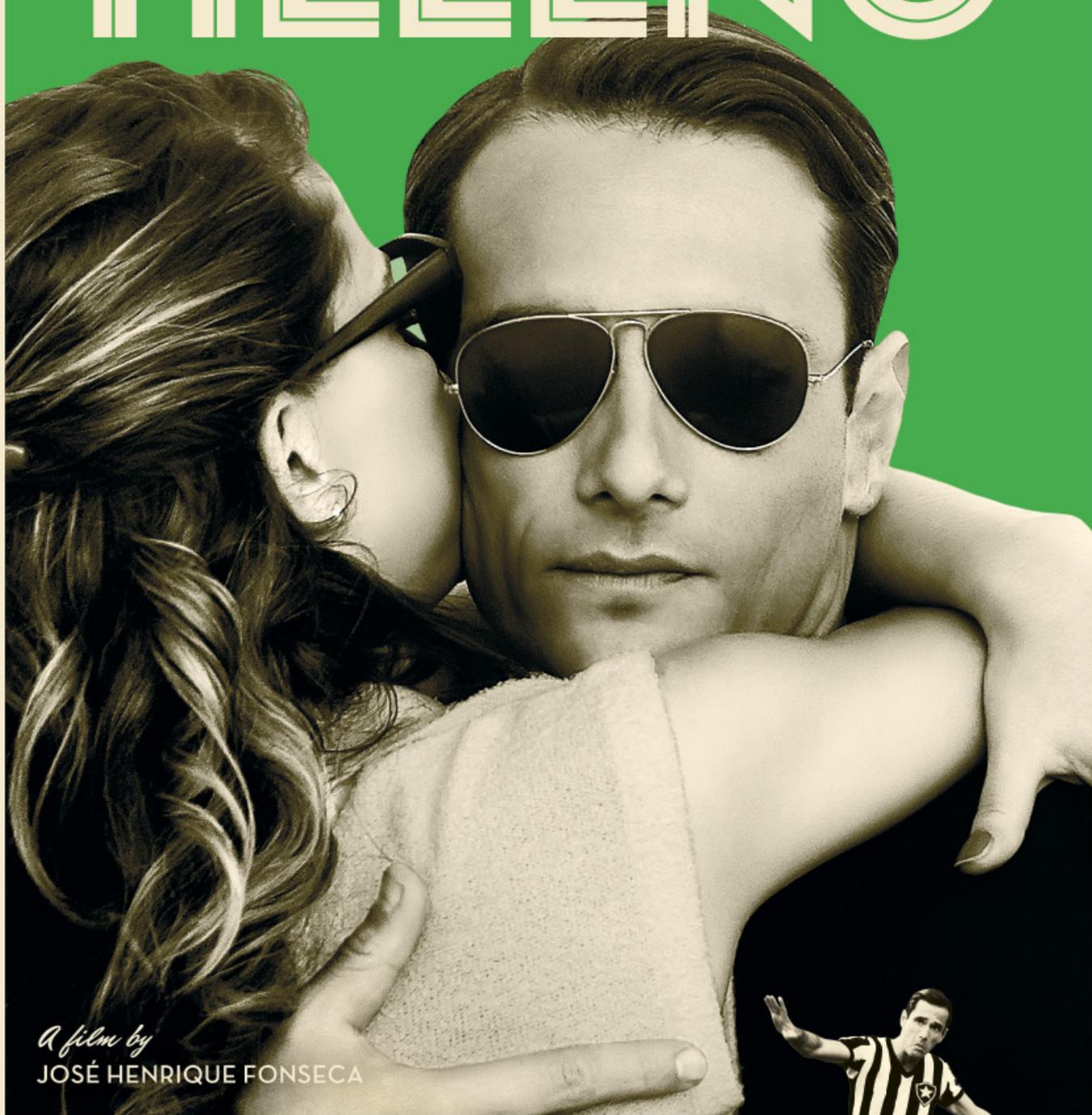


GORITZIA FILMES, RT FEATURES, OGX & DOWNTOWN FILMES *present*

ANGIE CEPEDA • RODRIGO SANTORO • ALINNE MORAES

HELENO



A film by
JOSÉ HENRIQUE FONSECA



DIRECTED BY JOSÉ HENRIQUE FONSECA PRODUCED BY JOSÉ HENRIQUE FONSECA RODRIGO TEIXEIRA EDUARDO POP AND RODRIGO SANTORO
EXECUTIVE PRODUCERS BETO BRUNO AND ELIANE FERREIRA SCREENPLAY BY JOSÉ HENRIQUE FONSECA FELIPE BRAGANÇA AND FERNANDO CASTETS
DIRECTOR OF PHOTOGRAPHY WALTER CARVALHO, ABC MUSIC BY BERNA CEPAS PRODUCTION DESIGNER MARLISE STORCHI COSTUME DESIGNER RITA MURTINHO EDITOR SÉRGIO MEKLER
SOUND JORGE SALDANHA DESIGNER WALDIR XAVIER RE-RECORDING MIXER MICHAEL SEMANICK AND RODRIGO NORONHA INTERNATIONAL PRESS LUCIUS BARRE
NORTH AMERICAN SALES ICM INTERNATIONAL CREATIVE MANAGEMENT

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Apama RTFeatures Gorizia Filmes

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INSPIRATION

I have always been fascinated with characters at the point of no return, up against the wall with no way out, as demonstrated in my first feature, "Man of the Year."

As a young soccer fan, I used to hear all sorts of crazy stories about Heleno getting into mischief around town and playing soccer on a secluded Copacabana beach, back when Rio was absolute paradise, far from the storm of the Second World War. Paradoxically, it was because of the War that through his prime years Heleno never got to compete for a world cup, as the tournament was cancelled in 1942 and 1946. He had been the most passionate and talented player the world had ever seen. But for all his dedication and driving force, he was never able to take control of his destiny – and Heleno's legend remains one of exhilarating peaks and desperate valleys. I suppose I make films to examine lives like his under the microscope.

DEVELOPMENT

When the producer Rodrigo Teixeira came to me with the story, at first, I didn't see a film in it. But after reading the unpublished drafts of the Heleno's biography he left me, I was so struck with the pathos of a man who seemed to have everything within his grasp for just one brief spell of his lifetime, that I decided to make the film and tell his story.

My first call went out to Rodrigo Santoro, a very good friend with whom I had been trying to find a project to work together on. I told him Heleno's story and said I could only make the film if he agreed to play the role. Rodrigo didn't need to read anything. He agreed on the spot.

We spent a lot of time of researching Heleno's life. Aside from the biography, we interviewed a number of Heleno's contemporaries from the scene at Copacabana. Their average age was ninety. I tried to see Heleno with fresh eyes and not fall into the trap of going along with the dominant folklore and gossip swirling around his name.

About casting, my aim was to put Heleno between two very strong women. In that regard, we were delighted to have signed Angie Cepeda and Alinne Moraes to play, respectively, Diamantina, his night club singer mistress who drives him crazy; and Silvia, as the wife, who stood by her man for as long as she could.

I put together the best crew we could have had in Brazil, beginning with DP Walter Carvalho, Production Designer Marlise Storchi, Editor Sergio Mekler, and Composer Berna Ceppas. All the other department heads on the film were the best and at the top of their game every step of the way.

AT WORK

I always make it a point to work hard on to develop solid screenplays, but once the script is completed, I let actors and crew read it and then I set it aside to concentrate on improvisation. By doing that, I find I can get the most out of the actors while keeping my sensitivity open for different approaches to the material that inevitably come to mind when the environment is receptive and open.

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When the actors arrived on set, I would go right into rehearsal with them and ask the DP to observe from a distance. After blocking the scene, the actors would go off to make up and breakfast, while my DP and I set up our plan for coverage. I make it a point in my work to pursue the best possible takes, even if means going again ten or twenty times. I can understand some actors don't like to do so many takes, but if we had never pressed on to shoot many takes, we would never have reached anything near a glimpse of perfection.

Finding locations to shoot was a challenge, as Rio de Janeiro had changed enormously over sixty years. I resolved not to re-create locations - theatres, streets, bars - on sound stages. Instead, we scoured the city to find as many locations as we could that remained unspoiled from the period. It was a great sensation to thereby discover a hidden city inside today's Rio that I didn't know still existed. We shot bits and pieces in different locations around town, as if working on pieces for a giant jigsaw puzzle. Those images rendered a unique view of Rio de Janeiro I hope audiences will recognize on screen.

I have always been fascinated with the golden age of the Hollywood silver screen; and later with remarkable films like Otto Preminger's "The Man with the Golden Arm," and John Frankenheimer's "The Manchurian Candidate." Thinking about those films, the notion of shooting in black and white stuck me as the perfect way to anchor "Heleno" in the atmosphere of the period.

- Notes by José Henrique Fonseca

SYNOPSIS

Born into a wealthy family, handsome and intelligent, Heleno de Freitas had one boyhood dream: to play football. Having become the biggest idol at Rio's club Botafogo in his day, Heleno set his sights on a more ambitious goal: to be the best in Brazil.

But he was to see his chances of playing for Brazil at a World Cup dwindle and fade, as the cups of 1942 and 1946 were cancelled during the War. When the next World Cup was held in 1950, his career was already waning, compromised by an addiction to ether and advancing syphilis, which he refused to treat, believing that medication made men weak.

Like the Brazil and Rio of the 40s, as time went on he saw great promise and dreams crushed under the weight of real life. Off the pitch, a turbulent marriage led to the estrangement of his wife and only son, while his artistry with a football was undermined by a spiraling aggressiveness that saw him clash with opponents and teammates alike.

Living in isolation in a sanatorium, he witnessed the great victory of Brazil at the 1958 World Cup, led by a new star named Pelé. Heleno died the following year.

ABOUT THE CAST

Rodrigo Santoro, who plays Heleno, is one of Brazil's most famous and talented actors. Working at home, his reputation was anchored with Hector Babenco's *Carandiru*, Walter Salles's *Behind the Sun*, and Luis Breda's *Brainstorm*, for which he won nine international Best Actor awards, including one from the Brazilian Academy of Arts and Film.

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His work abroad was celebrated in Steven Soderbergh's *Che*, David Mamet's *Redbelt* and Pablo Trapero's *Lion's Den*. Rodrigo also starred in such popular films as Glen Ficara and John Requa's *I Love You Phillip Morris*, Zack Snyder's *300*, McG's *Charlie's Angels: Full Throttle*, Vicky Jenson's *Post Grad*, and Richard Curtis's *Love Actually*. His work for television includes the role of Paulo in the worldwide hit series *Lost* and Robert Allan Ackerman's Showtime movie *The Roman Spring of Mrs. Stone*. Earlier this year, he appeared in Roland Joffés *There be Dragons* and his voice was heard as that of both the bird scientist and the soccer announcer in Carlos Saldanha's animated feature *Rio*.

Rodrigo has played the lead in numerous Brazilian projects for TV Globo, including the series *Hilda Furacão* and the film and series *Hoje é Dia de Maria*. He has also starred in a number of international advertising campaigns, notably opposite Nicole Kidman in Baz Luhrmann's film for Chanel N° 5.

His numerous upcoming projects include Andre Ristum's Brazilian-Italian co-production *Meu Pais*, Brazilian Mauro Lima's *Kings and Rats*, Philip Kaufman's HBO film *Hemingway and Gellhorn*, playing opposite Nicole Kidman with Clive Owen, and Kirk Jones's *What to Expect When You are Expecting*, from Lionsgate, with Cameron Diaz, Dennis Quaid and Jennifer Lopez.

Alinne Moraes, who plays Silvia, began her career in television, distinguishing herself as one of the most promising actresses of her generation and developing a resume that included eight soap operas, two TV shows and one miniseries. Among her appearances, all of which have been for TV Globo, are *Mulheres Apaixonadas* (2003), *Duas Caras* (2007/08), and *Viver a Vida* (2009/10), as well as her current role as the protagonist of *O Astro*. She also starred on stage in *Dhrama - the Incredible Dialogue between Krishna and Arjuna* in 2007, a play that received widespread critical acclaim and a strong public in Rio de Janeiro.

Her first feature film was João Falcão's *Fica Comigo Esta Noite* in 2006. Alinne will this year be seen in Claudio Torres's *The Man of the Future*, and is preparing for her role in João Fonseca's adaptation of *Dorotéia*, an adaptation of a play by Nelson Rodrigues.

Angie Cepeda, who plays Diamantina, was born in Cartagena, Colombia. After a short and successful career in television, she made her film debut in Sergio Cabrer's 1995 *Illona Arrives with the Rain*. Her international breakthrough performance came in Peruvian Francisco J. Lombardi's 2000 *Captain Pantoja and the Special Services*, based on the novel by Mario Vargas Llosa.

Angie's third film, Eduardo Milewicz's *Sammy and Me*, won her the Best Actress Award at the 2001 Viña del Mar International Film Festival. The 2005 television series *Vientos de Agua* offered her the chance to work with renowned Argentine director Juan José Campanella. Angie's career continued to grow, as she starred in two American films, Shane Edelman's 2005 *Love for Rent* and Mike Newell's 2006 *Love in the Time of Cholera*. Now residing in Spain, Cepeda has starred in many Spanish and Latin American films, the most recent being David Serrano's 2010 *Una hora más en Canarias*.

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ABOUT THE DIRECTOR

José Henrique Fonseca was executive director, producer and screenwriter on *Mandrake*, a thirteen-part series that aired across Latin America on HBO in 2005 and 2007. It was the first HBO series to be produced in Brazil; and each of the two seasons went on to win nominations for Best TV Series at the International Emmys. *Mandrake* was also the first Brazilian series to be screened on US television by HBO Latino.

As a founding partner of Conspiração Filmes, José Henrique made his first feature-length film, *The Man of the Year*, which was, in 2003, awarded Best Film at the 36th San Francisco Festival and Best Art Direction at the Havana Festival. It also played at the Berlin, Toronto and San Sebastian festivals and went on to be released in England, Holland and the United States.

In 1998 he directed *Cachorro!*, one of the three installments of the feature-film *Traição*, which won audience awards for Best Film at the Festival of Brasília and Huelva Festival in Spain.

With Walter Salles, José Henrique co-directed *Caetano Veloso-50 anos*, which was aired on TV Manchete and in numerous countries, including Italy and France. For TV Globo, José Henrique co-directed the miniseries *Agosto* with Paulo José and was in charge of the special feature *Chico e as Cidades* for Multishow in 2004. He has directed numerous music videos, most notably Marisa Monte's *Segue o Seco*; the all-time champion prizewinner of Brazilian videos, which won five 1995 MTV Awards, including Best Direction and Video of the Year. *Heleno* is the first film from José Henrique's new production company, Goritzia.

ABOUT THE PRODUCERS

Eduardo Pop is an economist with six years of experience as a financial manager large investment funds, such as Opportunity Asset Management and Banco Boavista. He's the co-founder of DosOutros, a film and television post-production facility with a vast portfolio that includes Sandra Kogut's *Mutum*, which received the Best Film award at the 2007 Rio International Film Festival; Vincent Ferraz's *Germano*; and Walter Lima, Jr.'s *Os desafinados*.

Eduardo is currently developing projects for film and television as executive producer at Goritzia Filmes. Following *Heleno*, the company will produce award winner Susana Amaral's *Caso Morel*; *Uma Fada Veio me Visitar*, a feature film based on the book of the same name by Thalita Rebouças; and the new season of the TV series *Mandrake*, in co-production with HBO Latin America.

Rodrigo Teixeira is managing director of RT Features, which he founded in 2000. That year, the company created the Camisa 13 imprint, named after the collection of books that tell the story of Brazil's greatest football clubs, as recounted by some of their most illustrious supporters, such as Luís Fernando Veríssimo, Ruy Castro and Mário Prata. Also in the publishing sector, RT launched in 2006 *Nunca Houve um Homem como Heleno (There has never been a man like Heleno)*, a biography of Heleno de Freitas written by Marcos Eduardo Neves.

Between 2004 and 2005, RT Features produced three short films and in 2005 co-produced Bruno Barreto's feature film *The Marriage of Romeo and Juliet*, based on the book *Palmeiras, Um Caso de Amor*, written by Mario Prata for the Camisa 13 collection. In 2006 RT Features produced Heitor

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Dhalia's feature *Drained*, which was shown in competition at the 2007 Sundance Film Festival.

This year, the RT Features production of Karim Ainouz's *The Silver Cliff (O abismo prateado)* was invited to the Director's Fortnight at Cannes and will play at the Toronto Festival.

RT Features is in development on numerous co-production projects, notably with Kennedy/Marshall on *The Games of 1940*, written by Oscar-winning screenwriter David Seidler; with Mandate and Sam Raimi's Ghost House on *The Casebook of Victor Frankenstein*, written by Pulitzer Prize winner David Auburn; and with Basil Iwanyk and Jason Netter on *Black Hats*, to star Harrison Ford.

CAST

Rodrigo Santoro as Heleno

Alinne Moraes as Silvia

Angie Cepeda as Diamantina

Eron Cordeiro as Alberto

Mauricio Tizumba as Jorge

Duda Ribeiro as Cesar

CREW

Director: José Henrique Fonseca

Producer: José Henrique Fonseca, Rodrigo Teixeira, Eduardo Pop and Rodrigo Santoro

Screenplay: José Henrique Fonseca, Felipe Bragança, Fernando Castets

Cinematography: Walter Carvalho

Production Designer: Marlise Storchi

Costume Designer: Rita Murtinho

Make Up: Martín Macías Trujillo

Editor: Sergio Mekler

Music: Berna Ceppas

Sound: Jorge Saldanha

Sound Design: Waldir Xavier

Sound Mix: Michael Semanick and Rodrigo Noronha

107 Minutes – 35 mm / DCP – B&W – 1:2.35 – Dolby Digital 5.1