

FADE IN: is always a nice way to open an industry standard screenplay

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

Overwritten and over-detailed. Let's focus on the storytelling instead. Thanks for the science lesson, though.

STAR MATRIX SQUARED

EXT. SPACE

Stars twinkle in the vast darkness of space. ~~There is no sound. (Note: there should never be sound in space. Space is a vacuum. Sound can't travel in a vacuum. So you can't hear anything in space.)~~

The camera moves through the vastness. Light whizzes past. ~~The camera stops and we see:~~ A SPACE STATION.

~~The camera closes in on the station. It's oblong with a rotating cylinder in the middle. (You need the rotation. That's how artificial gravity is created.)~~

We're INSIDE the station now, which means a location change, which means a new SCENE HEADING.

The camera dollies through an airlock. We end up in John's quarters. John -- our hero -- does a modern form of Tai Chi (the movement is faster and more energetic) while listening to Mealoaf's "Bat out of Hell."

A siren sounds. John grabs his jacket and races out of the door. The camera follows him as he runs down a corridor to an elevator. John gets in the elevator and pushes a button. The elevators ascends. Then the elevator doors open. John steps out and looks at the command center.

A uniformed crew is already hard at work. Blinking consoles all around and a large window into space.

John races to his chair.

JOHN
What's going on?

MINA
Collision alert.

JOHN
What are we collidign with?

MINA
Something big, sir.

JOHN
Shields up and ready the defensive grid.

MINA
Yes, sir.

John settles into his chair, thinking about his next move. What are his options? Is this the end of the station?

Establish MINA's physical presence via SCENE DESCRIPTION, with a proper ALL CAPS intro.

Look for ways to consolidate DIALOGUE to make scene points quicker.

To pick up the pacing and the energy level, maybe we can strip out all of this mundane elevator action and just cut right to John exiting the elevator into the command center mayhem, using a handy-dandy COMMAND CENTER Slug

Avoid getting inside a character's head. The audience can't go there. Remember, they don't read the script. Their movie world reality is only what they SEE/HEAR on-screen.