

Avoid repeating LOCATION information in the SCENE DESCRIPTION even though it's already established in the SCENE HEADING. We know where we are, so move on, and save the ink.

Lose this. It's why we have TITLE PAGES. Besides, we can use every page line we can get for storytelling.

~~"MacDougal House"~~

EXT. MACDOUGAL HOUSE

~~The MacDougal house~~ stands humbly on a pastoral ~~Scottish~~ road. The old stone walls dark from centuries of abuse. ~~The Ivy growing everywhere a simple yet warm and welcoming looking place~~ A sheep ambles by.

~~TITLE CARD: MACDOUGAL HOUSE~~

The camera moves over the slightly damp countryside, skies grey and threatening to rein, rolling hills and early spring pre-bloom.

Enclose SUPER content in QUOTATION MARKS. Also, maybe include a SCOTLAND indicator to let the audience know where we are.

Does the car park so MARTIN can exit? And where does it park? If at the house, make that clearer. If anything, consider having the car reach the house and park before Martin's second line, so maybe we can have him exit when he identifies himself – it might help the audience associate the name with the face.

MARTIN

This is where it all began. I was only 7 or 8 I guess. Mum decided she didn't need the lot of us so she left. And that was that.

A car appears in the distance -- an old black diesel taxi.

MARTIN (CONT'D)

There were three of us -- Sarah, Bessie and me, my name is Martin. Sarah was the oldest. Still is. She was 12 I think. Fortunately she became our mum. But we all pitched in we had to.

Insert a bit of SCENE DESCRIPTION to justify this DIALOGUE break, or consolidate Martin's lines.

MARTIN (CONT'D)

The place has been sold twice over now I believe. And how I came to once again become the ownership of it once again is quite the story indeed.

How do we know he possesses this trait just by looking at him? What does he do that shows us this? Action = Character, and vice versa.

MARTIN (50s) exits the car. He is a sturdily built man who reminds somewhat of Hoagy Carmichael. He can handle himself in a fight. His good looks are only starting to grey a bit around the temples. He wears a spiffy fedora and a grey mac and unbuttons it, almost surprised at the warmth in the air. He seems a bit posh. But that's mainly because he's spent his entire life trying to ensure that he never endured the humiliatuion and poverty of his childhood ever again. We a wistful look we see him turn to the driver ARMELLE, who is French and still as beautiful and alluring in her 50s as she was in the day.

MARTIN (CONT'D)

Keep the car running. I wont be long.

Trim, condense, and/or break up these thicker SCENE DESCRIPTION paragraphs. Readers skim oceans of text like these – we don't want them missing any crucial story or character detail.

How does the audience know she's French?