

a short film by Kylie Murphy

Everything
is as It
Should
Be



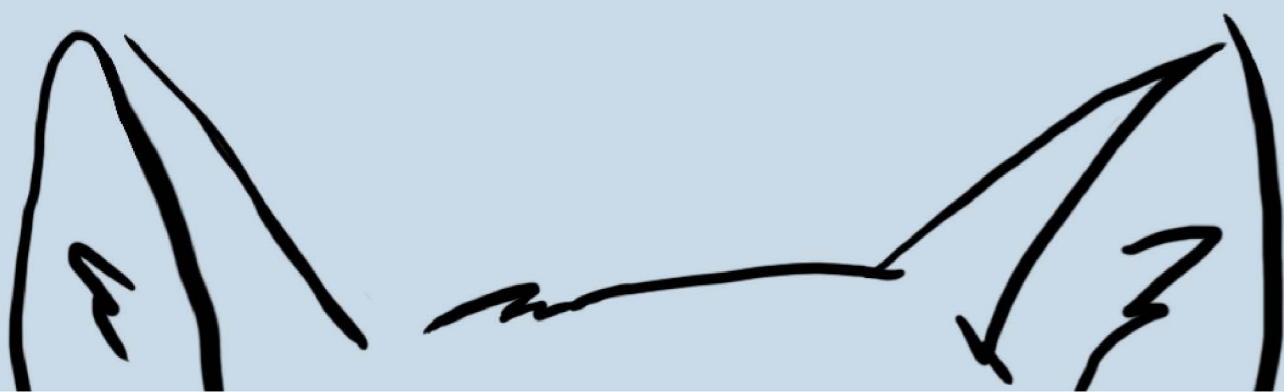
Logline

A meditation guide lives alone in the pandemic.



Synopsis

Filmed entirely over Zoom, *Everything Is As It Should Be* is a comedy about a meditation guide living alone in the pandemic. Framed as a guided meditation, the film is a relatable look at daily life on this planet since March 2020.





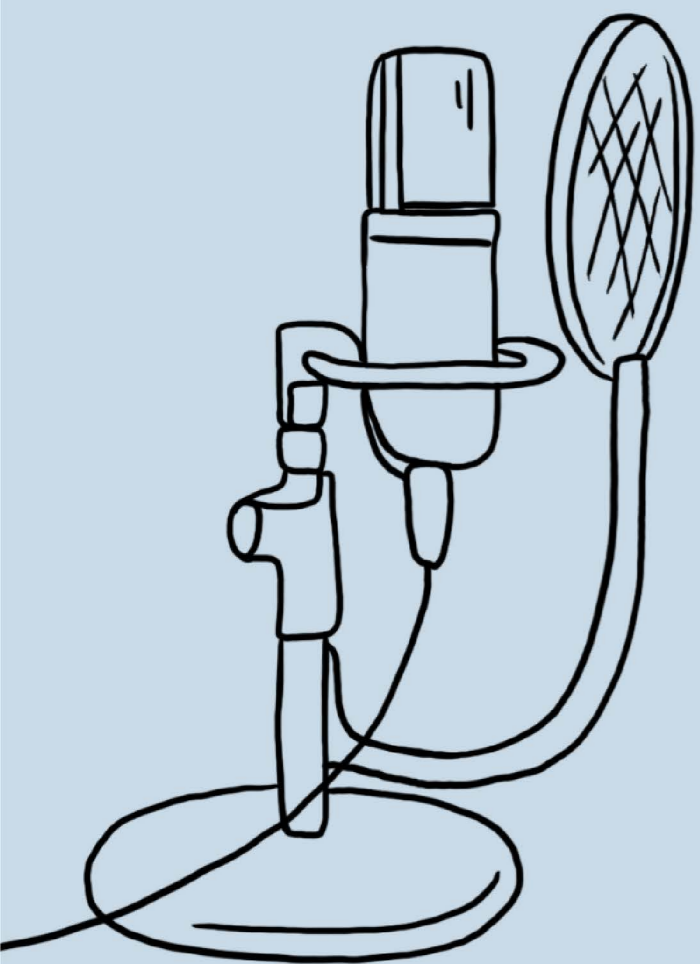
Longer Synopsis

Aspiring actress / bartender / voiceover artist Giselle records a guided meditation about finding peace in the present moment. Locked down as one shot, the film spans over fifty different days of her life alone during the pandemic, while the meditation narrates these slices of life in voiceover. It's a peek behind the curtain of wellness that explores what mindfulness really looks like during a time like this. We are a fly on the wall through a covid scare, a self-tape, a Facetime argument about whether or not Robin Wright was in *The Descendants*, and much more.

Everything Is As It Should Be reduces the current overwhelm of the world to the smallest scale possible: one actor, one shot, one room. At once specific and universal, the film captures the strange sadness of isolation during the past year while giving us a chance to laugh about it.

Director's Statement

I imagine this past year might not feel so different for others who live with illness like myself. The isolation, the hyper awareness of the body. The feeling that we should be using this time to make ourselves better. With this film, I wanted to explore growth as something cyclical – it rises and falls like the breath. It is made up of so many specific and imperfect moments that we cannot see it for ourselves.





The Making Of

Being higher-risk for Covid, I had to get creative if I was going to make something this year.

The premise was simple: a meditation guide lives alone in the pandemic. We hear the meditation she records as we see micro-vignettes of the past year of her life. I knew it would be one shot, jump-cutting through the days. Locked down like us.

I only wanted one person to do this: Giselle Bonilla, a fellow filmmaker and unfellow actress I met once in person at a festival where our films played back to back. As my dad likes to say whenever we see Olivia Colman on screen, "Whatever it is, she's got it." One room, one actor, one shot. Simple, I told ya! Except... she's in LA, I'm in NJ. The world's crumbling around us. I haven't left my house in a year. How are we going to make a movie together?

My solution was to go entirely remote. I needed a way to shoot where I could set up everything in advance, so all Giselle had to do was press a button to record. I also needed to be able to monitor video and audio from across the country. Only one low-maintenance camera fit my high-maintenance glass slipper: the trusty, rugged GoPro. I took to forums, youtube vids, and emailing helpful vloggers to learn everything I could about this little action camera, which is decidedly not made for indoors or low-light. (And if you ever think otherwise, a man on the internet will promptly correct you.)

Over several weeks, I tested and built a potentially first-of-its-kind complex configuration of GoPro gear. The GoPro suction cup attached to her window allowed for the locked down shot of my dreams, while an HDMI capture card allowed us to connect the camera to Zoom. I worked through every detail on my end before shipping a box of labeled equipment across the country. When it arrived, Giselle and I walked through the orientation I made on Google Slides and off we went.

Together with my producer pals Camila and Frances, we created a monster of a continuity tracking system on Google Sheets which allowed us to shoot over fifty different days during one weekend and make each day feel distinct. Lamp on/off? Cat tree visible? Puzzle progress? Giselle was on her own as wardrobe, set dresser, and cat wrangler.



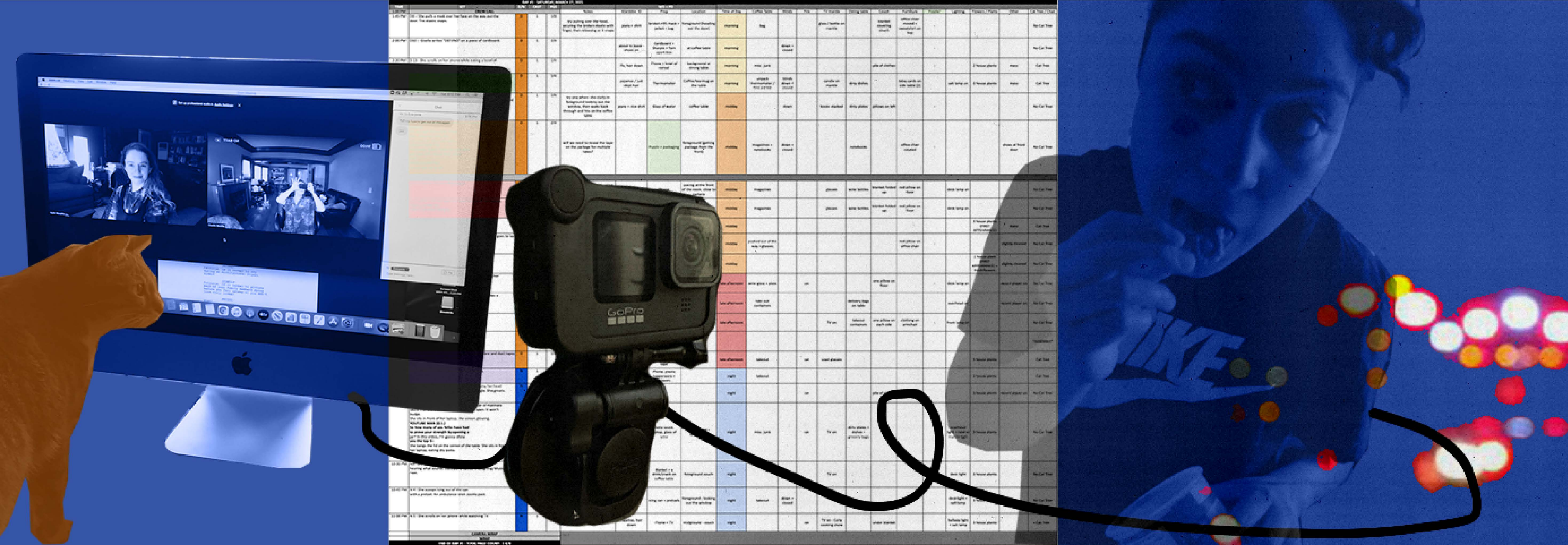
nofilmschool

How I Made a Short Film Over Zoom: One Actor, One Shot, One Room, and No Crew



Read about the making of the film at No Film School



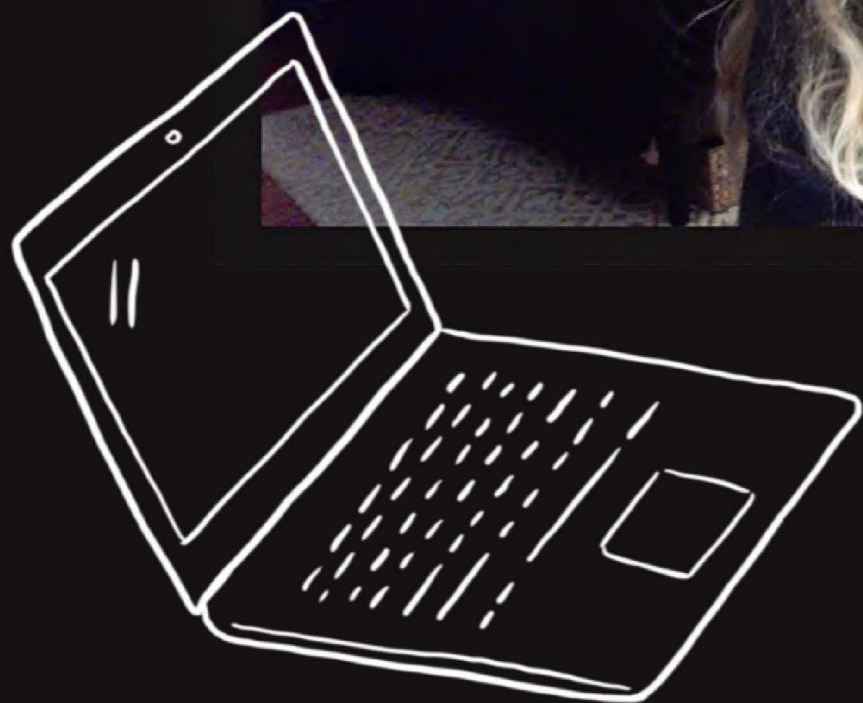
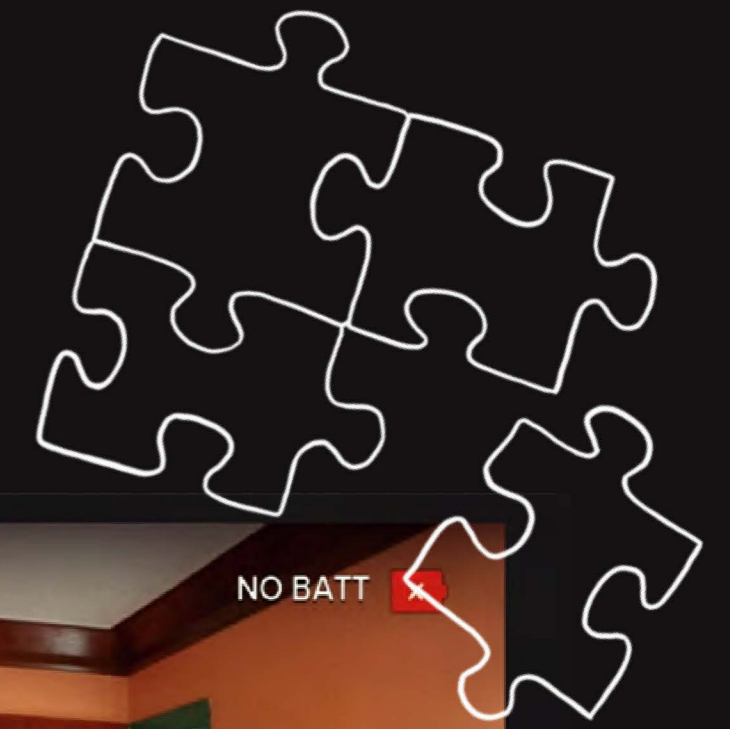


The shoot was just me and Giselle alone in our rooms on opposite ends of the country, making the most out of what we had on hand. For a scene where Giselle watches an ambulance outside her window, we pulled up a youtube video of a siren and put the screen brightness on high. When Giselle calls her insurance company, we did actually call into my insurance company and try to get through to a human. What's in the film is the exact call word-for-word, which we later dubbed over with a voicover actress. (You won't get me, Blue Cross Blue Shield lawyers!) An offscreen beetle became an onscreen daddy long legs that Giselle found in her shower and bravely wrangled for it's onscreen debut. (Currently unrepped, if you're interested.)

Once all the equipment was set up, I wanted Giselle to be able to press a button and forget about it. Shooting the film this way removed all the barriers between me and Giselle except, you know, the 3,000 mile one. Even though we weren't together together, the film allowed us to be present with one another in a year when it's incredibly difficult to exist in our current moment.

She improvised one-sided birthday calls and was constantly inventing things on the spot. When she did yoga, I was also on my mat, practicing along. When she danced, I danced. When she argued about Robin Wright, I argued about Robin Wright. (And won. Robin Wright is not in *The Descendants*.)

This small, specific, and imperfect system I created gave way to something greater. It allowed me to—I'm quoting something I've heard recently—be here now.





Bios

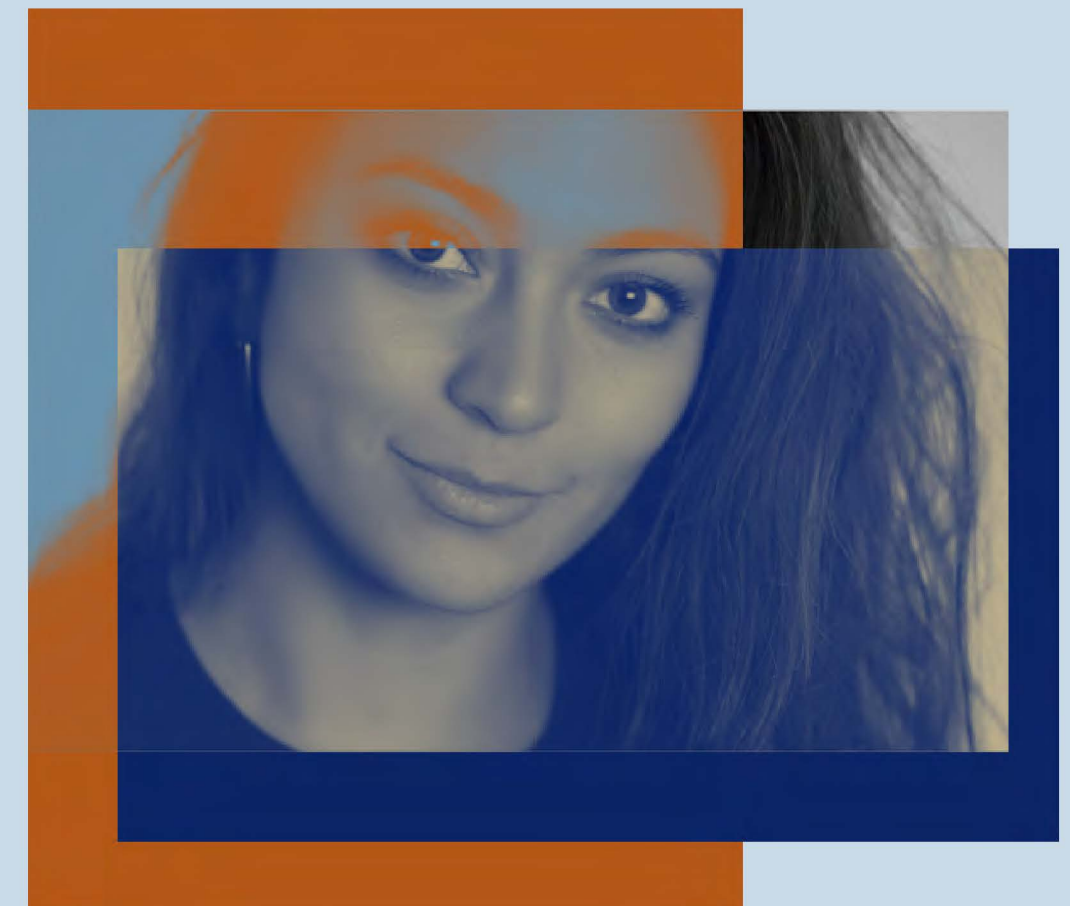
Kylie Murphy



writer / director / editor / DP / producer

Kylie Murphy is a filmmaker currently based in New Jersey. She graduated Summa Cum Laude from NYU Tisch Film & TV, where her short “Green” won the Canon Filmmaker Award for Best Undergraduate Film at Fusion Film Festival. She currently works as a freelance editor and director of photography. She approaches film with a DIY spirit, often writing, directing, producing, shooting, and editing her projects.

Giselle Bonilla



Giselle Bonilla graduated with Honors from New York University’s Tisch School of the Arts with a BFA in Film & Television Production. Her thesis film, “Virgencita,” received the Adrienne Shelly Grant, Panavision New Filmmakers Grant, and won the Horizon Award at the 2018 Sundance Film Festival. In 2020, she was selected as a Sundance Ignite x Adobe Fellow and a Deutsche Bank Frieze Filmmaking Fellow. Aside from narrative filmmaking, Giselle enjoys directing music videos as a creative escape from linear storytelling, some of which have premiered on the online platforms for The Fader and Rolling Stone. Giselle is a recipient of the AUDI Scholarship and a current Directing Fellow at the American Film Institute.

actress

Credits



Camila Grimaldi, Producer



Camila Grimaldi is an Argentine-American director, producer, and writer based in Brooklyn. Her work has been screened at film festivals across the United States. She has also worked as an assistant director & script supervisor on independent short films and supported the production team of notable music videos and TV shows. Her theatrical plays have been performed at the Ruth Goldberg Theater at Tisch School of the Arts.

Frances Mar, Producer



Frances is a writer, director, producer and NYU Tisch alumni who enjoys stories that dive deep into the imperfect human psyche. She is studying entertainment law in the hopes of representing future minority talent in the film and television business. She is currently based in Atlanta, Georgia.

Diego Arancibia, Sound Mix and Designer



Diego is a Senior Sound Designer based in Los Angeles, CA who has 20 years of experience in the advertising and film industries. In 2011, he opened his own sound studio in Buenos Aires Argentina and provided services for the most prestigious production companies and advertising agencies. He moved to the US in 2015 where he has continued applying his audio talent to films and commercials. His work has been recognized and awarded by festivals like Cannes, USH Ideas, One Show, Addys, FIAP, Lápiz and El Ojo de Iberoamérica.

Mateo Nossa, Composer



Mateo Nossa is a New York City based composer, sound designer and guest lecturer at NYU Tisch School of the Arts. I have worked in films with international renown such as "Virgencita", "Años Luz". In 2019 he founded FrostLab Studios, a videogame development studio based in New York City. Furthermore, he leads the audio department of Project Ambitious (videogame studio) working on the upcoming title "Revn". In theatre, he has worked in Mexico City in plays like "El Viaje". In 2014 he scored the documentary series "Obsesión" for National Geographic and composed the music for the contemporary choreography "Historias Transcritas" by Carmen Ruiz.

Cristina Villegas, Title Animation



Cristina is a graphic designer & illustrator from many places, but can be currently found in Richmond, Virginia. She focuses on designing for social impact and frequently works with non-profit organizations and small businesses. Services include visual branding, infographics, web/social media graphics, motion graphics, presentation templates, brochures, custom illustrations and general design consultation. Mindfulness is at the heart of her practice—she likes to take on complex projects with openness and curiosity and draws inspiration from everyday life.



Links + Features

No Film School

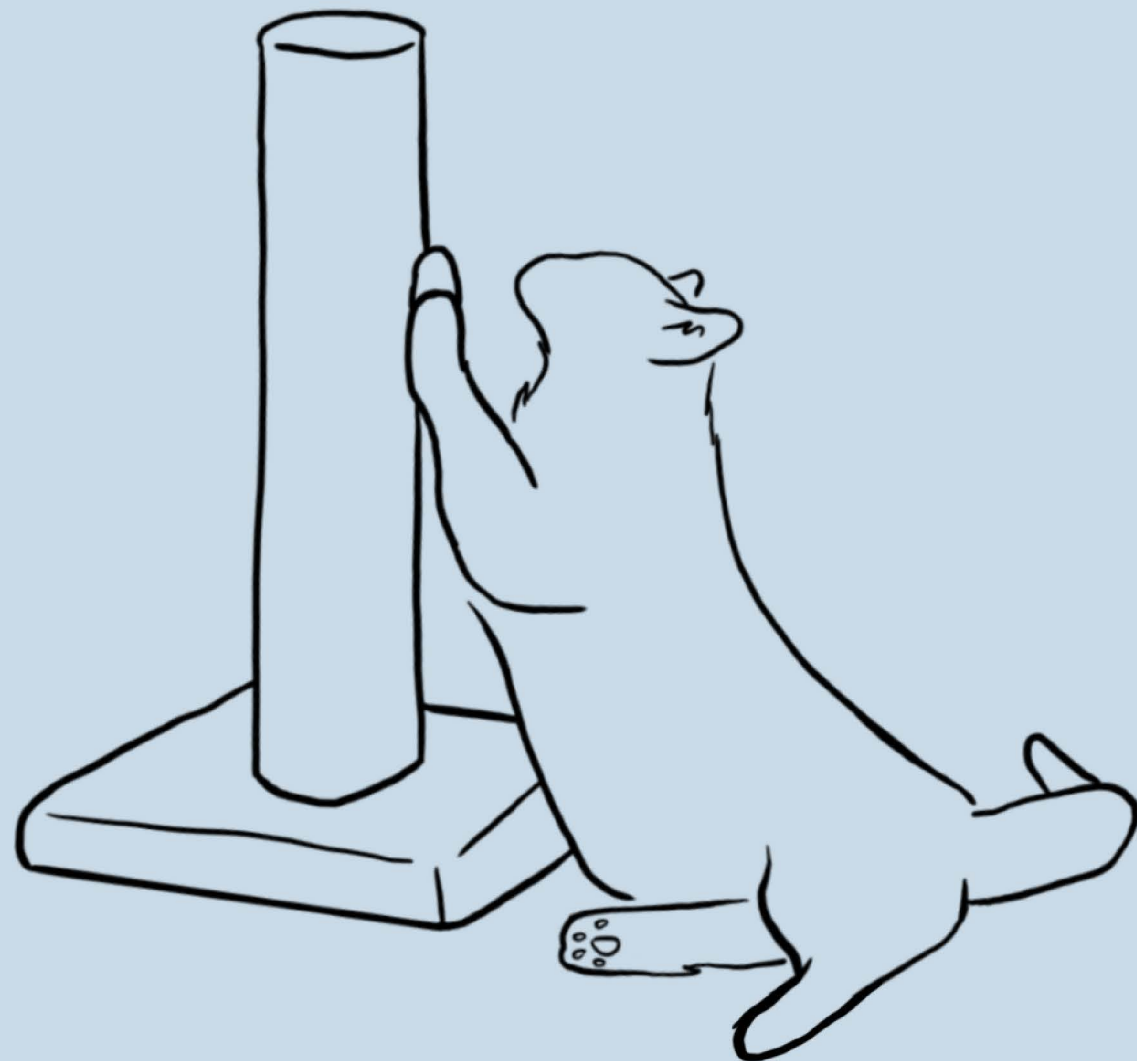
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Beyond The Short Premiere

Girls In Film Feature

Trailer

Vimeo



Technical Specs

Title Everything Is As It Should Be

Runtime 9:17

Format Digital

Camera GoPro Hero9

Aspect Ratio 4:3 (ish)

Country USA

Genre Comedy

Year 2021

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