

A Faryl Amadeus Film

MARY MEET GRACE

NO PAST. NO FUTURE.

Synopsis

When a troubled young woman gets a phone call from a stranger saying that the birth mother she never knew has died, she accompanies him into the desert to spread her mother's ashes. Along the way she discovers dangerous truths and fights to untangle herself from a sinister plan.





Inspiration

Inspired by Faryl's own experience reuniting with her birth mother, the seed of this story lies in the intense yearning of an adoptee to know more about their past.

On a deeper level the Dom, the surprise antagonist, represents a dominant patriarchy, that seeks to settle and nullify a creative, independent life. Mary, Grace's illusive birth mother, represents freedom and a life dedicated to art. Dom tells Grace that Mary is dead and we watch her FIGHT to uncover that indeed she is not! #Spoiler





EARYL AMADEUS

(Writer, Director, "Grace")

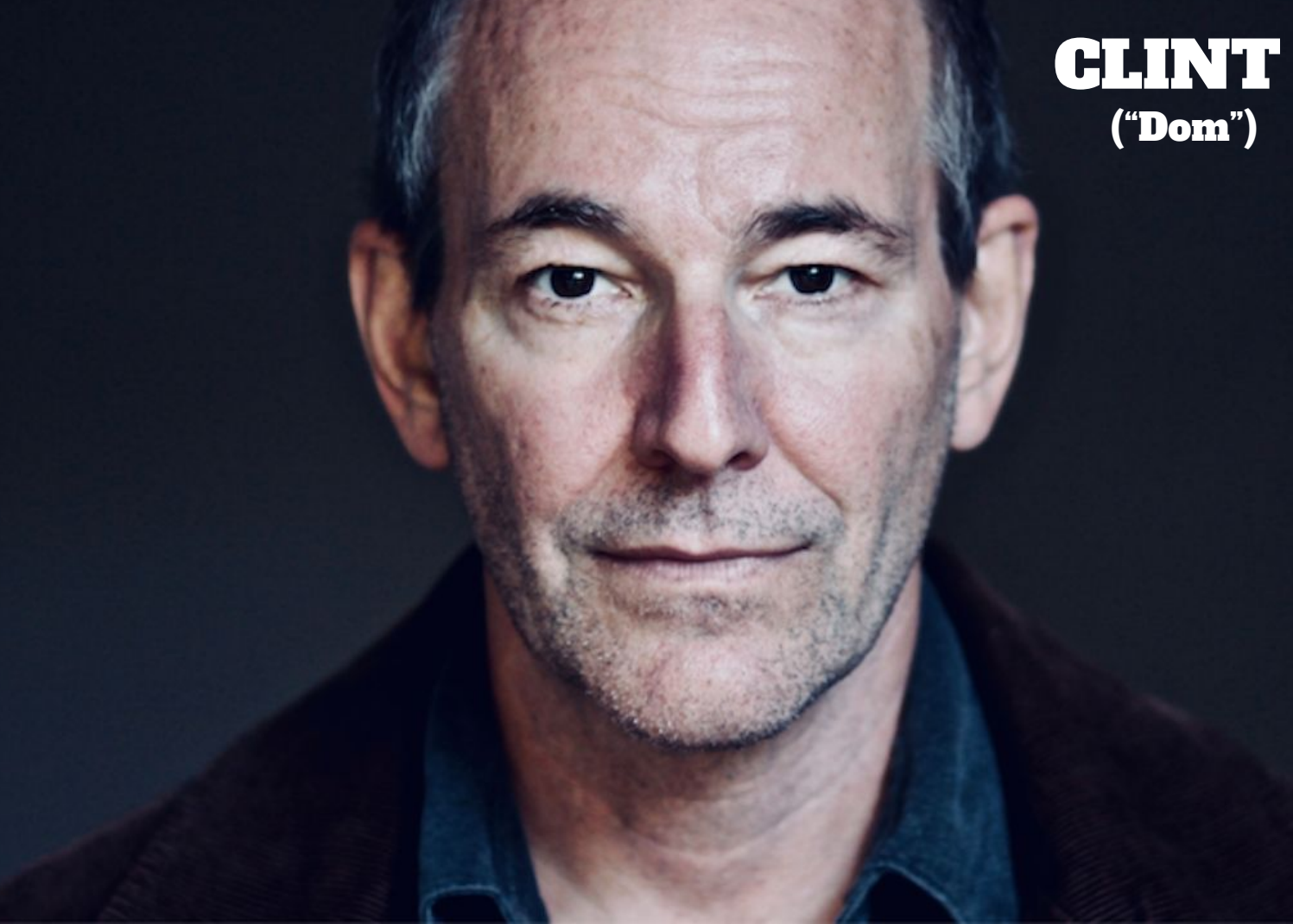


Faryl Amadeus is a director, writer, and actor living in Los Angeles. A native New Yorker (adopted and shipped from Kentucky, like a box of whiskey), Faryl received a BFA from NYU's Tisch School of the Arts' Experimental Theater Wing, where she learned to integrate story, performance, and visual art.

Originally a dancer with the JOFFREY BALLET, she switched course after being accepted into the famed LaGuardia High School, majoring in Visual Art and Drama. While still in school, she originated the role of Bill Gates in the musical NERDS, and following a collaboration with performance artist David Cale, she originated the role of Clea in the world premiere of FLOYD AND CLEA UNDER THE WESTERN SKY at the Goodman theater in Chicago. Faryl has worked alongside such legends as Julie Taymor, Lynne Ramsay and Kathleen Turner.

She is the creator, writer, director and star of the TV show, FANCY NANCY'S FUNNY HOUR, and was featured as one of PAPER MAGAZINE'S MOST BEAUTIFUL PEOPLE. Faryl's debut short, MARY MEET GRACE (filmed, during the 2020 pandemic), is a nod to the birth mother she was reunited with as an adult, and an exploration of what lengths an adoptee might go to to discover who and where they come from. Faryl is currently developing two features, and three TV drama pilots.





CLINT JORDAN
("Dom")

Clint Jordan, a silver fox of stage and screen, has been working in film and TV for over thirty years. Recent projects include THIS IS US, COUGAR TOWN, THE JURY, and THE PEOPLE VS. OJ SIMPSON as Michael Viner.

He's appeared in such films as Ridley Scott's PHOENIX FORGOTTEN, THE MOTEL, WHAT ALICE FOUND, PULLING, CARRIE II: THE RAGE, THE PERFECT GUY, MILK AND HONEY, PAPER COVERS ROCK and DOWN TO THE BONE with Vera Farmiga.

Clint received an INDEPENDENT SPIRIT AWARD nomination for his title role in the feature film, VIRGIL BLISS, which won the Grand Jury Prize at the Atlanta Film Festival, *shockingly* beating out HEDWIG AND THE ANGRY INCH.

A king of voice overs and commercials, he's represented such brands as Acura, Fidelity, Jaguar, Lowes, IBM, J.Crew, Comcast, Edward Jones, CoverGirl, Berkshire Hathaway, Bayer, Merrill Lynch, NYSE, AT&T, Travelers, Chevrolet, and many more.

Hoping to squeeze a few more years out of life, he's working as fast as he can and has *several* exciting projects that he's too superstitious to talk about. But you'll know em when you see em.



Q & A

Q- How long did Mary Meet Grace take to make?

A - The idea came into being at the tip of lockdown, March 2020, and writing started soon after. Incubating for a few months, while Faryl wrote two pilots and a Christmas movie, she broke it out and rewrote and rewrote and was fundraising and in pre production by the Fall. We filmed in December and here we are.

Q- Who plays “Mary”?

A- Why Faryl’s VERY OWN BIRTH MOM! How brave and kind of her to be a part of this.

Q- What inspired the overall aesthetic of the film?

A- The colors and textures were immediately present from the initial spark of the idea. Having been a visual artist Faryl’s attention to design and detail were of the utmost importance when creating the world of Mary Meet Grace.



“Okay, first, I am BLOWN AWAY!!! This short is a whole film, and doesn’t cut any corners. Faryl, the cinematography is GLORIOUS. Your acting and body movements and control are AMAZING. Girl, army crawling down those trailer steps? Holy shit. This is everything you had in your mood boards and MORE. You really did it. You really did exactly what you said you were going to do and I find that completely astounding! Brava, woman!!”

- Jennifer Dehglan, Filmmaker, Production Designer, Art Director



“Holy Fuck!!! I just watched. So good. It looks amazing and the performances and story were tops. When she gets in the car after meeting Dom, takes one of her hair clips off the visor, clips her hair back, thinking, and the VO wonders was her mother “impulsive” - and then she gets out and just says: “Okay!” Perfection. Such economy!

The entire plot hinges on that simple moment, to go or stay. And then when she’s running away... half-drugged... in the desert sand... in a wedding dress... and wearing ROLLER SKATES! Oh my god. A perfect nightmare brought to life, somehow totally believable. This is the hellfire she must pass through to see her mother. And then when she says: “You’re alive” - WOW. So powerful. And again, so economical. Not a wasted word. “You’re alive.” I’m not sure if it’s the mother saying it to Grace, or Grace saying it to Mary, but it doesn’t matter. It’s equally relevant and powerful in either scenario.

There were so many other great things about it - score, and sound - I thought the cinematography was gorgeous without crossing that line into preciousness.

-Joe Maggio, Filmmaker



“Wow, this is fucking great! I knew you were very talented, but now I know you’re a super talented director too! I’m so excited for you and equally impressed!

Congrats on your movie. It’s a real movie! I’m proud of you! You have a super bright future and will be directing features about a year after people see this.”

- Adam Neustader, Filmmaker

Credits

Produced by
Nell Teare
Elizabeth Mihelich

Art Director
Beth Goodman

Wardrobe
Jenna Wright

Colorist
Rob Crosby

Graphic Design
Clive Helfet

An Amadeus Amadeus Film

Edited by
Nick Weidner

Score by
Kevin J. Kelly

Sound Mixer
Tony Orozco

Sound
Davis Donner

Re-recording services
Sabre Media Studios

Director of Photography
Julia Swain

First Assistant Camera
Carlos Lopez

Second Assistant Camera
Kyah Cook

Gaffer
Auston Mahan

Best Boy Grip
Evan Gering

Key Grip
Peter Murphy

Swing
Neiman Lofton

Behind the Scenes





Landers, CA

"EXT. DOM'S TRAILER"





Julia Swain, DP & Davis Bonner, Sound

“EXT. MOON CANYON”



Julia & Faryl

“INT. GRACE’S APARTMENT”



Evan Gering, Best Boy Grip
Location dog



Tech info

Shooting format:
ProRes 4444

Shot in 2.39:1
(Cinemascope)
on an Arri Alexa Mini LF

Lens used:
Large format spherical,
Tribe7 Blackwings

Length: 13:34

Original language:
English





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