ESTÁ TODO BIEN
A FILM BY TUKI JENCQUEL

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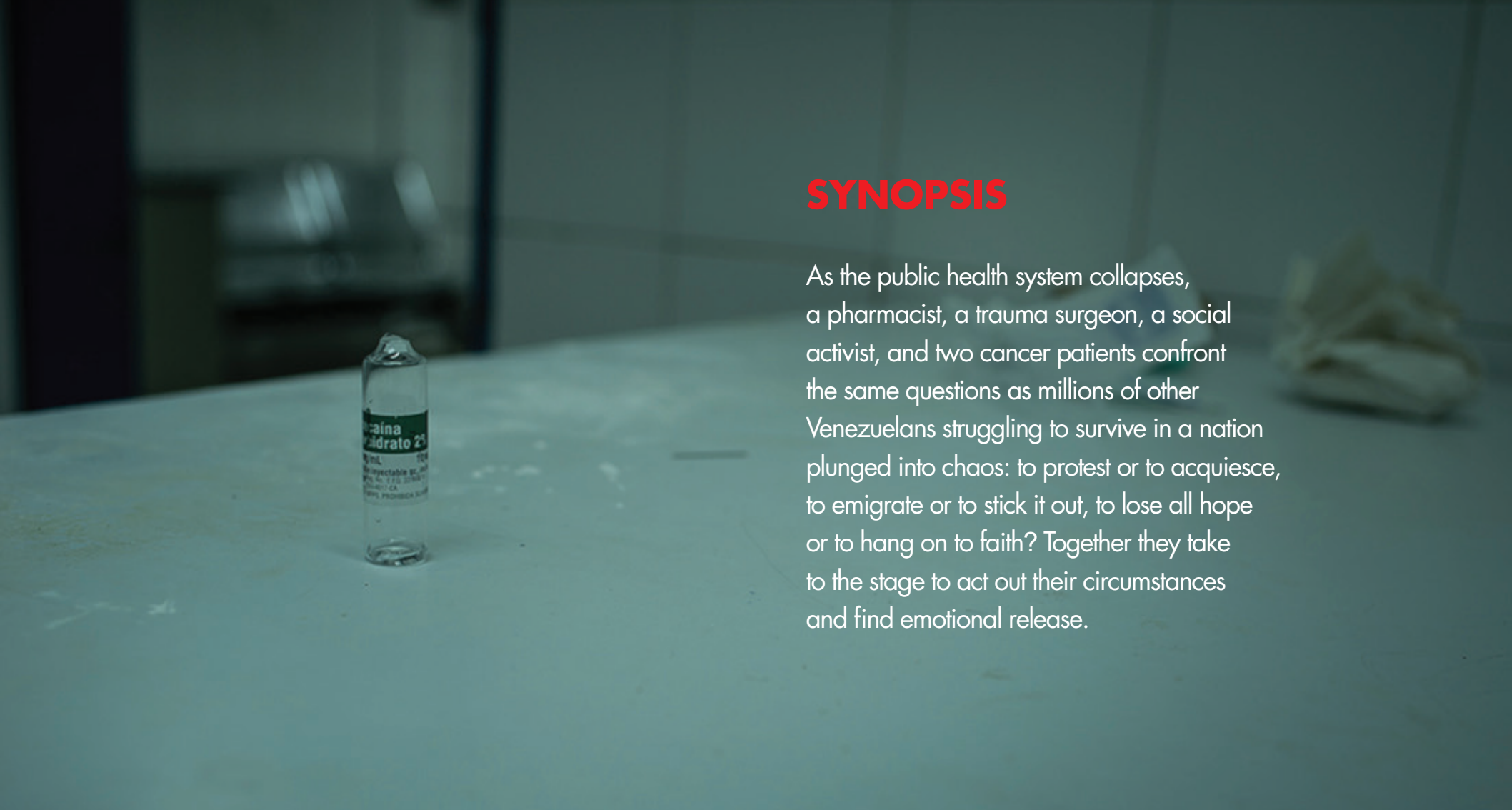
MAIN CREW

Director|Producer|Camera TUKI JENCQUEL
Executive Producer JORGE HERNANDEZ ALDANA
Line Producer MARCO OLMOS
Editing OMAR GUZMAN
Music THOMAS BECKA
Sound FRANK GONZALEZ|MARCO SALAVERRIA

CAST

ROSALÍA ZOLA
EFRAÍM VEGAS
FRANCISCO VALENCIA
REBECA DOS SANTOS
MILDRED VARELA



SYNOPSIS

As the public health system collapses, a pharmacist, a trauma surgeon, a social activist, and two cancer patients confront the same questions as millions of other Venezuelans struggling to survive in a nation plunged into chaos: to protest or to acquiesce, to emigrate or to stick it out, to lose all hope or to hang on to faith? Together they take to the stage to act out their circumstances and find emotional release.

COMMENTS FROM DIRECTOR TUKI JENCQUEL

A country's collapse is dramatic and in hindsight seems inevitable, but when it's experienced gradually, on a day-by-day basis, it can almost pass unnoticed, like looking in the mirror each morning and not seeing how you age. For several years, Venezuela has been slipping down a slope, but then, quite quickly, the slope's incline got very steep, almost vertical.

I wanted to make a film about Venezuela's crisis, but the topic is vast, and I decided to focus on just one part of it, the public health emergency. Chronic and severe medicine shortages, a dramatic increase in infant mortality, the reappearance of eradicated diseases like diphtheria, a mass exodus of doctors, a near-total collapse of the public health system. True, these things can happen in many Third World countries, but it was unheard of for a country so rich in natural resources, which for decades prided itself on one of the best public health systems in the entire region.

I began to look for characters that would illustrate the crisis, preferably from Venezuela's previously affluent middle class, to avoid the added complexity of poverty, which is a topic in itself. Through a friend I met Francisco, a social activist who connects donated medicines with those who need them. Then, through him I met Efraím, a young trauma surgeon, who treats gunshot victims at a public hospital for $12 a month. Later I met Mildred and Rebeca, cancer patients, one in remission, the other undergoing chemotherapy, whose search for medicine represent what every person with a health condition is going through. And then, there were Rosalía and Carlos, an elderly couple whose drugstore is on the brink of bankruptcy, because they have nothing to sell. I was fascinated by all of them, by their dignity and their resilience as they faced a Kafkaesque reality.

As I followed them with my camera, there were a lot of things I was unaware of, but there were a few things I knew I did not want to do. I did not want to point the finger of blame at anyone and I did not want to do a film that was heavy on context and analysis. Instead, I wanted to make a film that would focus on the human drama of a political crisis.

I was aware that any film that deals with politics will, in the end, mainly preach to the converted. The public health crisis that this film portrays is fervently denied by the Venezuelan Government and by its international supporters. Because of this, I decided to play with the concept of truth by using a stage as the main location of the film. If the film will be attacked for being deceptive or fictitious, as I assumed it would, then why not stage it from the beginning and acknowledge that the characters are performing. But then, aren't we all?

BIOGRAPHIES

TUKI JENCQUEL

Born in Caracas, he holds a bachelor's degree in Film and TV from NYU, Tisch School of the Arts and an MBA from IESA, Venezuela. He is director of two short films and one medium-length documentary, *Sin Ti Contigo,* which won the "Premio Feisal" at Festival Internacional de Cine en Guadalajara in 2011. He worked as 1st AD on *Secrets of the Tribe* by Jose Padilha, and for many years worked as Assistant Director in film and advertising. He's currently working on his next documentary, an intimate portrait of his mother, who is famous in France for her fight to legalize assisted suicide.

OMAR GUZMAN

Omar was born in Guadalajara in 1978 and studied film at Centro Nacional de las Artes, Mexico. Among his credits as editor are *Navajazo* (Locarno 2014) and Echo of the Mountain (Berlin 2015). He's a constant collaborator of Mexican director Nicolás Echeverría and visual artist Miguel Calderón. He also edited and co-directed *William The New Judo Master* (Rotterdam International Film Festival 2017). He's currently editing a documentary about Noam Chomsky and another one about the ghost of Simón Bolívar.

JORGE HERNANDEZ ALDANA

In 2007, he premiered his first feature film, E*l Búfalo de la Noche,* at the Sundance Film Festival, which then received its European premiere at San Sebastian. The film was shot in Mexico and is based on the novel by Guillermo Arriaga, who also produced it. That same year, he was also selected as one of Variety magazine's "Ten Directors to Watch". His second feature, also shot in Mexico, *The Heirs,* premiered at the Morelia International Film Festival in 2015. *Benigno Cruz* will mark his third feature film, as well as his first shot in Venezuela. He is currently producing Lorenzo Vigas (From Afar, Golden Lion Venice2016), second feature film *La Caja.*

THOMAS BECKA

Thomas Becka was born in Paris in 199 and studied sound design at L'ESBAM, France. Based in Mexico City, he works as a sound designer and composer. Among his most recent credits are *Los Débiles* (Berlinale 2018), *Himinn Opinn* (Mostra di Venezia 2017), *Tijuana Tales* (Cannes, Quinzaine des Réalisateurs 2017). In his free time, he also works on his personal music projects.

a **ORINOKIA FILMPRODUKTION UG** production
in co-production with **HEKURA FILMS**

Country of Origin: Venezuela|Germany
Format: DCP|2.39|Color & BW
Sound Format: 5.1
Running Time: 52' and 70'
Genre: Documentary
Year of production: 2018
In Spanish with English Subtitles

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