

A Thesis Presented to
The Faculty of Alfred University

Short Film: *Slippery Slope*

by

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The Requirements for
The Alfred University Honors Program

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Introduction

About my Honors Thesis: *Slippery Slope*

My Senior Honor Thesis was far from traditional. I decided to produce a seven-minute short film with little-to-no knowledge of screenwriting, editing, directing, casting, location scouting, and dressing sets. I consider *Slippery Slope* to be the first step in my filmmaking journey.

While I remain hungry to get my career started, I realized the objective was to start with what I had and where I wanted to go. Gathering all my older journals, I began shifting through pages and pages of my mind's random thoughts until I stumbled upon a crinkled sticky note to myself stating: "NYC love story: time is of the essence...mirror room." Trying my hardest to expand on these random ideas, I slept on it until the "a-ha!" moment finally came. It came to me in a dream. For the next few months, I pieced together characters, motives, and settings to more vividly recall my dream. This powered the screenplay which became the film submitted today. And just like that. . . a once lost dream became my first movie.

Honestly, I don't think this movie would have been possible without the academic freedom granted to students in the Honors program. The program's ability to expand my interest in various non-traditional classes (which I once knew so little about) has provided me with the confidence needed to accomplish this project, more so considering the short was created during a global pandemic. I would also like to give a special thank you to Alfred University. I am grateful to the APEX program which provided funding for this project. Lastly, I extend heartfelt thanks to my Honors committee, which consisted of Prof. Raul Barcenos, Prof.

Peter von Stackelberg, and chair Prof. Nicholas Schlegel. Their guidance kept me motivated and their suggestions strengthened my project. While it was very challenging to complete, this movie, in my eyes, demonstrates a sense of resilience that I hope the audience can experience.

Summary of Short Film

Within seven minutes, *Slippery Slope* unravels the chaos often found within relationships. In the original script, the film begins in a train station. the train illuminates the feeling of a modern relationship as there are courting steps couples must take before moving into a partnership. While sharing these first steps, the couple can also experience the rapid speed and acceleration of a new relationship's energy. This tone of anxiety and fast passage of time helps foreshadow the feeling that is hopefully reinforced in my short. Time is of the essence. This is how I hope the depth of Rue's character is revealed.

As we continue, we follow Aaron as he has set an appointment with our “love doctor” Rue. Rue's "place of business," aka *The Hallways*, has three-consecutive doors, which lead to several different stages of modern relationships. Throughout the procession of the *Date*, *Love*, and *Mirror Rooms*, Rue tries to mold Aaron into the perfect man *for her*, but just like every other appointment that inquires, they enter with their own life's problems that need sorting out—denying Rue the happiness and companionship she desires.

In the *Date Room*, Rue uses a harmless potion to unlock her companion's mind and reveal their desires and truths. She does this for personal gain. Rue does not want to be stuck in this world alone. She wants a faithful companion to call her own. But unfortunately, when clients enter the *Mirror Room*, the world Rue continually attempts to build comes crumbling down around her. Rue's question to her potential partners "*Can you love me?*" speaks volumes. It is

her last stab at romantic love. Once entering, her “dates” begin to understand their own deeply rooted romantic problems. Invariably, when they emerge from the *Mirror Room* they see Rue’s manipulative scheme and soon become disinterested. Time and time again, Rue goes through this cycle of disappointment with the forlorn hope that just one day her love will come.

Process

In the pre-production stage, I first had to start with the idea. The idea that began with a sticky note and a dream. A lot of brainstorming provided me with a very useful mental map that I would revisit throughout production. An early exercise Professor Schlegel assigned was a “five answers in ten categories” questionnaire. Questions such as “What I love, What I hate, What I Fear, What I Believe, What I know about, and so on were asked of me. Under each title, I wrote about subjects that I felt the most strongly about and this later proved very useful in adding details about each character, the film’s settings, character motives, and in establishing mood. After examining my thoughts, I then was required to write a logline that places my character in a situation or challenge. Loglines are typically built with the formal “protagonist + incident + protagonist goals + central conflict” formula. This formula also helped me realize the locations. The protagonist of *Slippery Slope* is Rue. Her goal is to find love and her central conflict is that the men in her life always leave once they are provided with the ability to truly see themselves. This helped me to formulate my logline: “In a tight hallway, Rue struggles to find love as the men in her life continuously leave after learning the truth.” Then I proceeded to ask myself numerous questions. “What is Rue really gaining if she gets what she wants?” “Why doesn’t Rue stop taking people into the last room?” The answers to these questions influence various

details within the film such as wardrobe, props, music, actions, etc. Responses aren't limited to just the character's dialogue; I wanted the visuals to be just as vocal.

At that time, I began the first stages of constructing the script. Because of my lack of knowledge in scriptwriting, I spent a large portion of my time reading and watching videos on how to write a “good” script. After multiple drafts and incorporating suggested edits from Dr. Schlegel, it was finally complete. Next came the shot list. The shot list lays out all of the shots for the entire film. This helps me stay on track during production as I can note the best shot for the editing process later. Simultaneously, while creating the shot list, I was also casting. Throughout the casting process, I made very good use of my social media platforms. I created a flyer stating the pay rate, days of shooting, approximate age of actor, and location. By documenting the people who submitted, I then started a scheduled audition in which the talent would tell me about themselves and read a few lines. From there, I narrowed the list down to my top three and begin “call backs.” Call backs included the entire cast where the script was rehearsed via table readings. Finally, the cast members were chosen, and we moved onto the wardrobe, setting, and props.

Once everything was in place, we began principal photography. Each day of production, I noted the best take and best audio (or any problems) in my production log. This log kept me organized and revealed how many takes we had for each acceptable shot. The log also helps keep footage organized in post-production. By only capturing worthy takes, computer resources are largely free, and my footage is neatly organized. Finally, once production wrapped up, it was time to begin the editing process. I learned that the editing process is

extremely detail oriented and requires patience and objectivity. After completing seven versions of this movie, it is now complete.

Director's Statement

I have learned so much since directing this movie. I've learned that movies exist in three different forms: the movie you write, the movie you shoot, and the one you edit. The one I wrote took a different path in this romance genre. Initially, the beginning sequence went more in-depth with the younger characters that meet on the train. This sequence emphasized the fast pace and spontaneous nature of being in a modern relationship. This is my attempt at a twist on a NYC love story. We initially follow the young Rob and Katy as they spot one another on a train. A quick connection is made, but as the train suddenly slows, Rob realizes it's his stop. In a rush, he has to exit the train, wave to a disappointed Katy, and curse a missed opportunity. "Time is of the essence." Now they must move on with their separate lives. This scene meant a lot to me as I've personally experienced a similar scenario that left me devastated that the world just couldn't go my way.

Nonetheless, I've learned early on that you can tell the same story in various ways. As the director and producer, you have to step away and look at it as a *story*. The audience's interpretation of the story is essential. Has the director done an effective job conveying, story, tone and mood? Does the theme come across? Throughout this entire process, I have greatly enhanced all my tools with scriptwriting, directing, editing, marketing, and advertising. While I still have so much to learn, I am more prepared and excited to start the next project!

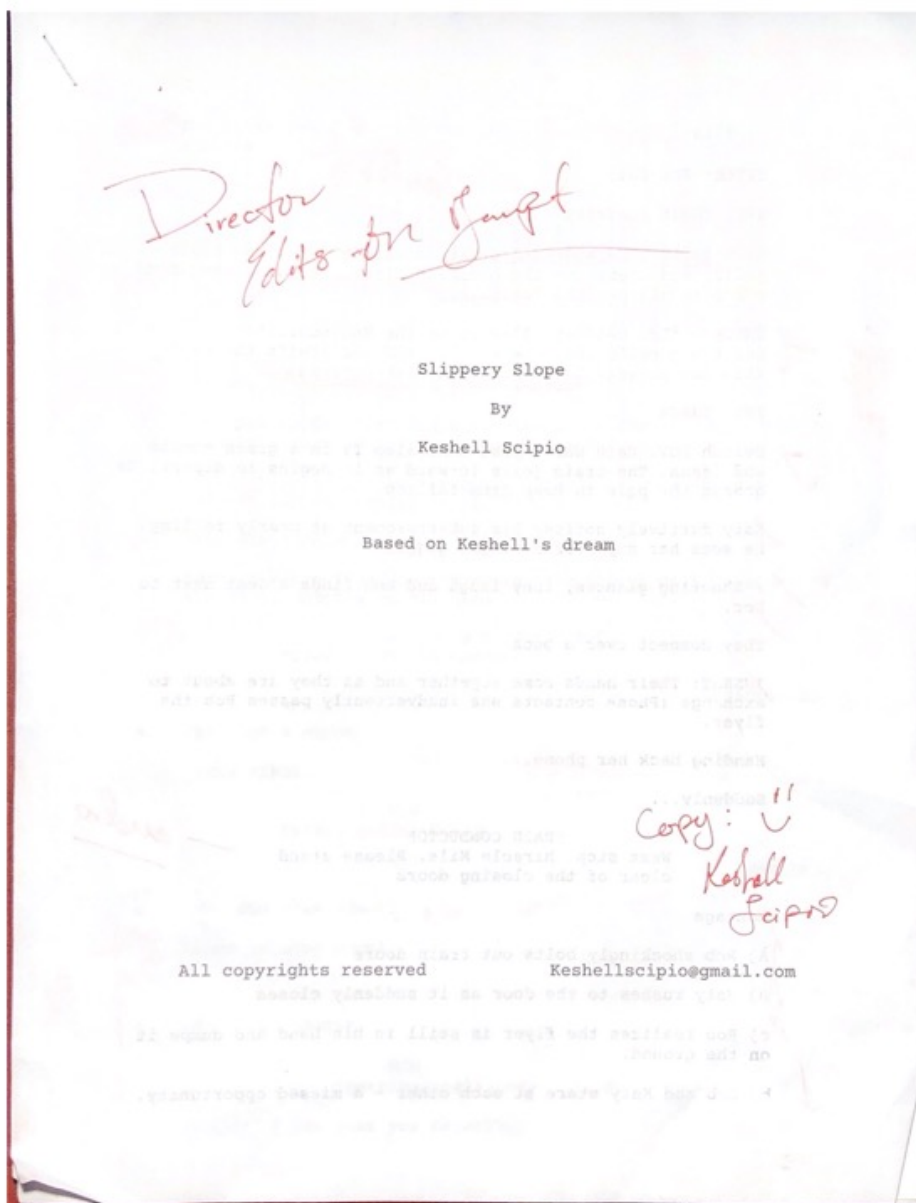
Challenges and Take Away

I experienced many obstacles throughout the completion of this project (just like an active protagonist), and I knew this wouldn't be anything easy. To start, while I had no background in filmmaking, I was nonetheless motivated to begin and eventually complete this project. I realized that if I was going to finish my education at Alfred University, I had to have something to show for it. Countless times, I put my energy into a place but never had anything to show for my effort. This wasn't going to be one of those moments. A lot was riding on this film—I felt it would define my strength, chart my growth, and measure my progress moving forward.

While the production of this movie is significant to my portfolio, it also emphasized my character as a leader. Surprisingly, this movie was shot during a global pandemic! With strict protocols for everyone's safety, I learned to lead by example. Each stage of this project was a self-taught moment. There's *plenty* to learn in this field, but it's truly up to me to remain open to the learning process.

Based on my own journey with this project, I recommend others also experience intense environments; the pressure brings out one's true self. I've found that I have much to work on with communicating and being decisive. But I do hope to continue my journey and grow into the leader I envision.

Full Director's Edited Script



FADE IN:

TITLE: The Call

Train Day

1 EXT. TRAIN PLATFORM - DAY

~~KATY is 19. She sports a denim jacket, hoodie, and black jeans, and stares at the business flyer she holds. Her hand obscures all but the following.~~

frame this out

INSERT: "Dr. Hallway: Time is of the Essence..."
Her train pulls into the station and she stuffs the paper into her pocket. The doors open - she boards. ✓

2 INT. TRAIN

Switch POV. Katy walks past ROB, also 19 in a green hoodie and jeans. The train jolts forward as it begins to depart. He grasps the pole to keep from falling.

Katy furtively notices his embarrassment at nearly falling. He sees her suppress a slight giggle.

/ Shooting glances, they laugh and Rob finds a seat next to her.

They connect over a book

INSERT: Their hands come together and as they are about to exchange iPhone contacts she inadvertently passes Rob the flyer.

Handing back her phone...

Suddenly...

TRAIN CONDUCTOR
Next stop. Miracle Mile. Please stand clear of the closing doors

audio

Montage

- A) Rob shockingly bolts out train doors
- B) Katy rushes to the door as it suddenly closes
- c) Rob realizes the flyer is still in his hand and dumps it on the ground.
- b) Rob and Katy stare at each other - a missed opportunity.

2.

✓ The train pulls out and Rob continues on his way. She cracks a smile.

3 EXT. TRAIN STATION- DAY

The train passes as AARON, 27 wearing khaki pants and a sherpa jacket, stands frozen in thought on the train platform. He fiddles with a ring wedding band in his left hand.

He suddenly notices the discarded flyer which snaps him out of his daze. He bends down and picks it up.

INSERT: FLYER

The text reads: "Dr. Hallway: time is of the essence. Finding your true love is just an open door away"

He tosses his ring in his pocket, turns to exit the platform and descend the stairs to the street.

4 EXT. NEW YORK AVE.

Aaron emerges from the staircase with the ghostly reminder of the flier echoing in his head.

→ OMINSIENT VOICE (V.O.)
"Time is of the Essence."

DISSOLVE TO:

5 INT. RUE'S HOUSE

Phone RINGS.

RUE
Hello. Hello? HELLO?

INTERCUT:

6 EXT. NEW YORK AVE.

Aaron inhales deeply.

INTERCUT:

7 INT. RUE'S HOUSE

RUE
(getting irritated)

HELLOO! I can hear you breathing.

Created using Celtx

Arbnb

** Aaron wave forward*

Arbnb

Very last Ring door

3.

a beat.

What do you want?

CUT TO:

8 EXT. RUE HOUSE - DAY

RUE (O.S)
You're late.

AARON
I know...I'm here though. Is this Rue?
Umm I have an appointment with you
today?

Aaron puts the phone in his pocket, looks across the street to Rue's house, a large 19th century brownstone with a porch. He cautiously approaches.

9 INT. HOUSE - HALLWAY - DAY

In this narrow hallway, there are three consecutive doors and one way to enter and exit.

JASON, 22, male with light wash jeans and Nike sneakers on, carelessly bumps into Aaron while rushing to the exit - their legs tangle.

AARON
Damn...sorry Bro

Jason exits with his head down without answering Aaron. Aaron stops in front of a desk with a timer, folders neatly stacked and a sign that indicates.

Insert: "Wait here"

DR. RUE, 26, African American female. She wears a tightly fitted green skirt, blazer, and pointed red heels. She stands at the end of the hallway, arms crossed tightly around a folder. She places her chin down on the folder and glues her gaze on the last door knob at the end of the hall. Her head pops up when she hears the door close, and begins to approach Aaron. she turns (and unenthusiastically greets Aaron)

RUE
Appointment Number 3. Right?

Rue places the folder down on a table and picks up another

folder.

Insert: #3

Clenching onto the folder harder than at first she looks Aaron up and down -- analyzing his appearance.

AARON

uhh... sure?

Rue forcefully grabs Aaron's hand. She turns to the start the timer - set to full hour and leads Aaron through Door 1.

RUE

Time is of the Essence.

TITLE: DOORS

10/ INT. DOOR 1: RM DATE - NIGHT

SERIES OF SHOTS

A) Rue gestures for Aaron to sit at a table that is decorated with candles and glasses of wine.

20 Concise Mix B) Rue at the bar - concocting a potion. - Snapple clip

C) At table, she motions "drink up."

D) Heading to her seat Rue's hand caresses the table before sitting down.

D) Back on Aaron sipping. - Rue's suggest it

F) Aaron's POV: The room starts to spin around.

e) Aaron holds on to the table. She places her hand gently on his. Everything's alright. - Rue

DISSOLVE TO:

11 INT. DOOR 1: RM DATE - NIGHT

The couple is clearly relaxed, conversing, and laughing. Suddenly, and unexpectedly, the timer GOES OFF.

Insert: TIMER MARKS 20 mins

They look over to the clock as Rue gets up and gestures for the next room.

5.

12 INT.DOOR 2: RM LOVE - NIGHT

AARON
(still woozy, he stumbles)
What di- you give me?

Rue sits him on the couch. — *full shot*

Series of Shots:

- A) Rue brings Aaron another cup
- B) She dances and asks for Aaron's hand
- C) Rue's eyes look up at Aaron, she appears to see him for the first time.
- D) His arms lock around Rue's waist. He appears to see her for the first.
- E) They continue to dance intimately.
- F) On the wall, the shadow of Rue's hands and long fingernails pierce and claw into Aaron's silhouette.

RUE
I want to see you

FADE TO BLACK:

RUE (V.O)
(You're perfect.

SUPERIMPOSE TITLE: "You're Perfect."

TIMER GOES OFF marking 40 mins while the title "You're Perfect" gloomily breaks apart over black.

DISSOLVE TO:

13 INT. HALLWAY

While the couple exits Door 2: Love Rm, Rue closes the door behind her and faces Aaron. Rue's face expresses doubt, however, Aaron doesn't notice.

Aaron high off the excitement is eager to enter the last room. He places his hand on the knob and begins to turn it.

Rue abruptly blocks Aaron's hand.

6.

✓ RUE
No wait !

AARON
Why? What's going on?

Rue hesitates, rubbing the back of her neck.

✓ RUE
Hold on.

RUE CONT.
Can you love me?

AARON
Wait? What? Love?

Rue jolts forward, closer to Aaron, while finishing her sentence.

✓ RUE
YES! Can you love me?
Well, can you!?

Aaron measures a beat, pondering on his response.

AARON
Do I love you?

Series of shots:

A) Door 3 flies open behind Aaron

B) Rue begins to whimper as she glances at the timer

✓ C) The Timer marks: "43mins" → timer's goes the other way. longer to zero

D) Rue guides Aaron into the room.

E) He enters and turns around

F) Noticing Rue hasn't enter the room behind him.

mirror room

AARON
Well, aren't you coming with me?

G) Rue wipes her wet cheeks

RUE
Not everything can be done together

7.

H) Door 3 shuts in-between Aaron and Rue

14 INT. DOOR 3: MIRROR RM - CONT

Silence (beat 1..2.. 3)

Aaron, in dismay, turns around and sees a poorly lit room. The blue light is barely useful to see two feet ahead of him.

AARON

Where. the hell. am I!? (a beat)

Yelling, Aaron searches around the dim light source for anything he can use to see better. Back and forth, Aaron is having an argument with himself.

AARON

YOU ASKED ME DO I LOVE YOU, THEN YOU THROW ME IN THIS ROOM!?

(beat)

Why is it so dark in here, where's the light!?

~~Circling the room, Aaron stops to think.~~ *still shot*

AARON CONT.

Do I love her? I don't even... love myself.

series of shots: *Blue - to - Orange*

A) Warm light flows over Aaron's face as the room begins to light up

B) Scanning the room he notices both mirrors, in front and behind him

C) Red string hanging on the edge of the frame, he is fixated

D) Walks over

E) Stares into a small reflection in one of the mirrors

He suddenly hears: Church bells RING and LAUGHTER

F) Aaron's eyes shoot open widely

CUT TO:

A flashback of his ex-wife and his hand interlocking and rice is being thrown - indicating a wedding ceremony. They are

8.

both wearing wedding rings and a red string tied around their wrists. The couple hands release. Dissolving back into the room with Aaron.

G) Digging in his pocket, Aaron finds his wedding band and fiddles with it in his hand

Omnisciently Aaron hears the voice of Rue as it gradually gets louder

RUE (V.O)
You're Perfect (repeatedly)

G) The ring in Aaron's ring drop (startling and overwhelming him)

Rue's V.O stops

CUT TO:

15 INT. HALLWAY- CONT.

Rue clenches Aaron's folder "#3," anxiously staring at the doorknob. Rue holds her breath once the knob begins to turn.

Exiting the room, Aaron's demeanor shifts as his actions of shutting the door become slower. With his head down, he leans onto the knob and gradually glances up at Rue - reserved

RUE
So, how did it go? Did you see anything? Did you make a choice- *Nervous*

Aaron is unresponsive.

AARON
Yeah I did, I see no point of me being here anymore.

Rue stares blankly

Frustrated, Aaron shrugs off Rue's question and walks towards the exit. Something catches his eye as he walks by the desk. beside the desk. He turns his head to see what's below it.

Aaron's POV: desk which has all Rue's appointment folders in a box

AARON
(under his breath)
I can't love someone who doesn't love

*Switch to
on
He floor
Remain*

*Note: Should've
have a pov
of Rue face*

9.

themselves.

Silently Rue grows furious as she scrunches up her face in disgust. She jolts to the table and begins ripping all her folders. Within her emotions Rue shouts out.

RUE CONT.

~~So is this how you repay me?~~

~~Stunned the timer goes off leaving Rue frozen.~~

SERIES OF SHOTS: (ARTISTIC SHOT)

A) A THIN CURTAIN DRAPS OVER TWO UNIDENTIFY BODIES

B) THE FINAL RING OF THE TIME GOES OFF, RESULTING IN IT DROPPING FROM THE FIGURES HANDS. THEY REACH TO GRAB IT.

C) RUE EYES SHOOT WIDE OPEN

AARON

Look...

(beat)

Sorry but I have to go.

Aaron rushes out the hallway with his head down. (Unsure of the emotional state of Rue)

DISSOLVE TO:

Aaron's left hand pushes the door open showing his wedding ring and red string tied around his wrist.

CUT TO:

16 INT. HALLWAY'S ENTRANCE

The door swings as Aaron swiftly exit, revealing Rue getting to her feet. There are ripped papers and folders scattered on the floor. Smirking, Rue watches as Aaron exits. Breaking her gaze, she sighs and fixes her blazer -attempting to keep her composure.

We hear a voice say:

TRAIN INSTRUCTOR

Please stand clear of the closing

10.

doors.

-END-

Slippery Slope directed by Keshell Scipio

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Concept: Slippery Slope

Director Keshell Scipio

A Short featuring Love theory



TONE

Tight, Anxious, Dissappointed

Theme/Script

Dates/Time 4/1-4/4

location 1 A Train Platform liberty Ave

location 2 Brooklyn Airbnb : rooms

location 3 Brooklyn hallways

location 4 FD Photo studio

Intro

Inspired by:

My experiences and dreams inspire this short. By analyzing the fast pace and calculated nature of being in a modern relationship, viewers received an exaggerated version of an NYC love story. Many people would equate to seeing someone on the MTA and the quickness of getting to know them in between stops with how short lived everything is in NYC.

Feelings to evoke:

I want the audience to see themselves. The flaws built in modern love. This obsession of finding happiness on a time schedule.

Katy





Rob



Aaron





Rue



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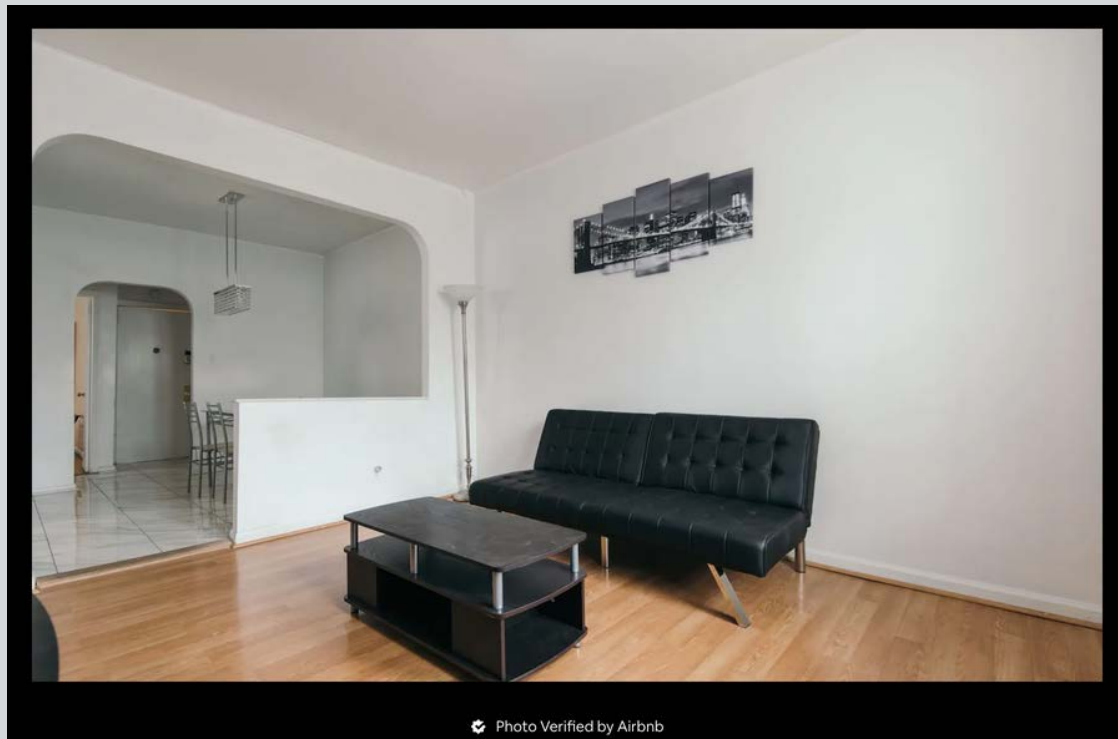


om 1:Date
po

Date Room: Break down



Airbnb: Coney Island (4/3)



Date Room: Supplies



- Color / pattern fabric
- plants
- Crate
- shelving unit
- Candle holder
- table clothes
- fairy lights
- glassware
- black fabric
- black out curtains
- wodden small table
- baby incesent vile



[Back](#)



**Room2: Love /
Lucid dream**

Love Room: Supplies

Airbnb: Coney Island (4/3)

- Black out curtains
- Candles for Center piece
- picture frames for walls
- throw pillows
- wine glasses
- two color lights



hallways



Room2: Mirror room + flashback



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Train



Dr.HALLWAY

*TIME IS
OF THE
ESSENCE*

*Finding your true
love is just an open door
away...*

BOOK YOUR APPOINTMENT TODAY
LOVE COUNSELING
DR. RUE LAZONA
123 NEW YORK AVE, 12347

Stuff Examples

What I Love

- High frequent music
- Catching up with friends
- Watching Shows & Movies + Commentary
- Food
- World Competitions
- Arts & Craft
- Mindfulness
- Playing & dancing

What I Hate

- Poor communication
- Confusion
- Poor health
- Gloomy days
- Rudeness/disrespect

What I Fear

- Death
- Humanity's competency
- Something chasing me

What I believe

- Communication builds a relationship
- Empathy builds a nation
- Life is simple, so don't over complex it
- Everyone is children just trying to survive
- There is a higher God
- Ancestor guilds your present

What I Value

- Life
- Love
- The soil
- My relationships
- Health

What I Want

- Creative freedom
- Love

- Endless experiences

What I know about

- Human behaviors
- Human anatomy
- Music
- Fun facts
- Botany (e.g. herbs)

People who made a difference in my life

- Everyone that has came in contact with me
- Issa Rae
- Dr.Sebi

Discoveries that made a difference in my life

- Interest in Production
- Working in a hospital
- Family member dying with their stories
- Family & Friend Pictures
- Book: Aristotle: The desire to Understand

Decisions that made a difference in my life

- Humanity's actions to others
- How Love should be
- Wanting to know more about my family
- Wanting to be one with nature
- Reading more
- Listening to my mind, body and soul

Logline

(Protagonist) + (inciting incident) + (protagonist's goal) + (central conflict)

Logline:

- “In a tight hallway, Rue struggles to find love as the men in her life continuously leave after learning the truth.”

Setting: NYC Love Doctor Hallway

Protagonist- Rue the love doctor. Owner of the doors & has a mirror room in which she uses her power to provide people with the eyes to see themselves.

Protagonist Goal- Rue is trying to find love

Central conflict- The guys in Rue's life keep leaving once she gives them the power to see.

Questions:

- Does every protagonist have to be the first person the audience meets? No
- Does being in the love room indicate a certain amount of time has passed? Cross dissolve for passing of time
- Rue needs more character development...
- What is Rue gaining if she gets what she wants?
- Would Rue be a love doctor if she got the man?
- Why is Rue eager for love?
- If Rue's so upset with guys leaving, why doesn't she just stop showing them the last room?
- What is Guy #1 gaining from coming to a love doctor? A one night stand? A moment to forget?
- Is Guy #1 my protagonist?

Slippery Slope (About)

(Feeding on the hungry)

Slippery Slope is a short film with Rue, a love doctor, taking her regular appointments. Typically, her appointments are profiled as males who are broken or miserable in their lives. Their vulnerability is what drove Rue into this career of becoming an all-seeing. In some way, it brings her joy that she can have her way with them until they see her once again. Attempting to provide her appointments with a world of love and desire, she's later met face to face with her heavenly powers and her curse. The mirror room and its timer have left her in a constant cycle she cannot come out of. In the film, Appointment #3, also known as Guy #1, is running late. Rue is frustrated because her timer must continue in this world, as it keeps order. Each door breaks down "her" belief of a relationship—each contributing to dating, love, and foresight. Unfortunately, as her appointment receives foresight, they are drifted out of Rue's dream world, and the truth about themselves is brought to light. So, what will they do next?

Director thoughts

While the audience doesn't receive a name or face for Guy #1, it helps the full circle experience because the short film will mostly be in POV of Guy #1. Guy #1 is the audience in many ways. We later find out at the end that Rue and Guy #1 are the same people. Empty people love other empty people.

Characters

Guy A. (Train station)

African American male, 22

Girl A (Train station)

African American girl, 21

Guy #1

African American male, 23

Emotions:

Vulnerably, low self-esteem, “NORMAL” : would get invited to a party and has friends but is still lonely in himself. Cheater

Background

Guy #1 is in a crumbling marriage with his wife. To cope with his problem he seeks Rue, who is known as an all-seeing love doctor. Before his appointment he removes his ring and relinquishes the trauma associated with it. He received information about Rue's job from a flyer and decided it was a good idea to check it out.

Guy#2

African American male, 22.

The audience doesn't see Guy #2 face only he's shoes, so I might get away with casting one person with two roles for example (Guy A may just change his shoes)

Rue

Adaptable, seductive, manipulative, fake, adolescence, empty

Background

Rue's life line is the timer. She runs her relationship analytically and does not stray away from it. Even though she knows the appointments come for the mirror room to see within themselves; she still attempts to drag them into her lonely world.

Doors

** Check Presentation for visual doors references **

Door 1 : Date Room

Round table ~ This room will be filled with candles, wine and fairy lights. The couple will be talking in this room and getting to know each other. This room will be in the point of view of Guy #1

Door 2: Love Room

Bedroom scene ~ This room is filled with colors and softness. A comfortable room that is still scene in the point of view of Guy #1

Beauty scene ~ This scene is used as a pageant area, where Rue showcase her beauty to Guy#1. I would transform a corner of the room by using silk or curtains in a mirror area. A chair and mirrors will be in this section probably even a magnifying lens to be used as

Door 3: Mirror Room

360 mirrors~ Very simple set up with different color hue lights

CASTING CALL

STUDENT SHORT FILM

LOOKING FOR MALE ACTORS



SHOOTING APRIL 1ST-4TH

NYC AREA

PAID \$

**PLEASE SUBMIT BY 03/22 & IF YOU ARE
AVAILABLE THOSE DAYS**

TIME TBD






**DM FOR SUBMISSION AND MORE
INFORMATION**

**IG: KESHELLSCIPIO
KESHELLSCIPIO@GMAIL.COM**



Aaron

Character	Full Name	Email	Cell	Availiablity	Headshot	Instagram	2nd round casting	
Aaron	Hassan Farrow	vocalguy19@yahoo.com	347-601-7142				<input type="checkbox"/>	
	Eugene Frazier	Eugenefrazier16@gmail.com		Fully		https://www.instagram.com/upcoming_legend03/	<input checked="" type="checkbox"/>	
	Joseph Williams	curlyhairjoe67@gmail.com		Fully		https://www.instagram.com/direct/t/340282366841710300949128212211489715693	<input checked="" type="checkbox"/>	
	Heggins Rich	Heggins.rich@gmail.com		fully April 1-3rd		https://www.instagram.com/direct/t/340282366841710300949128222324153684568	<input type="checkbox"/>	
	Jaron Young	Jaronly1988@gmail.com		Fully		https://www.instagram.com/direct/t/340282366841710300949128144938836576609	<input checked="" type="checkbox"/>	
	Devyn	Devyn.Akers@gmail.com		Available before 7pm		https://www.instagram.com/officialdevyn/	<input checked="" type="checkbox"/>	

	Chris Clark	Moodyboyart@gmail.com		Fully		https://www.instagram.com/moodyboy_/	<input checked="" type="checkbox"/>	
	Rohan			Fully		https://www.instagram.com/ro_ro_junie/	<input type="checkbox"/>	
	Bryan	bracebrayans@aol.com		fully		https://www.instagram.com/bracebrayans/	<input type="checkbox"/>	
	ren (they/them)	eres.chen@biola.edu		fully		https://www.instagram.com/renchangx/	<input type="checkbox"/>	
	Amazouu	Aob257@nyu.edu		fully		https://www.instagram.com/amazouu/	<input checked="" type="checkbox"/>	

03/27 Agenda

Title: Slippery Slope

Director : Keshell Scipio keshellscipio@gmail.com

Cinneomotgrahy: Alexis Brown byaib.3@gmail.com

Head of Continuity: Chris Clark moodyboyart@gmail.com

Cast: Katy~ Brianna Jones Brianna.tania.jones@gmail.com

Rob~ Amadou "Amazouu" Bah aob257@nyu.edu

Rue~ Mings Christina Christina.Mings@gmail.com

Aaron~ Jaron Young Jaronly1988@gmail.com

ZOOM CALL: 9:00pm

Introduction

Cast & Crew Members

- Where are you from? Interests? Study? Profession?
- PaperWork: NDA Forms
- Covid test

Script Treatment

- [Canva](#)
- Wardrobe BreakDown

Script Read 3x

- Basic go through
- Full out "showing"
- Q&A + Script Direction

Call Sheet

- Q&A
- Weather (Look out for wednesday)

Outro

- Last Questions



Camera Shot List

Total Time

0:05:00

Production Title: Slippery Slope

Director: Keshell Scipio

Locations: Train

Sheet #

1

Date:

Scenes #

Scene #	Shot #	Take #	Shot Size	Movement	Subject	Location	EXT / INT	Notes	Preferred	Duration	completed
1	1	2	Medium Long Shot	Steadycam	wide angle lens	Train platform	Ext	Katy is standing waiting for the train but is looking down on the flyer	yes	0:05:00	yes
1	2	1	Mid Shot	Stationary	wide angle lens	Train platform	Ext	katy is looking at the flyer	maybe		yes
1	3	1	Closeup	Stationary	wide angle lens	Train platform	Ext	katy's hand on the flyer. Place camera over the shoulder .tilled train should rush in	yes		yes
1	4	1	Closeup	Steadycam	wide angle lens	Train platform	Ext	on the side of katy face as the train pull into the station	maybe		yes
2	1	1	Long Shot	Stationary	wide angle lens	Train platform	Int	katy walks in,revealing rob (back)	yes		yes
2	2	1	Mid Shot	Steadycam	wide angle lens	train	Int	katy walks in and follow her to a seat , (front)			yes
2	3	2	Long Shot	Steadycam	wide angle lens	train	Int	the train moves and rob fumble and look down at katy with a nervous smile	yes		yes
2	4	2	Medium Closeup	Steadycam	wide angle lens	train	Int	katy connect eyes with rob and giigles looking up	yes		yes
2	5	1	Closeup	Steadycam	wide angle lens	train	Int	rob eyes in lower pov of the book	yes		yes
2	6	1	Closeup	Steadycam	wide angle lens	train	Int	Rob sees the book			yes
2	7	3	Medium Long Shot	Tracking Shot	wide angle lens	train	Int	walks over to her	yes		yes
2	8	2	Mid Shot	Steadycam	wide angle lens	train	Int	rob and katy are sitting and talking	yes		yes
2	9	2	Closeup	Steadycam	wide angle lens	train	Int	katy and rob exchange phones. katy has her phone and flyer in her left hand, rob tkes both.	yes		yes
2	10	1	Long Shot	Tracking Shot	wide angle lens	train	Int	rob shockingly realive its his stop and gives katy her hone but not the flyer and rushes out : follow rob	yes		yes
2	11	2	Mid Shot	Tracking Shot	wide angle lens	train	Int	katy rushes with rob to the train door as it closes, staring at rob. smiles	yes		yes



Camera Shot List

Total Time

0:05:00

Production Title: Slippery Slope

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Locations: Train

Sheet #

1

Date:

Scenes #

Scene #	Shot #	Take #	Shot Size	Movement	Subject	Location	EXT / INT	Notes	Preferred	Duration	completed
2	1	2	Mid Shot	Tracking Shot	wide angle lens	Train platform	Ext	rob exit the train and watches katy in the train Also smiles	yes		yes
2	13	1	Medium Long Shot	Steadycam	wide angle lens	Train platform	Ext	katy & rob missed opportunity- train pulls out of the station and rob turns around and walks out of the frame(Faint sound of paper dropping)			yes
2	14	3	Medium Closeup	Tracking Shot	wide angle lens	Train platform	Ext	Back shot of rob walking away and he veers to the right revealing Aaron standing on the platform, his focus is in his hand			yes
3	1	1	Closeup	Stationary	wide angle lens	Train platform	Ext	Over the shoulder shot of Aaron fiddling with a wedding band and his focus drift to the flyer on floor of the platform.			yes
3	2	3	Mid Shot	Stationary	wide angle lens	Train platform	Ext	he pick up flyer begin to read	yes		yes
3	3	1	Closeup	Tracking Shot	wide angle lens	Train platform	Ext	cut to he pick up flyer pan up begin to read	yes		yes
3	4		Closeup	Stationary	wide angle lens	Train platform	Ext	close up of the flyer details			yes
3	4	1	Mid Shot	Steadycam	wide angle lens	Train platform	Ext	aaron fliddling with a ring and tosses in his pocket	yes		yes
3	5	1	Mid Shot	Steadycam	wide angle lens	Train platform	Ext	aaron exit the train station pan to exit sign	yes		yes
4	1	2	Long Shot	Stationary	wide angle lens	new york ave	Ext	decended down the train stairs	yes		yes
5	1		Long Shot	Stationary	wide angle lens	new york ave	Ext	aaron wak onto the street and continues out of frame			
5	2	2	Extreme Closeup	Stationary	wide angle lens	House	Int	close up of rue hannd grabbing the phone	yes		
5	3	1	Extreme Closeup	Stationary	wide angle lens	House	Int	rue's mouth	yes		
6	1	2	Extreme Closeup	Stationary	wide angle lens	new york ave	Ext	aaron mouth breathing	yes		no
7	1	2	Closeup	pan shot	wide angle lens	House	Int	zoom out showing Rue's irritated expression	yes		no
7	2		Closeup	Steadycam	wide angle lens	House	Ext	Aaron displaying a look of worry or troubleson expression			no



Total Time

Sheet # 1

Director: Keshell Scipio

Date:

Scenes #

Scene #	Shot #	Take #	Shot Size	Movement	Subject	Location	EXT / INT	Notes	Preferred	Duration	completed
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Camera Shot List

Total Time

0:00:00

Production Title: Slippery Slope

Director: Keshell Scipio

Locations: Train

Sheet #

1

Date:

Scenes #

Scene #	Shot #	Take #	Shot Size	Movement	Gear	Location	EXT / INT	Notes	Preferred	Duration	completed
10	1	2	Long Shot	Stationary	wide angle lens	date room	Int	Master shot	yes		
10	2	2	Medium Long Shot	Steadycam	wide angle lens	date room	Int	Rue and Aaron walk inside of room and Rue gestures to Aaron to take a seat			
10	3	1	Medium Long Shot	Stationary	wide angle lens	date room	Int	Rue walk over the bar to make Aaron a drink			
10	4	1	Closeup	Stationary	wide angle lens	date room	Int	We show her hands pouring in the ingredients for the drink			
10	5	1	Medium Closeup	Steadycam	wide angle lens	date room	Int	Rue face (smile)			
10	6		Mid Shot	Steadycam	wide angle lens	date room	Int	Rue turns around and walk towards the table to hand Aaron his drink. Shot ends with a over the shoulder shot. Robs shoulder			
10	7		Medium Closeup	Steadycam	wide angle lens	date room	Int	Rob POV Rue hands him a drink and gesutres "Drink up"			
10	8	2	Medium Long Shot	Steadycam	wide angle lens	date room	Int	Rob POV Rue walks back to her seat and sits aross from him			
10	9	2	Medium Closeup	Steadycam	wide angle lens	date room	Int	Rue POV Aaron begins to sip and his reaction to the drink			
10	10		Medium Closeup	Steadycam	wide angle lens	date room	Ext	Aaron POV-Rue face (smirk) the room begins to spin			
10	11	2	Medium Closeup	Steadycam	wide angle lens	date room	Int	Side shot - Aaron holding onto the table and rue places her hand on his			
10	12	2	Medium Closeup	Steadycam	wide angle lens	date room	Int	Rob POV - Rue saying "Every thing will be alright" Fades to black			
11	1		Long Shot	Steadycam	wide angle lens	date room	Int	A straight shot of both characters relaxed, talking and laughting. Suddenly the sound of timer goes off and the two are stardled.			
11	2	1	Extreme Closeup	Stationary	wide angle lens	date room	Int	Time goes off marking 20 mins			
11	3	2	Long Shot	Steadycam	wide angle lens	date room	Int	Couple face the door and get up to exit in door 2 into the Love Room			



Camera Shot List

Total Time

0:00:00

Production Title: Slippery Slope

Director: Keshell Scipio

Locations: Train

Sheet #

1

Date:

Scenes #

Scene #	Shot #	Take #	Shot Size	Movement	Gear	Location	EXT / INT	Notes	Preferred	Duration	completed
12	1		Medium Long Shot	Steadycam	wide angle lens	love room	Int	Shot the open door			
12	2	2	Medium Long Shot	Steadycam	wide angle lens	love room	Int	Aaron is fubbling on his feet and holding on to rue			
12	3	1	Medium Long Shot	Steadycam	wide angle lens	love room	Int	Over the shoulder shot - Rue sits Aaron on the couch			
12	4	1	Medium Long Shot	Stationary	wide angle lens	love room	Int	Aaron POV Rue hands aaron another cup and a drink			
12	5	1	Long Shot	Stationary	wide angle lens	love room	Int	Rue leaves aaron and begins to dance			
12	5	2	Medium Closeup	Stationary	wide angle lens	love room	Int	Aaron takes another sip and places the cup down , Rue's hand shockigly pops into scene			
12	6	2	Medium Closeup	Steadycam	wide angle lens	love room	Int	guetsting to dance			
12	7	2	Medium Closeup	Steadycam	wide angle lens	love room	Int	Aaron refuses and then gets up to dance			
12	8	2	Medium Closeup	Steadycam	wide angle lens	love room	Int	aaaron and rue are dancing			
12	9	2	Closeup	Steadycam	wide angle lens	love room	Int	Rue looks up at aaron			
12	10	1	Closeup	Steadycam	wide angle lens	love room	Int	Aaron hand locks around Rue waist			
12	11	1	Long Shot	Stationary	wide angle lens	love room	Int	They continue to dance, thir shadow is on the wall			
12	12	2	Long Shot	Stationary	wide angle lens	love room	Int	A females hand 's shadow begin to piece onto Aaroon;'s silhouette			
13	1	2	Mid Shot	Stationary	wide angle lens	hallway	Int	Exit love room into hallyway. aaron first and rue closes the door behind her			
13	2	2	Medium Closeup	Stationary	wide angle lens	hallway	Int	rue face shws doubt and aaron in the foreground standing in front of the last door			
13	3	2	Medium Long Shot	Stationary	wide angle lens	hallway	Int	Aaron excited has his hand on the mirror room door knob while facing rue			



Camera Shot List

Total Time

0:00:00

Production Title: Slippery Slope

Director: Keshell Scipio

Locations: Train

Sheet #

1

Date:

Scenes #

Scene #	Shot #	Take #	Shot Size	Movement	Gear	Location	EXT / INT	Notes	Preferred	Duration	completed
13	4	3	Closeup	Stationary	wide angle lens	hallway	Int	rue blocks him hand before turning			
13	5	2	Medium Closeup	Stationary	wide angle lens	hallway	Int	Rue talk" no wait"			
13	6	2	Medium Closeup	Stationary	wide angle lens	hallway	Int	aaron talks			
13	7	2	Medium Closeup	Stationary	wide angle lens	hallway	Int	Rue hesitates and rub the back of her neck			
13	8	2	Mid Shot	Stationary	wide angle lens	hallway	Int	Rue jolts foward, closer to aaron			
13	9	2	Medium Closeup	Stationary	wide angle lens	hallway	Int	Aarin faces the do and talk			
13	10	2	Medium Long Shot	Stationary	wide angle lens	hallway	Int	Door 3 flies open			
13	11	2	Medium Long Shot	Stationary	wide angle lens	hallway	Int	Rue is at the door way and glances at the time			
13	12	1	Closeup	Stationary	wide angle lens	hallway	Int	Time "43" mins			
13	13	2	Mid Shot	Steadycam	wide angle lens	hallway	Int	Rue guides Aaaron in			
13	14	2	Long Shot	Steadycam	wide angle lens	mirror room	Int	he enter in and turns around , Rue is in the foreground			
13	15	2	Medium Closeup	Stationary	wide angle lens	hallway	Int	Rue wipes her cheeks			
13	16	2	Closeup	Stationary	wide angle lens	mirror room	Int	Aaron faces looking at rue , door closes			
14	1	2	Mid Shot	Stationary	wide angle lens	mirror room	Int	Aaron walk into the dim light, turning around			
14	2	3	Mid Shot	Steadycam	wide angle lens	mirror room	Int	Yelling aaron searches around, the wall			
14	3	2	Mid Shot	Steadycam	wide angle lens	mirror room	Int	circleing the room, aaron halts			



Camera Shot List

Total Time

0:00:00

Production Title: Slippery Slope

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Locations: Train

Sheet #

1

Date:

Scenes #

Scene #	Shot #	Take #	Shot Size	Movement	Gear	Location	EXT / INT	Notes	Preferred	Duration	completed
14	4	2	Medium Closeup	Steadycam	wide angle lens	mirror room	Int	Warm light flow on aaron face			
14	5	2	Medium Closeup	Steadycam	wide angle lens	mirror room	Int	he notice the mirrors in front of him			
14	6	1	Big Closeup	Steadycam	wide angle lens	mirror room	Int	string hanging on the miror			
14	7	2	Medium Closeup	Steadycam	wide angle lens	mirror room	Int	walks over			
14	8	2	Medium Closeup	Stationary	wide angle lens	mirror room	Int	stares into his small reflection, with the red string in frame			
14	9	1	Extreme Closeup	Stationary	wide angle lens	mirror room	Int	aaron eyes shoot open			
14	10	1	Closeup	Stationary	wide angle lens	Artistic	Int	groom and wife hand interlocked, the ring and red string in frame			
14	11	1	Closeup	Stationary	wide angle lens	mirror room	Int	aaron digs into pocket and takes out a ring			
14	12	3	Long Shot	Steadycam	wide angle lens	mirror room	Int	hear a voice and is startled			
14	13	3	Extreme Closeup	Steadycam	wide angle lens	mirror room	Int	drops the ring			
15	14	2	Medium Closeup	Steadycam	wide angle lens	hallway	Int	Rue is clenching on folder #3			
15	15	2	Mid Shot	Steadycam	wide angle lens	hallway	Int	Continously Paces and turns anxiously			
15	16	1	Medium Closeup	Steadycam	wide angle lens	hallway	Int	The doorknob begis to turn			
15	17	2	Closeup	Steadycam	wide angle lens	hallway	Int	Rue exhale			
15	18	2	Medium Closeup	Steadycam	wide angle lens	hallway	Int	Aaron exit the room, looking down. hip to shoulder pov			
15	19	2	Medium Long Shot	Steadycam	wide angle lens	hallway	Int	Aaron leans on the door knob			



Camera Shot List

Total Time

0:00:00

Production Title: Slippery Slope

Director: Keshell Scipio

Locations: Train

Sheet #

1

Date:

Scenes #

Scene #	Shot #	Take #	Shot Size	Movement	Gear	Location	EXT / INT	Notes	Preferred	Duration	completed
15	20	2	Mid Shot	Stationary	wide angle lens	hallway	Int	Aaron gradually glances up at Rue _reseved			
15	21	2	Medium Long Shot	Stationary	wide angle lens	hallway	Int	Rue talks peekering head in Aaron's direction			
15	22	1	Mid Shot	Stationary	wide angle lens	hallway	Int	Aaron looks away from Rue direction			
15	23	3	Medium Closeup	Stationary	wide angle lens	hallway	Int	Aaron talks			
15	23	2	Long Shot	Stationary	wide angle lens	hallway	Int	Rue stares blanky in Pov of the back on aaron head			
15	24	2	Medium Long Shot	Steadycam	wide angle lens	hallway	Int	Aaron shrug off and tur to walk toward the exit			
15	25	1	Closeup	Tracking Shot	wide angle lens	hallway	Int	eyes look down			
15	26	1	Closeup	Tracking Shot	wide angle lens	hallway	Int	pov of the table from Aaron			
15	27	3	Long Shot	Stationary	wide angle lens	hallway	Int	aaron back is facing Rue, aaron is standing next to the table. Pov is behind Rue			
15	28	3	Medium Closeup	Stationary	wide angle lens	hallway	Int	Rue face is scrunched up in disgust			
15	29	3	Long Shot	Steadycam	wide angle lens	hallway	Int	Rue jolts to the table			
15	30	2	Mid Shot	Steadycam	wide angle lens	hallway	Int	Rue is infront of the table and drop to the folder			
15	31	1	Medium Closeup	Stationary	wide angle lens	hallway	Int	Rue's hand on folder			
15	32	3	Big Closeup	Stationary	wide angle lens	hallway	Int	Rue rips the folder			
15	33	3	Closeup	Stationary	wide angle lens	hallway	Int	Rue shoots head up at aaron and begins shouting			
15	34	1	Mid Shot	Stationary	wide angle lens	Artistic	Int	Thin curtain draps over two unidentifi bodies			



Camera Shot List

Total Time

0:00:00

Production Title: Slippery Slope

Director: Keshell Scipio

Locations: Train


Sheet #

1

Date:

Scenes #

Scene #	Shot #	Take #	Shot Size	Movement	Gear	Location	EXT / INT	Notes	Preferred	Duration	completed
15	35	1	Mid Shot	Stationary	wide angle lens	Artistic	Int	THE Timer goes off			
15	36	1	Mid Shot	Stationary	wide angle lens	Artistic	Int	Their hand begin to reach above them.			
15	37	2	Closeup	Stationary	wide angle lens	hallway	Int	Rue eyes shoots wide open			
15	38	2	Medium Closeup	Stationary	wide angle lens	hallway	Int	aaron pov of rue talks down to Rue an turns			
15	39	2	Mid Shot	Stationary	wide angle lens	hallway	Int	Aaron walks out the hallway			
15	40	2	Medium Closeup	Stationary	wide angle lens	hallway	Int	Aaron left hand shows the ring and red string			
16	1	1	Medium Closeup	Stationary	wide angle lens	hallway entrance	Int	The door swing open			
16	2	2	Extreme Long Shot	Stationary	wide angle lens	hallway entrance	Int	Aaron swiftly exit reveal Rue standing over the folder			
16	3	3	Very Long Shot	Stationary	wide angle lens	hallway entrance	Int	Rue smirks and fix her outfit			
16	4	1	Long Shot	Stationary	wide angle lens	hallway entrance	Int	Rue stands still.			

						
<i>Shotlist options</i>						
<i>Movement</i>	<i>Shot Size</i>	<i>List your gear here</i>	<i>Fives</i>	<i>Yes / No</i>	<i>Location</i>	<i>EXT / INT</i>
<i>Stationary</i>	<i>Extreme Long Shot</i>	wide angle lens	5	yes	<i>Train platform</i>	<i>Ext</i>
<i>Tracking Shot</i>	<i>Very Long Shot</i>	Option b	10	no	<i>train</i>	<i>Int</i>
<i>pan shot</i>	<i>Long Shot</i>	Option c	15	maybe	<i>House</i>	
<i>Dolly Shot</i>	<i>Medium Long Shot</i>	Option d	20		<i>hallway</i>	
<i>Steadycam</i>	<i>Mid Shot</i>	Option e	25		<i>date room</i>	
<i>Helicam</i>	<i>Medium Closeup</i>	Option f	30		<i>love room</i>	
	<i>Closeup</i>		35		<i>mirror room</i>	
	<i>Big Closeup</i>		40		<i>new york ave</i>	
	<i>Extreme Closeup</i>				<i>Artistic</i>	
					<i>hallway entrance</i>	

Slippery Slope

By

Keshell Scipio

Based on Keshell's dream

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Keshellscipio@gmail.com

FADE IN:

TITLE: The Call

1 EXT. TRAIN PLATFORM - DAY

KATY is 19. She sports a denim jacket, hoodie, and black jeans, and stares at the business flyer she holds. Her hand obscures all but the following.

INSERT: "Dr. Hallway: Time is of the Essence..."
Her train pulls into the station and she stuffs the paper into her pocket. The doors open - she boards.

2 INT. TRAIN

Switch POV. Katy walks past ROB, also 19 in a green hoodie and jeans. The train jolts forward as it begins to depart. He grasps the pole to keep from falling.

Katy furtively notices his embarrassment at nearly falling. He sees her suppress a slight giggle.

/ Shooting glances, they laugh and Rob finds a seat next to her.

They connect over a book

INSERT: Their hands come together and as they are about to exchange iPhone contacts she inadvertently passes Rob the flyer.

Handing back her phone...

Suddenly...

TRAIN CONDUCTOR
Next stop. Miracle Mile. Please stand
clear of the closing doors

Montage

A) Rob shockingly bolts out train doors

B) Katy rushes to the door as it suddenly closes

c) Rob realizes the flyer is still in his hand and dumps it on the ground.

b) Rob and Katy stare at each other - a missed opportunity.

The train pulls out and Rob continues on his way. She cracks a smile.

3 EXT. TRAIN STATION- DAY

The train passes as AARON, 27 wearing khaki pants and a sherpa jacket, stands frozen in thought on the train platform. He fiddles with a ring wedding band in his left hand.

He suddenly notices the discarded flyer which snaps him out of his daze. He bends down and picks it up.

INSERT: FLYER

The text reads: "Dr. Hallway: time is of the essence. Finding your true love is just an open door away"

He tosses his ring in his pocket, turns to exit the platform and descend the stairs to the street.

4 EXT. NEW YORK AVE.

Aaron emerges from the staircase with the ghostly reminder of the flier echoing in his head.

OMINSCIENT VOICE (V.O.)
"Time is of the Essence."

DISSOLVE TO:

5 INT. RUE'S HOUSE

Phone RINGS.

RUE
Hello. Hello? HELLO?

INTERCUT:

6 EXT. NEW YORK AVE.

Aaron inhales deeply.

INTERCUT:

7 INT. RUE'S HOUSE

RUE
(getting irritated)

HELLOO! I can hear you breathing.

a beat.

What do you want?

CUT TO:

8 EXT. RUE HOUSE - DAY

RUE (O.S)
You're late.

AARON
I know...I'm here though. Is this Rue?
Umm I have an appointment with you
today?

Aaron puts the phone in his pocket, looks across the street to Rue's house, a large 19th century brownstone with a porch. He cautiously approaches.

9 INT. HOUSE - HALLWAY - DAY

In this narrow hallway, there are three consecutive doors and one way to enter and exit.

JASON, 22, male with light wash jeans and Nike sneakers on, carelessly bumps into Aaron while rushing to the exit - their legs tangle.

AARON
Damn...sorry Bro

Jason exits with his head down without answering Aaron. Aaron stops in front of a desk with a timer, folders neatly stacked and a sign that indicates.

Insert: "Wait here"

DR. RUE, 26, African American female. She wears a tightly fitted green skirt, blazer, and pointed red heels. She stands at the end of the hallway, arms crossed tightly around a folder. She places her chin down on the folder and glues her gaze on the last door knob at the end of the hall. Her head pops up when she hears the door close, and begins to approach Aaron. she turns (and unenthusiastically greets Aaron)

RUE
Appointment Number 3. Right?

Rue places the folder down on a table and picks up another

folder.

Insert: #3

Clenching onto the folder harder than at first she looks Aaron up and down -- analyzing his appearance.

AARON
uhh... sure?

Rue forcefully grabs Aaron's hand. She turns to the start the timer - set to full hour and leads Aaron through Door 1.

RUE
Time is of the Essence.

TITLE: DOORS

10 INT. DOOR 1: RM DATE - NIGHT

SERIES OF SHOTS

A) Rue gestures for Aaron to sit at a table that is decorated with candles and glasses of wine.

B) Rue at the bar - concocting a potion.

C) At table, she motions "drink up."

D) Heading to her seat Rue's hand caresses the table before sitting down.

D) Back on Aaron sipping.

F) Aaron's POV: The room starts to spin around.

e) Aaron holds on to the table. She places her hand gently on his. Everything's alright.

DISSOLVE TO:

11 INT. DOOR 1: RM DATE - NIGHT

The couple is clearly relaxed, conversing, and laughing. Suddenly, and unexpectedly, the timer GOES OFF.

Insert: TIMER MARKS 20 mins

They look over to the clock as Rue gets up and gestures for the next room.

12 INT.DOOR 2: RM LOVE - NIGHT

AARON
(still woozy, he stumbles)
What di- you give me?

Rue sits him on the couch.

Series of Shots:

A) Rue brings Aaron another cup

B) She dances and asks for Aaron's hand

C) Rue's eyes look up at Aaron, she appears to see him for the first time.

D) His arms lock around Rue's waist. He appears to see her for the first.

E) They continue to dance intimately.

F) On the wall, the shadow of Rue's hands and long fingernails pierce and claw into Aaron's silhouette.

RUE
I want to see you

FADE TO BLACK:

RUE (V.O)
You're perfect.

SUPERIMPOSE TITLE: "You're Perfect."

TIMER GOES OFF marking 40 mins while the title "You're Perfect" gloomily breaks apart over black.

DISSOLVE TO:

13 INT. HALLWAY

While the couple exits Door 2: Love Rm, Rue closes the door behind her and faces Aaron. Rue's face expresses doubt, however, Aaron doesn't notice.

Aaron high off the excitement is eager to enter the last room. He places his hand on the knob and begins to turn it.

Rue abruptly blocks Aaron's hand.

RUE
No wait !

AARON
Why? What's going on?

Rue hesitates, rubbing the back of her neck.

RUE
Hold on.

RUE CONT.
Can you love me?

AARON
Wait? What? *Love?*

Rue jolts forward, closer to Aaron, while finishing her sentence.

RUE
YES! Can you love me?
Well, can you!?

Aaron measures a beat, pondering on his response.

AARON
Do *I* love you?

Series of shots:

- A) Door 3 flies open behind Aaron
- B) Rue begins to whimper as she glances at the timer
- C) The Timer marks: "43mins"
- D) Rue guides Aaron into the room.
- E) He enters and turns around
- F) Noticing Rue hasn't enter the room behind him.

AARON
Well, aren't you coming with me?

- G) Rue wipes her wet cheeks

RUE
Not everything can be done together

H) Door 3 shuts in-between Aaron and Rue

14 INT. DOOR 3: MIRROR RM - CONT

Silence (beat 1..2.. 3)

Aaron, in dismay, turns around and sees a poorly lit room. The blue light is barely useful to see two feet ahead of him.

AARON

Where. the hell. am I!? (a beat)

Yelling, Aaron searches around the dim light source for anything he can use to see better. Back and forth, Aaron is having an argument with himself.

AARON

YOU ASKED ME DO I LOVE YOU, THEN YOU
THROW ME IN THIS ROOM!?

(beat)

Why is it so dark in here, where's the
light!?

Circling the room, Aaron stops to think.

AARON CONT.

Do I love her? I don't even... love
myself.

series of shots:

A) Warm light flows over Aaron's face as the room begins to
light up

B) Scanning the room he notices both mirrors, in front and
behind him

C) Red string hanging on the edge of the frame, he is fixated

D) Walks over

E) Stares into a small reflection in one of the mirrors

He suddenly hears: Church bells RING and LAUGHTER

F) Aaron's eyes shoot open widely

CUT TO:

A flashback of his ex-wife and his hand interlocking and rice
is being thrown - indicating a wedding ceremony. They are

both wearing wedding rings and a red string tied around their wrists. The couple hands release. Dissolving back into the room with Aaron.

G) Digging in his pocket, Aaron finds his wedding band and fiddles with it in his hand

Omnisciently Aaron hears the voice of Rue as it gradually gets louder

RUE (V.O)
You're Perfect (repeatedly)

G) The ring in Aaron's ring drop (startling and overwhelming him)

Rue's V.O stops

CUT TO:

15 INT. HALLWAY- CONT.

Rue clenches Aaron's folder "#3," anxiously staring at the doorknob. Rue holds her breath once the knob begins to turn.

Exiting the room, Aaron's demeanor shifts as his actions of shutting the door become slower. With his head down, he leans onto the knob and gradually glances up at Rue - reserved

RUE
So, how did it go? Did you see anything? Did you make a choice-

Aaron is unresponsive.

AARON
Yeah I did, I see no point of me being here anymore.

Rue stares blankly

Frustrated, Aaron shrugs off Rue's question and walks towards the exit. Something catches his eye as he walks by the desk. beside the desk. He turns his head to see what's below it.

Aaron's POV: desk which has all Rue's appointment folders in a box

AARON
(under his breath)
I can't love someone who doesn't love

themselves.

Silently Rue grows furious as she scrunches up her face in disgust. She jolts to the table and begins ripping all her folders. Within her emotions Rue shouts out.

RUE CONT.

So is this how you repay me!?

Stunned the timer goes off leaving Rue frozen.

SERIES OF SHOTS: (ARTISTIC SHOT)

A) A THIN CURTAIN DRAPS OVER TWO UNIDENTIFY BODIES

B) THE FINAL RING OF THE TIME GOES OFF, RESULTING IN IT DROPPING FROM THE FIGURES HANDS. THEY REACH TO GRAB IT.

C) RUE EYES SHOOT WIDE OPEN

AARON

Look...

(beat)

Sorry but I have to go.

Aaron rushes out the hallway with his head down. (Unsure of the emotional state of Rue)

DISSOLVE TO:

Aaron's left hand pushes the door open showing his wedding ring and red string tied around his wrist.

CUT TO:

16 INT. HALLWAY'S ENTRANCE

The door swings as Aaron swiftly exit, revealing Rue getting to her feet. There are ripped papers and folders scattered on the floor. Smirking, Rue watches as Aaron exits. Breaking her gaze, she sighs and fixes her blazer -attempting to keep her composure.

We hear a voice say:

TRAIN INSTRUCTOR

Please stand clear of the closing

doors.

~END~

TITLE: Slippery Slope DATE: 04/01/2021 Thursday DAY 1 of total # 4			LOCATION(S): A train stop 80st- Hudson st (train) CALL TIME: 9AM- 4 :00PM		
PARKING INSTRUCTIONS: Street parking is available					
PRODUCER CONTACT INFO: Keshell Scipio #347-259-5943					
SCENE(S): Scene # 1, 2,3,6 Scene Heading: The Call Day					
POSITION:	NAME:	TIME:	CHARACTER:	ACTOR:	TIME:
Video.	Alexis	9am	Katy	Brianna	9am
Director	Keshell	9am	Rob	Justise	9am
Behind S.	Bryan	9am	Aaron		10:00am
SETUPS: 1 Camera: 5 scenes					
SCHEDULE:					
9:00 AM	Camera Set Up + Makeup/ wardrobe touch-up				
9:30 AM	Finish set-up				
10:00 AM	First Shot Scene 1				
10:00 -12:30pm	Scene 1, + Scene2 (Train Platform) + Scene 3 (train Platform) + Scene 6				
12:30 pm	LUNCH BREAK				
1:00 AM	Setups of Scene 2 Train scene				
1:30PM	Scene 2 train scene				
2:30 PM	Touch-up				
3:30 PM	Wrap-up /				
4:00 PM	Last Man Out				
NOTES: All Cast be in wardrobe and prep beforehand, additional touch-up will be provided on-site.					

TITLE: Slippery Slope DATE: 04/02/2021 Friday DAY <u> 2 </u> of total # <u> 4 </u>			LOCATION(S): 736 Park place, Brooklyn, Ny 11216 (Hallway) CALL TIME: 8AM-2:30 PM		
PARKING INSTRUCTIONS: Street parking is available					
PRODUCER CONTACT INFO: Keshell Scipio #347-259-5943					
SCENE(S): Scene # 9, 11, 13,15,16 Scene Heading: The Call & The Doors Day					
POSITION:	NAME:	TIME:	CHARACTER:	ACTOR:	TIME:
Video.	Alexis	8am	Rue	Mings	8AM
Director	Keshell	8am	Aaron		8AM
Behind S.	Bryan	8am			
2 nd hand	Chris	8am			
SETUPS: 1 Camera: 5 scenes					
SCHEDULE:					
8:00 AM		Camera Set Up + Makeup/ wardrobe touch-up			
9:00 AM		Finish set-up			
9:00 AM		First Shot Scene 9			
10:00 -11:30am		Scene # 11, 13			
11:00 am		LUNCH BREAK			
11:30 AM		Setups of Scene 15			
12:30PM		Setup of scene 16			
1:30 PM		Touch-up			
2:00 PM		Wrap-up /			
2:30 PM		Last Man Out			
NOTES: Cast will be prep beforehand, additional touch-up and wardrobe will be provided on-site. Jaron come with wardrobe not on.					

TITLE: Slippery Slope DATE: 04/01/2021 Thursday DAY 3 of total # 4			LOCATION(S): 2154 East 8th Street, 2R, Brooklyn, NY 11223, United States (Airbnb) CALL TIME: 9am-4pm		
PARKING INSTRUCTIONS: Street parking is available					
PRODUCER CONTACT INFO: Keshell Scipio #347-259-5943					
SCENE(S): Scene # 5,7,8,10, 12,13 Scene Heading: The Doors Day/Night					
POSITION:	NAME:	TIME:	CHARACTER:	ACTOR:	TIME:
Video.	Alexis	9am	Rue	Mings	9am
Director	Keshell	9am	Aaron		9am
Behind S.	Bryan	9am			
2 nd hand	Chris	9am			
SETUPS: 1 Camera: 5 scenes					
SCHEDULE:					
9:00 AM		Camera Set Up + Makeup/ wardrobe touch-up			
10:00 AM		Finish set-up			
10:00 AM		First Shot Scene 5 +7 +8			
11:00 AM		Set Up Scene 10			
11:30am-1:30pm		Scene 10			
1:30 PM		LUNCH BREAK			
2:00PM		SCENE 12 +13			
3:00 PM		Touch-up			
3:30 PM		Wrap-up /			
4:00 PM		Last Man Out			
NOTES: Cast will be prep beforehand, additional touch-up and wardrobe will be provided on-site. Jaron come with wardrobe not on.					

TITLE: Slippery Slope DATE: 04/04/2021 Sunday DAY __4__ of total # __4__			LOCATION(S): FD Photo Studio Studio: Astoria 4 35-58 37 th Street, 3 rd Floor, Astoria, Ny 11106 (mirror) CALL TIME: 11:00 AM -7:00Pm		
PARKING INSTRUCTIONS: Street parking is available					
PRODUCER CONTACT INFO: Keshell Scipio #347-259-5943					
SCENE(S): Scene # 13,14,15, Scene Heading: Day/Night					
POSITION:	NAME:	TIME:	CHARACTER:	ACTOR:	TIME:
Video.	Alexis	11:00am	Aaron		11:00am
Director	Keshell	11:00am			
Behind S.	Bryan	11:00am			
2 nd hand	Chris	11:00am			
SETUPS: 1 Camera: 5 scenes					
SCHEDULE:					
11:00 PM		Camera Set Up + Makeup/ wardrobe touch-up			
12:00 PM		Finish set-up			
12:00 PM		First Shot Scene 13			
1:00 -3:00pm		SCENE 14			
3:00 pm		LUNCH BREAK			
3:30 PM		Setups of Scene 14			
4:30PM		Scene 14 & 15			
5:30 PM		Touch-up			
6:30 PM		Wrap-up /			
7:00 PM		Last Man Out			
NOTES: Cast will be prep beforehand, additional touch-up and wardrobe will be provided on-site. Jaron come with wardrobe not on. Artistic shots: wedding + Timer Ending (white paper)					

Slippery Slope Receipts					
Props		location		Gear	wardrobe
Rice grains		Fd- black room		Sony Wide lens	wedding band
20xFolders				Small Monitor	wedding dress
red string				light stand	suit
cups for drink				weights	sherpa
alcohol bottles				gel lights	green sweater
candles					red pointed nails
candle lighter					
wine glasses					
fairy lights					
table clothes					
glittery potion					
potion bottle					
timer					
book					
black face mask					
bulletin board					
telephone					