

always carry a bible.



A man smokes a cigarette as his surrounding world vehemently transforms from innocence to violence.



logline.

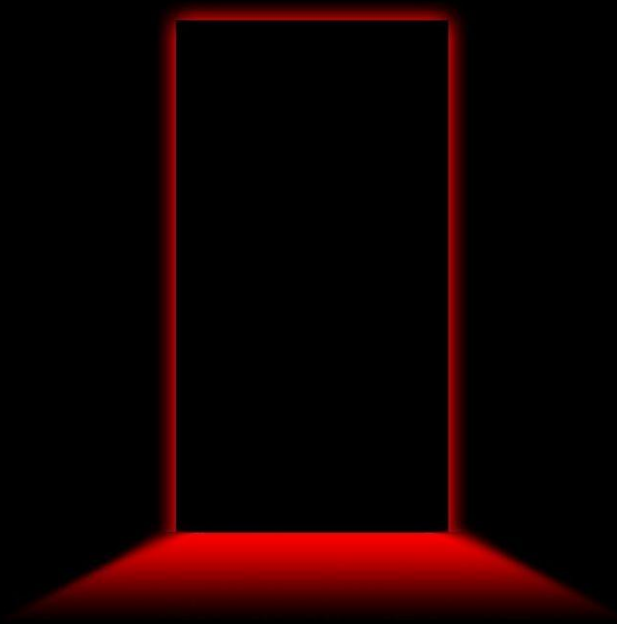
story.

Red light paints what is visible of the room; a wall featuring a collection of posters, objects, and other paraphernalia along with a closed door to the right. At the center of it all is a man sitting comfortably in a chair aimlessly staring forward and then -- laughter -- boisterous and loud from the room next door.

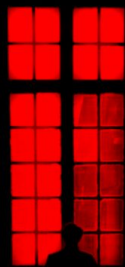
They banter. Innocent. Playful. And it seems they have been playing an intense game of basketball on their video game console. The man wanders to the wall and ponders its contents as he smokes a cigarette, stopping for a brief moment to flick on the radio as light music plays softly. Suddenly, loud footsteps ring out in the hallway along with a flicker of blue light spilling in from under the door, but no voices are heard except for the out-of-place static-ridden voice from the radio.

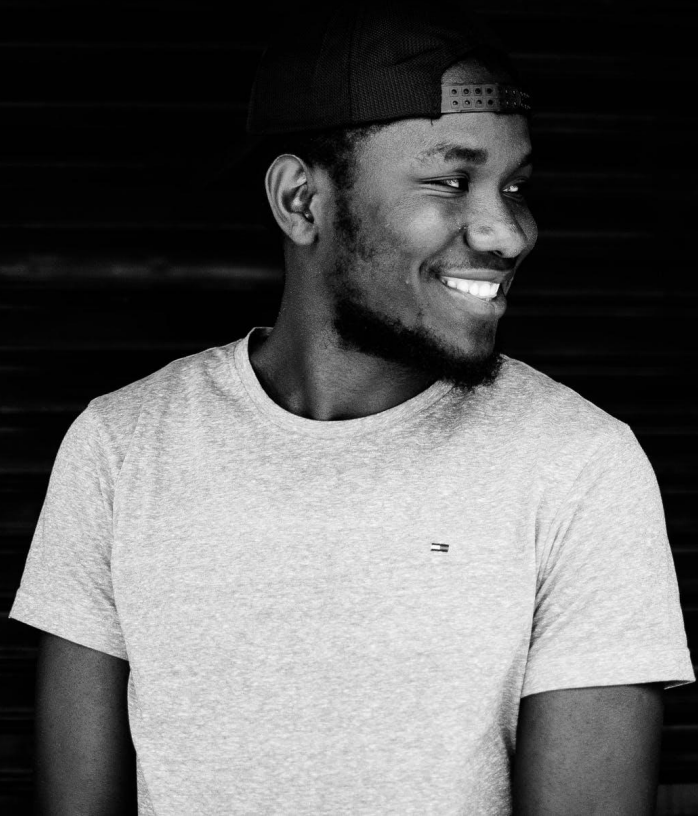
The neighbors resume their game as a loud knock on their door shakes the room and they eventually answer. Confusion, pandemonium, and violence release into their world as the man remains ambivalent, puffing away on his cigarette even as gunshots ring out viciously and then -- silence, but only for a moment as the footsteps near closer to the man's door. It opens, and then a pause and a reign of smoke lingers before they enter -- police officers. They bravely stand behind the man, who fails to care, as a voice calls out on the radio again. The officers stand at attention until they hear the words that would let them walk away free. Not guilty. They cheer, and so do the voices on the radio as they are commended for their courageous efforts of murder.





rhythm + tone.





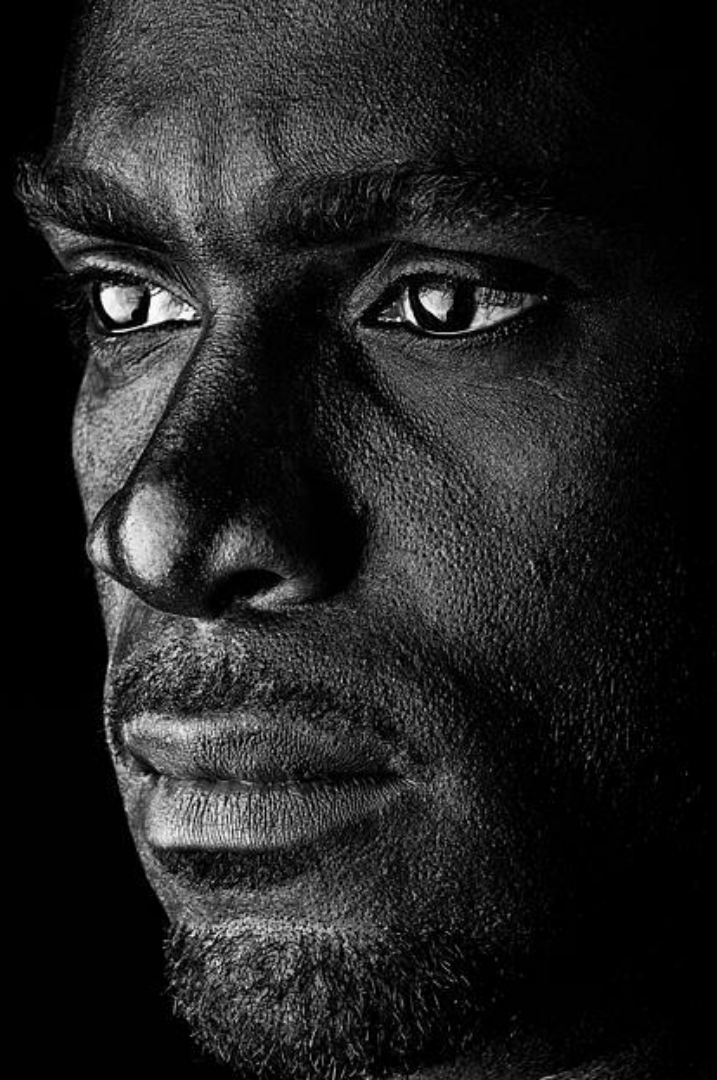




57L

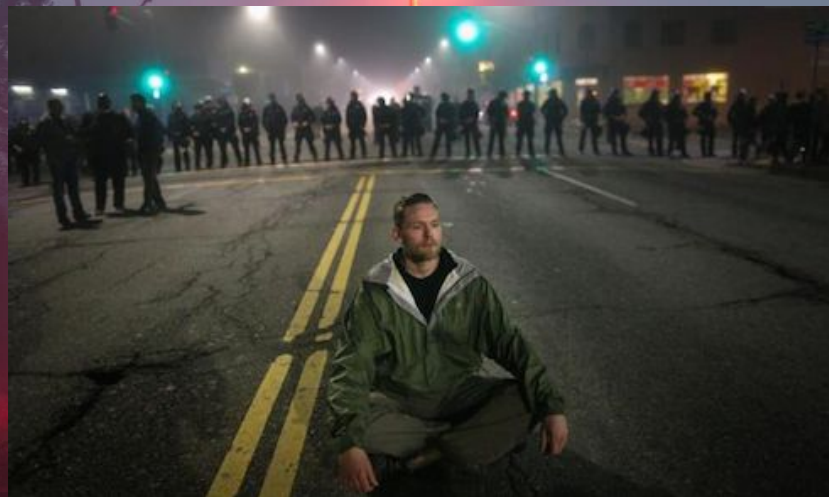












It is my full intention to direct a film utilizing an experimental medium to convey a call to action with tangible meaning. *Always Carry A Bible* enables the viewer to spectate a different perspective on the impact and role of police brutality in present-day America.

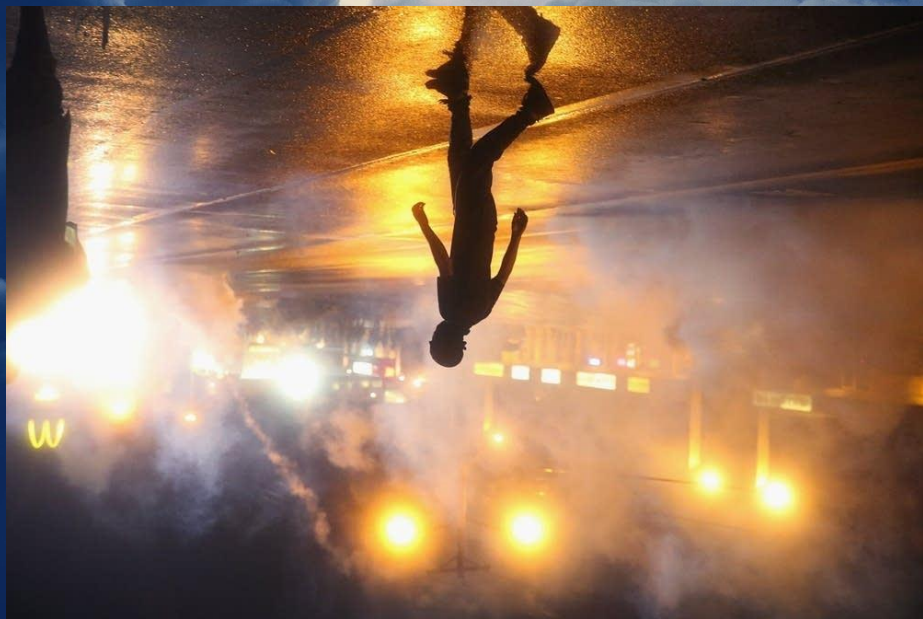
We've all *seen* these devastating and traumatic events, but how are we impacted when all we have is sound? When we are not given context and are forced into a role where we cannot react? Who are we when we become the bystander?

Always Carry A Bible will rely solely on space and sound to convey its message -- no violence, retraumatization, or visceral imagery will be utilized to recontextualize the experience of police brutality; additionally, the utilization of one long take and dramatic lighting will drive the cinematic experience of the film, creating a sense of emotional confrontation for the audience.

This film necessitates a person of color with sensitive and understanding directorial capabilities to guide its premise; and, being a woman of color who has witnessed the injustices of law enforcement, I fully believe I am the correct person to do so, expressed in a way that is artfully, effectively, empathetically, and compassionately communicated.



director's statement.



imagery.











location.









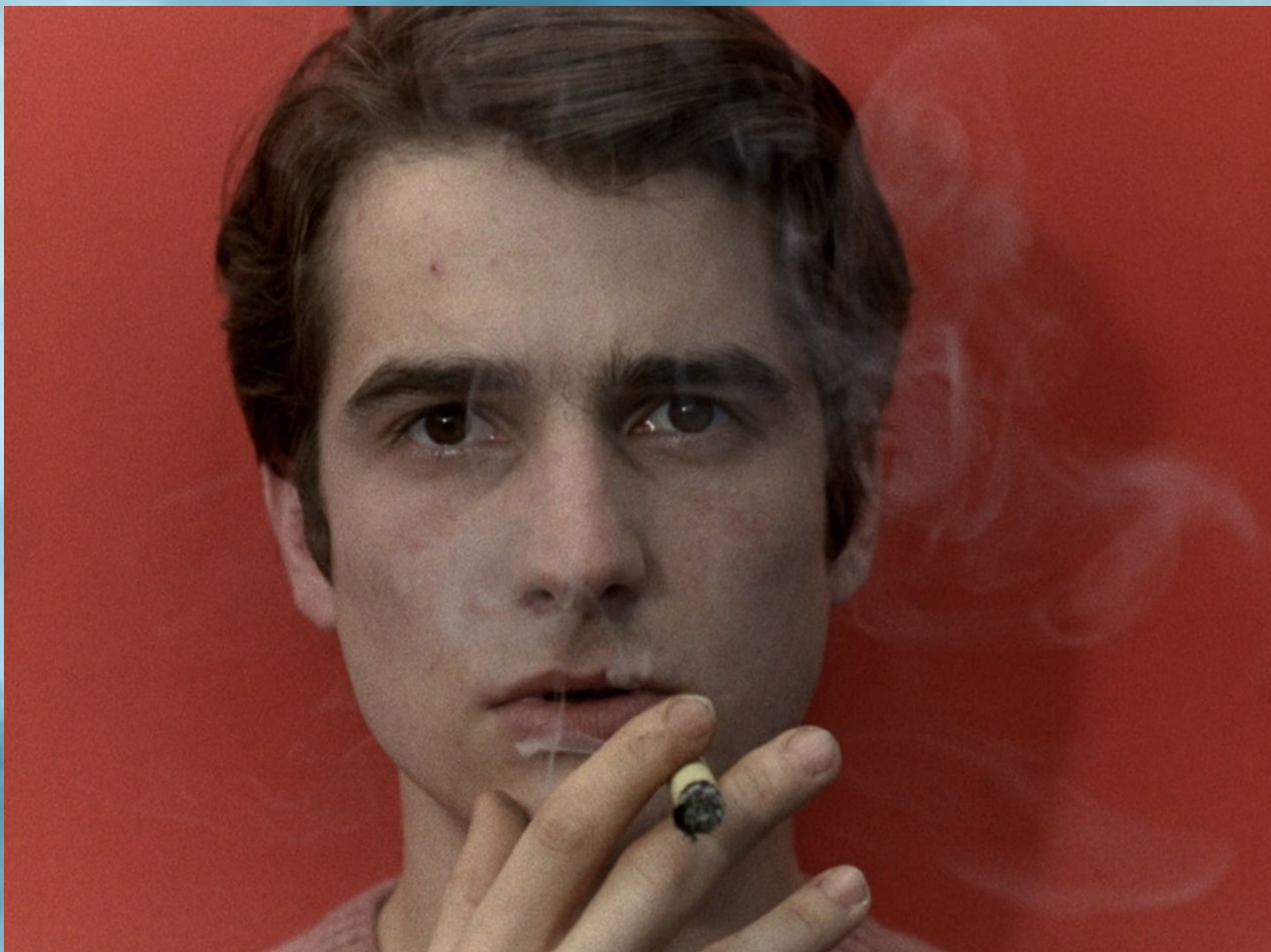






characters.











team.



RHYAN ELLIOTT

DIRECTOR & WRITER

Rhyan Elliott is a junior at George Mason University majoring in Film and Video Studies with a concentration in Screenwriting. On a path into the world of television writing, she has a deep understanding of the power of subtext, showing and not telling, and balancing realistic dialogue with action. She has solely written and co-written short films, web series, and television pilot scripts for genres such as drama, comedy, science fiction, horror, thriller, and experimental with notable projects such as *Sugar Babies*, *The Gay Club*, and *BLOCK'D*. Outside of working consistently on student film sets as a producer, script supervisor, camera assistant, or grip, she has secured two internships within the film industry while in high school as a Producer's Assistant for Belltower Pictures during their principal photography of their feature film *By the Grace of Bob* and was, later, extended an invitation by the Producer to intern for Richmond International Film Festival. Since then, she has also worked on *Mount Hideaway*, an Amazon-released web series, as a 2nd camera operator. *Always Carry A Bible* will be her third film she has written and directed after *The Dream Machine* and *Relax*.



ALLY MCALPINE

PRODUCER

Alexandria “Ally” McAlpine is a junior at George Mason University working towards a double major in Film and Video studies with a concentration in screenwriting, and Communication with a concentration in Journalism. She has worked on 25+ student sets in a variety of positions including Assistant Camera, Director of Photography, and Script Supervisor, as well as holding the position of Vice President in the Professional, Gender-Inclusive Cinematic Arts Fraternity Delta Kappa Alpha. She is currently co-producing Conor Armstrong’s senior thesis film Part-Time Defender Gunknuckle.



ALICIA RODRIGUEZ

DIRECTOR OF PHOTOGRAPHY

Alicia Rodriguez is a senior at George Mason University, double majoring in Film and Video Studies (FAVS) and Integrative Studies with a concentration in Social Justice and Human Rights, and she is also in the Accelerated Master of Arts program studying Social Justice and Human Rights.

Over the last year in which Alicia has been in the FAVS program, she has worked on both fiction and nonfiction projects, while also working outside of school as a Director of Photography, Camera Operator, Editor, Production Assistant, and Photographer for outside production companies and nonprofit organizations in the DMV area and in Guatemala. Over the past year in GMU's film showcases, she has won Best Cinematography award for her work on Kauri George's *Close Call* and Best Editing for her work on Naod Haddish's *Lune*, both narrative capstone projects at GMU that won Audience Awards.



JESSE BENITEZ

GAFFER

Jesaline “Jesse” Benitez is currently a sophomore at George Mason University in Fairfax, VA. She is pursuing a degree in Film and Video Studies with a concentration in Producing and Directing. Since her early high school days, Jesse has continued to take part in the filmmaking process through her work in documentaries, fiction shorts, and freelance projects. Throughout her college career, she’s taken initiative in screenwriting, cinematography, and lighting. Along with storytelling, Jesse ventures into other creative endeavors ranging from writing, art, radio, and music production. She believes these creative outlets are imperative for expressing original thought that could help provide a change in perspective for the world.



CAMILLE BRAYSHAW

PRODUCTION DESIGNER

Camille Brayshaw is a sophomore at George Mason University, double majoring in Film & Video Studies and Technical Theatre. She is an active participant in student film & theatre productions on campus, with special interests in production / set design and photography. She has worked on an array of short films where she has gained the ability to creatively and effectively portray the tone, mood, and story of a film through world-building.



ADRIANNA CARTER

EDITOR

Adrianna Carter is a freelance video editor who demonstrates the ability to work both independently and cooperatively. Her good sense of timing and visual awareness allows her to create and convey a cohesive and dynamic story. Her most recent work includes editing a musician's profile for Benjamin Steger's *Vibrations*, a documentary on contemporary musical forms as it intersects with culture, which further shaped her view on the role and intricacies of storytelling.

thank you.

