

THE WALKING LIGHTS

WRITTEN BY
SARAH GOODING



SCRIPT COVERAGE

INFORMATION

Title	The Walking Lights
Form	Script - Short Film
Length	40 pages
Writer	Sarah Gooding
Genre	Thriller/Romance
Setting	Scottish Village
Period	90's
Budget	Medium
Verdict	Consider

Date of Coverage | 01 August 2020

OUR STATEMENT

Your script is assigned to one of our consultants on the basis of their specialities. If you are unhappy with any of the comments made on your script, or you feel that they could be disputed, please let us know.

With our collective experience and rigorous quality control, we encourage you to question our insights if you do not understand them.

We hope the following feedback will provide great value to you and having purchased script feedback you are now entitled to answers of all your questions.

Thank you for choosing us. Stay writing!

The team at SWN

Opening Comments

This short film deals with a very sensitive and heartfelt topic. The passion between the characters is evident and the climactic build of their love was satisfying. It had you in two minds about the characters and it was a morally tricky subject to tackle.

Desire & Obstacles

The desire was clear in this short film which was great. The two running protagonists just wanted to be with each other which is very endearing. The obstacles in their way are obviously their family lives, kids and judgements.

When reading this, a part of me wanted them to get together but a part of me didn't. Exploring this duality is very tricky in screenwriting, as you want the audience to be 100% behind your characters to achieve what they want.

They have a loving family and kids at home, yet despite this knowledge they continued to get cheat on their husbands. Being unfaithful to not only their husbands but their kids as well is quite a selfish action. Therefore your audience will disengage with your protagonists and some may end of frustrated at the end resolution.

I understand your angle and I think it's brilliant! Two lesbians who have oppressed their true sexuality all their lives is sad, but unfortunately the selfish nature in which the characters go about resolving this will not evoke any empathy from the audience. You want to paint your protagonists as heroes, selfless and altruistic; they are the characters people route for and want to win.

Character

Brian, as a protagonist, seems to be quite entitled and combative - I would be careful when writing his character traits to make him too disagreeable (unless of course he's in a world that calls for it - slavery, oppression, injustice etc.).

Dorothy appears in many scenes, but she doesn't really need to be part of this film. It would be fine to keep her in during the opening scene when she is cleaning, however if you have two main protagonists you will be halving the audiences interest - this is very very tricky to pull off, unless you're a freak genius like Tarentino. Not even great writers in the industry could do so. So sometimes it is better to "kill your darlings".

Dialogue

At a few points throughout the script the dialogue seemed a little lengthy. A part of making your characters more interesting than they are, is hiding what they're thinking directly as it creates curiosity around them.

If you do wish to use more dialogue with your characters, make sure you introduce subtext. Make your characters think one thing but say another; this complexity makes the audience figure things out.

Show don't tell where and when you can. Sometimes it's not what about what your characters say, it's about what they do. Their action is revealing of their character, when you can use actions instead of dialogue, do. Although all your dialogue reads well, it's important to remember your end product is visual.

Resolution

The resolution needs to be heroic, selfless or brave. The resolution would work really well if the husbands were abusive, mean or cheaters themselves. To avoid any disassociation with Hannah and Lena, I would avoid bringing kids into the mix if you wish for the final resolution for them to come together as they did.

Or alternatively if they had the opportunity to get together but they decided not to, this would evoke empathy from the audience and also make them selfless because they realise that what they're doing could harm the one's they love and the ones that love them - their kids and husbands.

Closing Comments

Overall I think you have a clear idea and message of you want to convey here which is brilliant! It's topical and more socially relevant today more than ever... I would just potentially rethink how to get the audience to be fully on Hannah and Lena's side? The ending will then be more impactful and very satisfying!

I hope to read some of your scripts in the near future or even a revision of this script if it's something you're thinking about.

Please keep in touch with us, let us know how you're getting on with your writing and feel free to ask us any questions.

ANY QUESTIONS ABOUT YOUR FEEDBACK?

Email: info@screenwritersnetwork.co.uk
Phone: [+44 \(0\) 7790376841](tel:+44207790376841)

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THANK YOU & GOOD LUCK!

Your feedback is vital to progress your skills and measure where you're at and whether or not you're ready to be placed in-front of industry contacts.

The fact you have asked for feedback means you understand that you need to improve - never lose that, as that's the day you'll stop growing as a writer.

The best screenwriters of today still ask for feedback and doubt their abilities. Don't beat yourself up, just understand it's a vital part of the process.

Never give up, be ambitious and be consistent.

Don't fall out of love with the art by expecting too much of yourself. You can still write a page a day and make it as a GREAT screenwriter!

We hope to hear from you again Sarah.

All the very best

Alex Edge - Director at Screenwriters Network.

A handwritten signature in black ink, consisting of a stylized star-like shape followed by a cursive 'e' and a horizontal line.