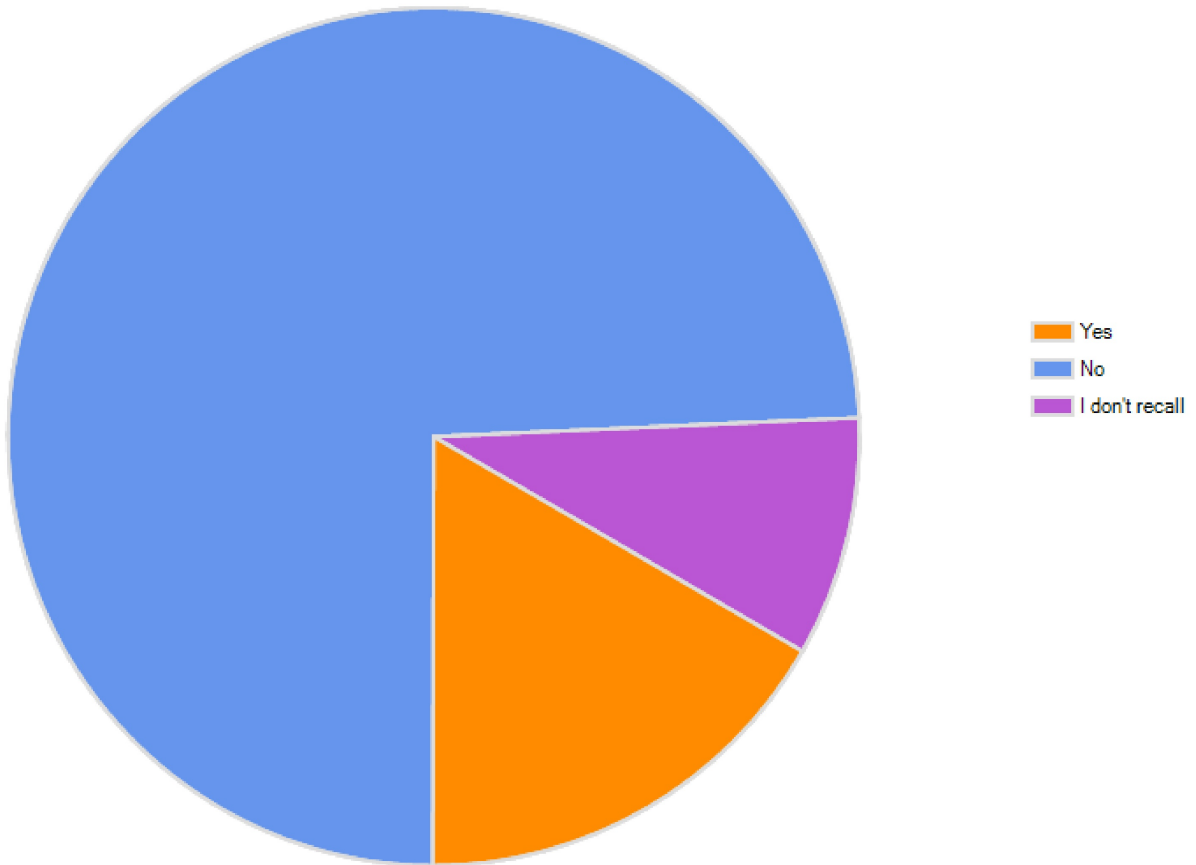


How Well Analysts/Consultants Met Each of Several Criteria (2011 Edition)

**2011 Breakdown: Analysts And Consultants
Offering To Show Scripts They Deem To Be 'Industry-Ready'**

(See individual reports for results of such offers.)

Before you paid, did the analyst offer to show your script to producers, agents, or managers as a potential benefit if he/she gave your script a 'RECOMMEND' or deemed it industry-ready?



About This Publication

Errors, Updates, Praise, Criticism, Comments, Questions

To send feedback on the survey content straight to the writer, go to:
<http://www.surveymonkey.com/s/ratethisreport>

The form at the survey URL above provides the way for you to:

- notify us of an error in the report;
- ask a question about the content which is not answered in the report itself;
- offer a suggestion about its content or organization;
- offer criticism of the report; or
- tell us what you like about it.

If you have questions about buying the report, if you are having trouble with access to the digital edition, or any other issue with access or delivery or payment, You will receive fastest service if you contact us by email: customer.service@screenwritingcommunity.net

Additional survey responses will be added in the next major update.

Why This Study? How Was It Conducted?

The 2011 report is based on surveys conducted over a period of weeks. More than 80,000 recipients of the CS Weekly E-Zine, published by ScreenwritingCommunity.net, were invited to take the survey on line at surveymonkey.com, a professional surveying forms service.

The purpose of the study included seeking answers to these questions, which screenwriters regularly ask us at ScreenwritingCommunity.net –

- Who are the BEST script consultants and analysts in the views of screenwriters?
- Who are the best AFFORDABLE script consultants and analysts?
- What do different script analysts and consultants offer?
- Does script analysis or script consulting really help sell scripts?
- Is there a difference between a “script analyst” and a “script consultant”?

The survey received nearly 1,000 responses covering 212+* script analysts and consultants. About 100 responses were dropped from the final study because of confusing or incomplete data entry, leaving us with about 905 responses in the final study. The full data set was analyzed for totals, ranges, and average scores. This report individually names and reports on the top 164+* analysts and consultants as rated by screenwriters.

* See “Averages and Overviews” section for details on the numbers.

Among its findings:

- Prices paid for script analysis and consulting (not counting free analyses given as contest prizes ranged from \$10 (yes, \$10!) to \$28,500 (yes, \$28,500!).
- Services provided ranged from a review of the first 10 pages (the \$10 offering) to a hands-on, in-depth process including working with the writer on a line-by-line rewrite (the \$28,500 service).
- In the original 2011 survey, of all writers who had their scripts reviewed by professional analysts, nearly 90% adopted the analyst/consultants

recommendations, and then –

- 11% subsequently sold or optioned that script (approximately 15-20 times the average for all scripts)
- 10% got hired for other writing work.
- 30% won or placed in a contest with that script
- 10% landed agents with that script.

With more than 100,000 screenplays written each year, those numbers are a resounding endorsement of the value of script analysis/consulting – if you choose the right analyst or consultant for you. (In the interest of brevity, we this question was not asked in the 2014 update, but there is little to no reason to believe shouldn't be much of a change in

Caveats, Cautions, Limitations, And Matters You Must Judge For Yourself

1. Sample Size; Add Your Experience

In any survey, statistically, low numbers of responses are inherently untrustworthy. For each analyst, consultant, or company, the report indicates the number of responses. If there is only one or two reviews of an analyst or consultant, that information should be taken as an anecdote, not a valid statistical sample.

If your experience with an analyst or consultant varies from the experiences others reported for this survey, you can report it through the survey form at this page:

<http://www.surveymonkey.com/s/consultantsurvey>

2. “Grade Inflation;” Caution Against Viewing Raw Scores Alone

We know that some script analysts and consultants invited clients to take the survey and post what they presumably hoped would be positive responses. In fact, we isolated some of these responses into a separate, identical survey (which we invited script consultants and analysts to send clients to) in order to see whether respondents hand-picked by analysts and consultants gave higher scores than the audience generally.

As expected, they did. The average rating given by respondents who were handpicked by analysts or consultants was about 4.75 on a scale of 0 to 5, while the average rating for all respondents was also quite high but slightly lower at 4.50. So even if we could fully subtract for “grade inflation” arising from consultants handpicking satisfied clients and asking them to take the survey, the results as a whole would still be highly positive.

However, the survey contains much more useful and relevant data than mere scores. It provides the first-ever detailed analyst-by-analyst data on services they provide. This report slices the data and offers breakdowns of user reviews by genre, by service offered, by price range, and many other criteria. Its true value is that it is a guide to analysts and consultants whom other screenwriters have found to be effective in helping to evaluate and improve weaknesses in every aspect of screenwriting, from theme to marketplace.

3. “Grade Deflation” At Higher Price Ranges

It is a well-known phenomenon in surveying that a higher-priced item is likely to receive lower average customer satisfaction scores than a lower-priced item in the same survey. Take cars, for example: In the 2009 J.D. Power survey, Fords received higher overall quality ratings than Lincolns, the high-end (and presumably better) Ford brand. And Honda, and Hyundai all received higher “initial quality” ratings than Mercedes-Benz. Yet

most of us understand that in most ways, a Lincoln is better than a Ford, and Mercedes-Benz is regarded by most objective criteria as a better car than a Honda or Hyundai. It is simply true that the average buyer of a \$60,000 to \$120,000 car is vastly more discriminating and critical than a buyer of a \$10,000 to \$20,000 car.

Prices vary even more widely in this survey (from under \$20 to \$10,000) than in car buying. And so does the depth of analysis you should expect to receive for different price ranges. So it is reasonable to expect that customer satisfaction would be lower for higher-priced analysts/consultants than for lower-priced – simply because the buyer of a higher-priced service is likely to be more demanding.

Therefore, it is wholly illogical to conclude from this data that a \$3,000 consultant providing an in-depth 20-page report is “not as good as” a \$200 analyst providing a much more brief report on the basis that more writers might have given the \$200 report a “5” than the \$3,000 consultant received. That is not a rational way to read the data in this report.

4. “Why Is [Consultant or Analyst Name] Not In This Report?”

About Analysts Or Consultants Not Reported On

If a script analyst or consultant is not listed in the report, it means one of two things:

- We received no survey responses for that analyst or consultant, or
- We received very few responses, and on average they were highly negative.

Because we received so many reports with high scores, the cutoff to be included in the 2011 report is 4.0 out of 5 to be included at all. For some sections of the report, the cutoff is 4.5 or higher. (The median score in the report is 4.5.)

We chose not to report negative and low average scores for a number of reasons, both obvious and not-so-obvious:

- The main reason is that the stated purpose of this report is to provide guidance to you from other writers to help you find a good analyst or consultant. We believe the results of the survey give writers such a wide range of excellent choices that there was no need to recommend against anyone.

- A negative report could be an anomaly. For example, it could be from a single, incompetent writer who cannot stand criticism.

- Also, a negative reports could be a stealth attack by a competitor.

- Some consultants told us or hinted that they would ask clients of theirs not to take the survey. As a consequence, it could well be that only unhappy clients of theirs reported their experiences. If that is the case, then any such analyst or consultant may have skewed the results against himself or herself. Rather than report such self-inflicted wounds, this report covers analysts and consultants who received high average scores.

NOTE: This report is NOT all-inclusive. We were contacted by a couple of script analysts seeking to be included after data collection had closed. We turned them down for this edition because we had to close the data collection phase in order to do the analysis and report. We will add new survey results at the next major update. To take the survey, go to:

<http://www.surveymonkey.com/s/consultantsurvey>

5. “Script Analyst” Vs “Script Consultant”: The Definitive Answer

Is there a difference between a script analyst and a script consultant?

Some Consultants say, “Yes, absolutely!” We concluded after reviewing more than 20 analyst/consultant web sites that it is impossible to draw such a distinction.

The Case For “Yes–absolutely!”

A few well-known practitioners, who call themselves purely “script consultants,” say, “Yes – there is a clear, definite, and unmistakable difference.”

A script consultant, this view goes, gives lengthy notes of 2-15 pages, never gives a script a score or rating, typically comments only on those aspects of a script which he/she finds to be in need. Generally, practitioners who consider themselves to be in this group regard themselves as higher-level specialists, and expressed the view that we should have defined them that way and created an entirely separate survey.

The Case For “No–It is impossible to make that distinction!”

There is no legal distinction between an analyst and a consultant. There is no professional organization to define which is which. There are no regulations, no licensing, no government oversight of any kind (other than criminal law for crooks who take your money and provide nothing). In addition, we found by browsing web sites that many of the professionals in the field either use the terms interchangeably or define themselves as both. Some (Howard Allen, for example), also use the term “script doctor,” although that phrase often does have a completely different meaning. (A script doctor, in H’wood, is usually a screenwriter who can cure the ills of an existing script by rewriting all or part of it himself/herself.)

Conclusion: the definitive answer is that there is wide dispute as to what constitutes “script analysis” and what constitutes “script consulting” to writers. There is also very strong dispute over whether it is appropriate for a script analyst or consultant to help with marketing. So until such time as a professional body or regulators create formal definitions and distinctions, it is up to you to ask questions, review the experience and services offered by any practitioners you are considering, and understand what you are buying. We believe that the results of this survey will help you by providing the views of others who have used their services.

7. A Controversy: Analysts And Consultants Who Offer To Show Scripts

A few script consultants adamantly expressed the views that:

- marketing is an altogether different skill set
- that marketing questions should not be asked on the survey, and
- those who offer to show scripts they like to producers are behaving in an

“unethical” manner or that there is a “sleaze factor” associated with offering to show scripts to producers.

This argument comes from the same camp of consultants who expressed the view that there is a definite difference between what they do and what a script “analyst” (by their definition) does.

On this basis, these individuals objected to our asking about such practices at all. One of the complaining consultants wrote:

“These are the situations that trouble some of us as

being unethical, and that we want you to be aware of in your reporting about various consultants. Not only do we want to protect our profession but we also do not want ScreenwritingCommunity.net to be seen as promoting unethical and possibly soon illegal practices.”

Our Response:

First, asking questions does not denote approval. It denotes asking questions. In fact, we ourselves were concerned about the possibility of exactly such a “sleaze factor.” That was the principal reason we included these questions on whether analysts or consultants offered to help market scripts and what the outcomes were. We believed that if we could uncover significant amounts of unethical behavior by script analysts and consultants, then we would report on it in the appropriate medium.

On that basis, it is puzzling to us that established script consultants would not want us to ask the very questions which might uncover such chicanery.

Second, the data turned out to be a surprise. The scores writers gave to analysts/consultants who offer to show what they deem to be worthy scripts to producers were generally higher than the scores received by practitioners who are consultants only. Even when the analysts which make that script-show offer declined to show the scripts, writers gave them high scores, and accepted their analysts/consultants’ evaluations of their scripts as not being market-ready.

In fact, these marketing questions revealed another interesting practice: there are analysts and consultants who do not make such promises, but who, when they see a script for which they see a potential market, do pass it along to a producer.

Multiple Votes? Ballot-Box Stuffing?

Our survey has some built-in defenses against voting multiple times. Exactly what these methods are is confidential. Revealing any of these controls would help those who might be inclined to cheat next time. However, these methods are not perfect, and it is still possible that some clever survey-takers might have found ways to “stuff the ballot box.”

In addition, we are not reporting the details of some individual reports on some analysts/consultants simply because there are too many. One analyst/consultant, for example, Pilar Alessandra, was the subject of 116 survey responses. We included all these responses when tallying averages, but for reporting lengthy freehand comments by writers, we limited the number of responses to 20 responses per analyst or consultant.

Who are we, and why are we undertaking this survey?

ScreenwritingCommunity.net publishes e-books which are deemed to be of value to aspiring and working screenwriters.

Disclosure: some of the script analysts and consultants receiving this email are speakers at the Expo each year, contributors to or advertisers in ScreenwritingCommunity.net, or work with us in other ways. None of these individuals was given any special consideration – that is our guarantee. (In fact, some of our regular advertisers and associates in the field were quite annoyed with us over the survey questions.)

The survey was done and this report written by Bill Donovan, Editor and Publisher of

ScreenwritingCommunity.net, who did his first public survey, a man-on-the-street survey on the sidewalks of Dover, N.J., more than 40 years ago, and who has conducted and analyzed more than 50 surveys since then. An experienced news writer and editor, he has won or co-won five national business journalism awards.

Multiple Ways Of Looking At Analysts And Consultants; No Single “Top Ten List.”

It has been four years since the prior study of script analysts and consultants by ScreenwritingCommunity.net. That study covered only a small number (about 25, we’re told) of practitioners. In that prior study, a single script was sent anonymously to each of the selected consultants for review. The ratings were the opinion of one knowledgeable person, who reviewed the work of each of these consultants on the same script.

We believe that the prior method had value, but that the methods we used, while imperfect, are a significant improvement:

- The prior study was the opinion of only one editor or editorial team, not the view of screenwriters generally.
- It was based on only one script. If the script was a drama, then a consultant specializing in, for example, comedy, should have been less likely to do as well as a consultant who specialized in drama.
- The number of consultants reviewed was very small, and it was a subjective judgment as to whether that group was the cream of the crop.
- The number of practitioners in the field has grown significantly. Nowadays, the only way to pick the “top 25” to test is to do an extensive survey asking who that “top 25” is. As mentioned above, this report drew responses on 200+ practitioners of script analytic and consulting services.
- The cost of a consultation or analysis was not a consideration in the prior report. Most screenwriters cannot afford the four-figure costs of a consultation charged by some of the top practitioners in the field. If you can’t afford to hire #1, then knowing his/her name and contact information is useless information. This study reports on script analysts and consultants in all price ranges.

Summaries Of A Big Body Of Data

This time, we asked vastly more questions than were ever asked before. And because we asked about genres, a long list of services, price levels, and various other kinds of data, these survey results allow you to see what your writing colleagues said about their script analysts and consultants in multiple categories of help (dialogue, openings, endings, etc.), by genre, and in price ranges from a low of \$10 to a high of \$28,500.

So we hope that this new data, the collective opinions of more than 900 writers, is useful to you. Best wishes and write on,

Bill Donovan, Editor and Publisher
ScreenwritingCommunity.net

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