

**"LIKE
A WARHOL FILM,
WRAPPED
UP IN A
BETTE DAVIS
CONFECTION!"**

**— Kate Moira Ryan
(OTMA, Blink,
The Motherf**king
O'Malleys.)**



MADAME

**ANN
MAYO MUIR**

**A SHORT FILM BY
KERRY MUIR**

**MAGGIE ROSE
MERSMANN**





From the [official site](#).

Dear Moviegoers,

Occasionally, I'll review films from beyond the bayous of Louisiana and the Gulf South. Well, more than occasionally. Often.

This time, I've been invited to give some thoughts on a selection of films from this year's SF (San Francisco) Independent Film Festival, running virtually and in-person from February 8th to 18th.

Here are four short films that I chose out of a grand selection of diverse cinema (streaming online/virtually until the 18th). For more information and to buy tickets, visit sfindie.com.

Enjoy:

“Witnessing an actor throw themselves into a role with an all-or-nothing attitude is always—always—a gorgeous thing...”

— **Bill Arceneaux,**
MovieGoing with Bill

<https://www.moviegoing.rocks/p/sfindieshots24>

Read the entire article





Witnessing an actor throw themselves into a role with an all-or-nothing attitude is always - always - a gorgeous thing. In *Madame*, Ann Mayo Muir plays an elderly foster mother to a wayward little girl who, by sheer serendipity, gets a rude awakening and vulgar blossoming at the hands of this elder being.

Known only and preferably as Madame, this foster parent sets “rules and regulations” for the girl, which include silence, absolute obedience, and constant observation. The relationship that Madame establishes from their meeting to their breakup isn’t so much toxic as it is a mean and ugly mentorship in the ways of ruling the world through one’s image and intuition. The girl, seemingly innocent, sees and hears everything, learning more than we could at first imagine.

Ann Mayo Muir is a revelation of a tortured wicked witch type, one that has been burned by life and can only spread misery and rough lessons. The film’s style, framed with the eye of an old home movie camera and the feel of an early David Lynch project - perhaps *The Grandmother* - adds a scream to her performance that, if left without such style, would’ve come off very uncomfortable.

With a strong directorial vision from filmmaker Kerry Muir (related?), Ann’s take is all the more powerful and scary. *Madame* is a crazy and wonderful marriage between director and actress, where both are synchronized together to an unsettling delight. Of course, Ann Mayo Muir is the tougher key to making the piece work, since Kerry’s vision is more or less dressing - at least it is here. Still, *Madame* as a creepy fairy tale and as a sad story of broken joy and twisted living, is stellar and fine. 4/5

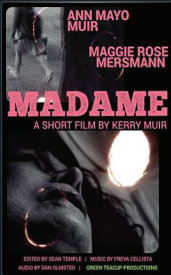
Link to article: <https://www.moviegoing.rocks/p/sfindiesshorts24>



Live Q & A at San Francisco Independent Film Festival

(“Madame” Writer/director Kerry Muir pictured on the left)





Review by Aahil Somani

Madame ★★★★★½

Watched Feb 10, 2024

Caught this horrifically beautiful short at SF Indie Fest, absolutely swept off my feet with these visuals. This is a prime example of limitations producing the greatest art, I'm a firm believer of this notion.

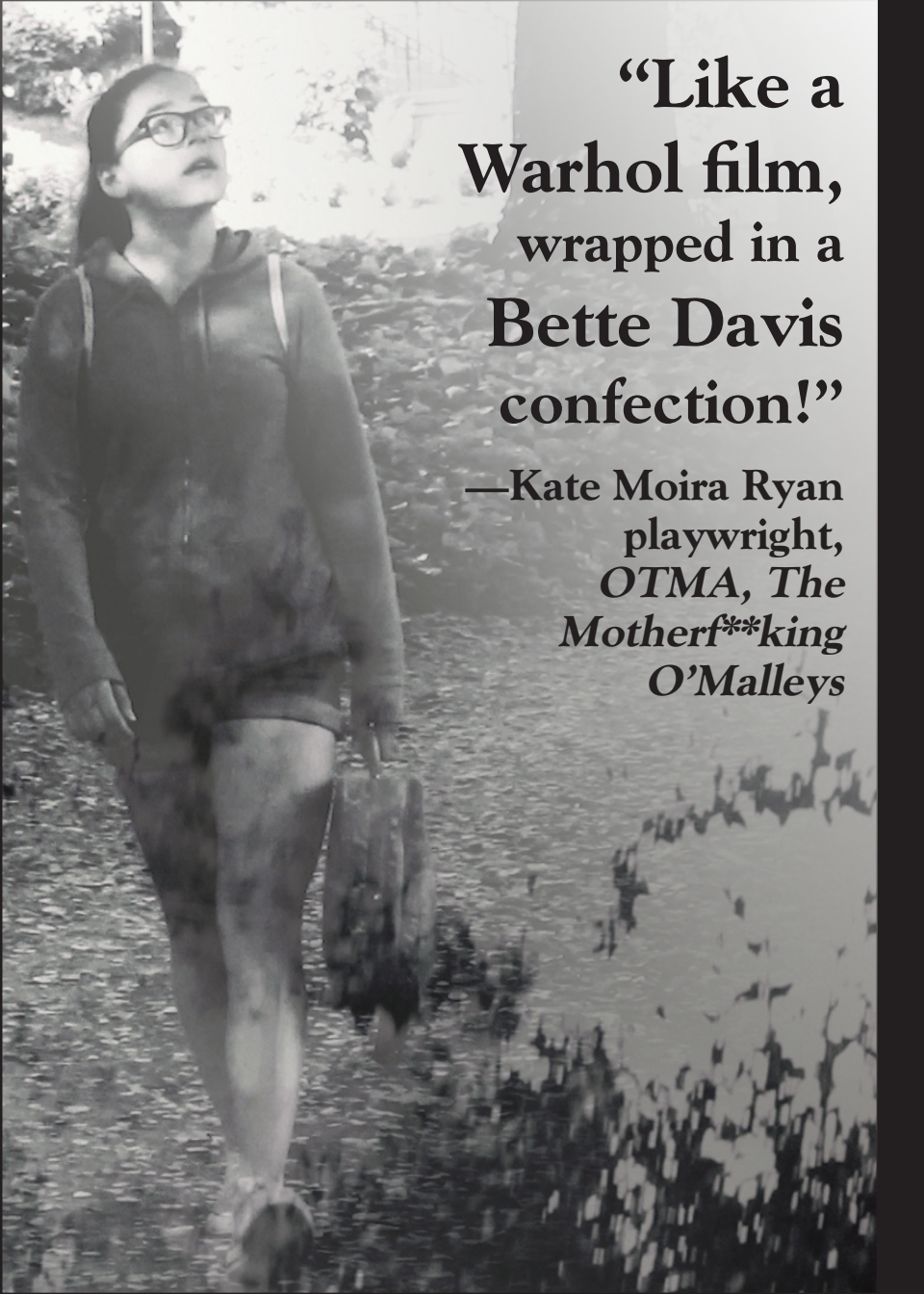
Had a brief encounter with the director Kerry Muir after the showing, absolutely lovely woman who gave me flower clip for my coat's lapel! I'm excited to grab a further insight when I'm in conversation with her again, will come back with more substance!

“Caught this horrifically beautiful short at SF Indie Fest, absolutely swept off my feet with these visuals. This is a prime example of limitations producing the greatest art, I'm a firm believer of this notion.

“Had a brief encounter with the director Kerry Muir after the showing, absolutely lovely woman who gave me a flower clip for my coat's lapel!”



— Aahil Somani,
Letterboxd



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LOGLINE

Part Grimm's fairy tale, part tone-poem, & part Borgesian riddle, "Madame" tells the story of a young girl's miseducation at the hands of her dubious, criminally-minded foster mother.

GENRE

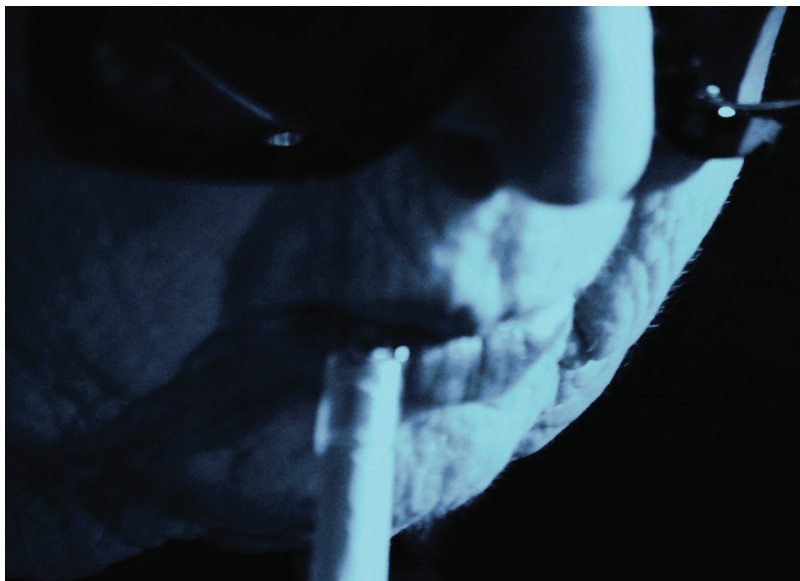
Noir / experimental

LENGTH

8 minutes, 22 seconds

DIRECTOR'S NOTES

The idea for the film came to me while listening to a sound collage titled “St. James Park” by Freya Cellista, from her album “Finding San Jose”—and suddenly I saw, in my mind’s eye, a young girl, suitcase in hand, waiting for a train. She was alone in the world, en route to an interim foster home where a shady ogre of a woman awaited. I began to write these two figures down, the girl and the crone... and word by word, scene by scene, the script for “Madame” emerged.





APPROACH

I filmed the script with my aunt and young niece over the week of Spring break. It was a family affair, chaotic and frenzied, shot in my mother's house, with my sister helping me MacGyver small, impromptu soundstages out of blankets and curtains. At the time, I was enrolled in a beginning filmmaking course at City College of San Francisco, and had access to the department's vast stores of equipment.



POST-PRODUCTION

During the pandemic, I happened to cross paths in cyberspace with Vermont-based filmmaker and editor Sean Temple (Water Horse, The Thaw, Thorns). I'd been struggling for over a year with an overly-long edit of my own making, and it was clear to me I didn't have the editing chops to bring my vision to fruition. After connecting with Sean and finding we both shared a love of Maya Deren's "Meshes of the Afternoon," as well as the work of both Nina Menkes and David Lynch, I handed him the editing reins, and he became my co-producer, distilling the story down to its essence, paring the edit back radically in length, and pushing the piece further into the dreamlike, subconscious realm from whence it first sprang.

**ANN MAYO
MUIR**



**MAGGIE
ROSE
MERSMANN**

"Like a Warhol film
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-Kate Moira Ryan, playwright
*The Motherf**king O'Malleys*

MADAME

A SHORT FILM BY KERRY MUIR



EDITED BY SEAN TEMPLE | MUSIC BY FREYA CELLISTA

AUDIO BY DAN OLMSTED | GREEN TEACUP PRODUCTIONS



KERRY MUIR

Writer/Director/DP

A playwright, Kerry Muir's work has had her plays produced at Nantucket Short Play Festival, Gibraltar International Drama Festival, Great Platte River Playwrights' Festival, and elsewhere. Her plays *Running On Moontime*, *The Night Buster Keaton Dreamed Me* and *Befriending Bertha (a play for children)* have been published by NoPassport Press

as part of their "Dreaming the Americas" series, curated by Obie Award-winning playwright, Caridad Svich. As an actress, she was nominated by LA Weekly for her performance of Hester in Athol Fugard's *Hello and Goodbye*, opposite Jeff Alan-Lee.

SEAN TEMPLE

Editor/Co-producer

Sean Temple is a Director, Editor, Screenwriter, and Video Artist based in Vermont. He believes cinema's unique ability to tell character-driven stories through image and sound enhances our capacity for empathy. Sean finished his MFA in Media Arts at Emerson College. His professional editing work includes the creation and production of theatrical trailers, television campaigns, and social media spots for Netflix, Sony, IFC Films, and more. His award-winning short films, co-directed with Sarah Wisner, use subtlety and nuance to invite audiences to derive their own layers of meaning from thoughtfully composed visuals, and have been featured in numerous festivals and contests, including Fantastic Fest, Beyond Fest, Independent Film Festival Boston, Sidewalk Film Festival, & more.





DAN OLMSTED

Audio Mix

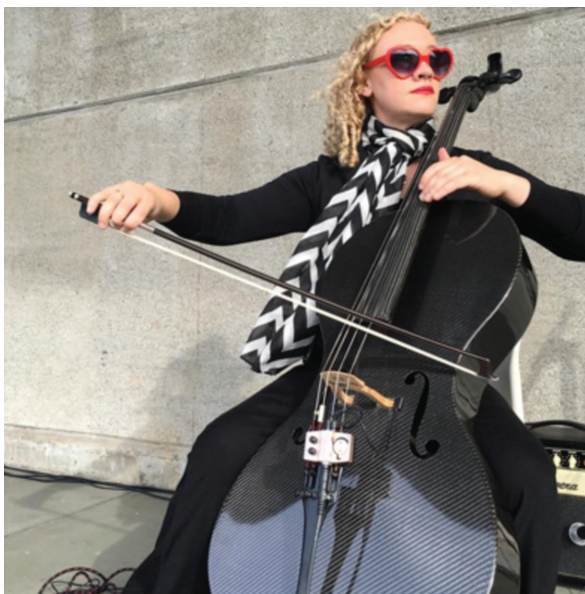
Daniel Olmsted studied film production at San Francisco State University. He was then hired onto the staff of the Saul Zaentz Film Center

in Berkeley, a facility for post production sound work on feature films. He spent the next 15 years working as a recordist, sound designer and sound mixer on a variety of feature films, documentaries and short films including well-know films like Boogie Nights, The English Patient, Twin Peaks and many more. Along with teaching in the CCSF Cinema Department, Dan continues to work as a sound designer and mixer, and plays guitar in the alt/country band Loretta Lynch, and the improv/jazz band, Mushroom.

FREYA CELLISTA

Music

Los Angeles-based Cellista is a performance artist with creative roots in the Bay Area and Colorado. Fresh off her 2021 Lincoln Center debut, Cellista has worked with Grammy-nominated artist Tanya Donnelly, producer John Vanderslice, Troyboi, Don McLean, Casey Crescenzo (The Dear Hunter), Van Dyke Parks, Tony! Toni! Toné! and Pam the Funkstress. Most recently, she composed music for the true-crime reality show *The Real Murders of Orange County*. She received a masters in business from the Berklee College of Music in 2020, and is currently at work on *Elegie*, a stage poem for static trapeze, silent film, and cello. Cellista plays a Luis & Clarke carbon fibre cello and an 1885 Czech cello named Chordelia.





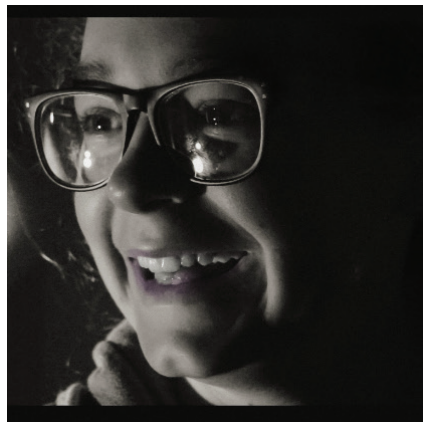
ANN MAYO MUIR
("MADAME")

A recording artist and touring musician with the legendary folk trio, Bok, Muir & Trickett, Ann is a singer, arranger and multi-instrumentalist

who has recorded two solo albums and nine critically-acclaimed albums with the trio. Her most recent CD, "Notes From Across the Sea," features instrumental music she composed, which was performed and recorded by the Grammy-nominated Celtic classical-crossover group, Ensemble Galilei.

MAGGIE ROSE MERSMANN
("THE GIRL")

Currently a junior in high school, Maggie Rose enjoys playing soccer, crafting, and hip-hop dance.





**ANN MAYO
MUIR**

**MAGGIE ROSE
MERSMANN**

MADAME

A SHORT FILM BY KERRY MUIR



EDITED BY SEAN TEMPLE | MUSIC BY FREYA CELLISTA
AUDIO BY DAN OLMSTED | GREEN TEACUP PRODUCTIONS

Picture: Black and White and Color

Aspect Ratio: 1.33:1 (4:3)

Shot on: Digital

Sound Format: Stereo

Length: 8 minutes, 22 seconds

Available on DCP



**OFFICIAL
SELECTION**





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PRODUCTIONS**

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