

H E L I O S

STUDIO JASMIN BLASCO



LOGLINE

The short film HELIOS is a portrait of a relationship.

When Yves and Zelda, two young lovers spend a weekend away in an converted school bus, they find out that their idyll may not be meant to last.

What will happens when Zelda presents Yves with a vision for their future? Will Yves embrace it fearlessly? Or will he you fight against destiny and sabotage the relationship?



HELIOS

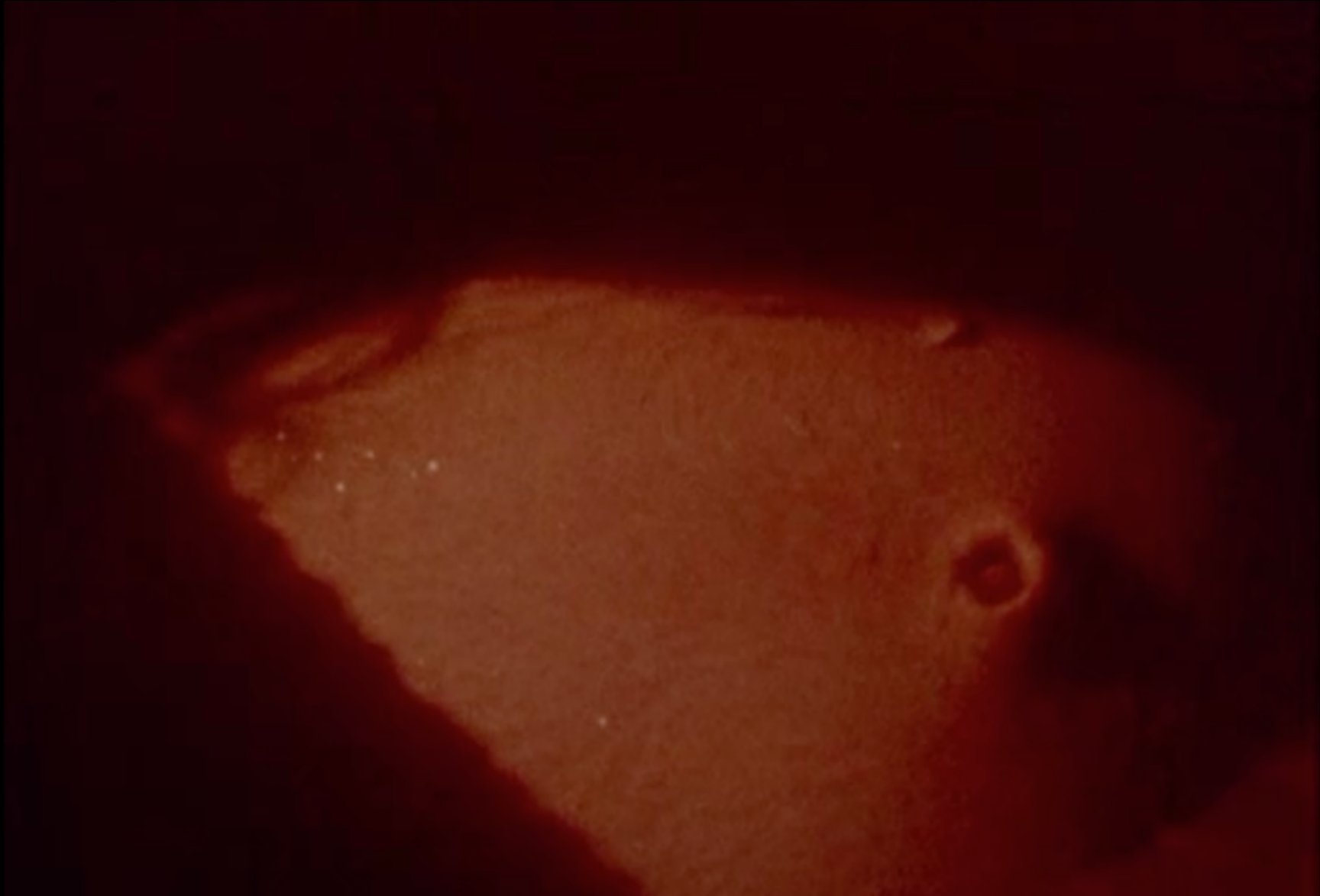
HELIOS IS AN INTIMATE PORTRAIT OF A RELATIONSHIP. A SHORT FILM ABOUT LOVE, FEAR AND CROSSROADS.

THE FUTURE IS UNCERTAIN AND YET WE CAN BE BLINDSIGHTED BY REVELATIONS.

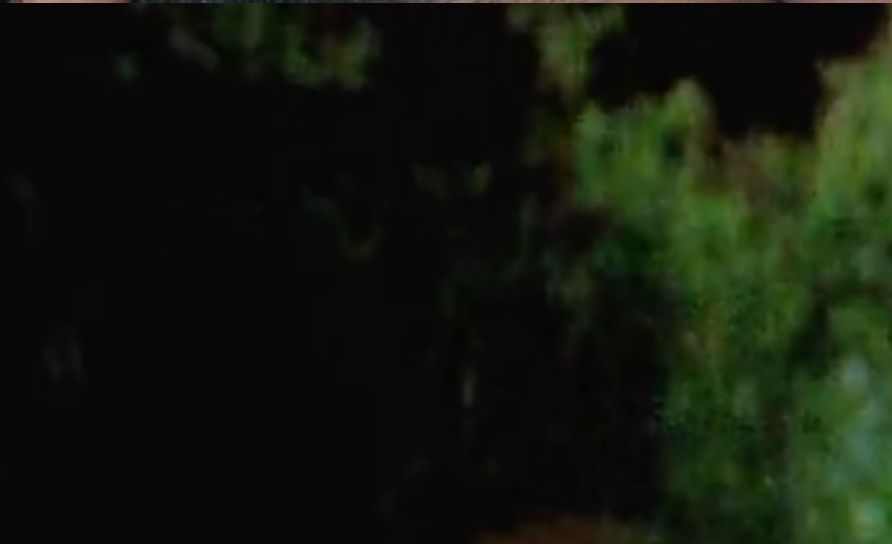
THE IMAGERY IS INFLUENCED BY ROBERT SMITHSON'S YUCATAN MIRROR DISPLACEMENT (PHOTO ON PREVIOUS SLIDE) AND STAN BRAKHAGE'S WINDOW WATER BABY MOVING (1959)

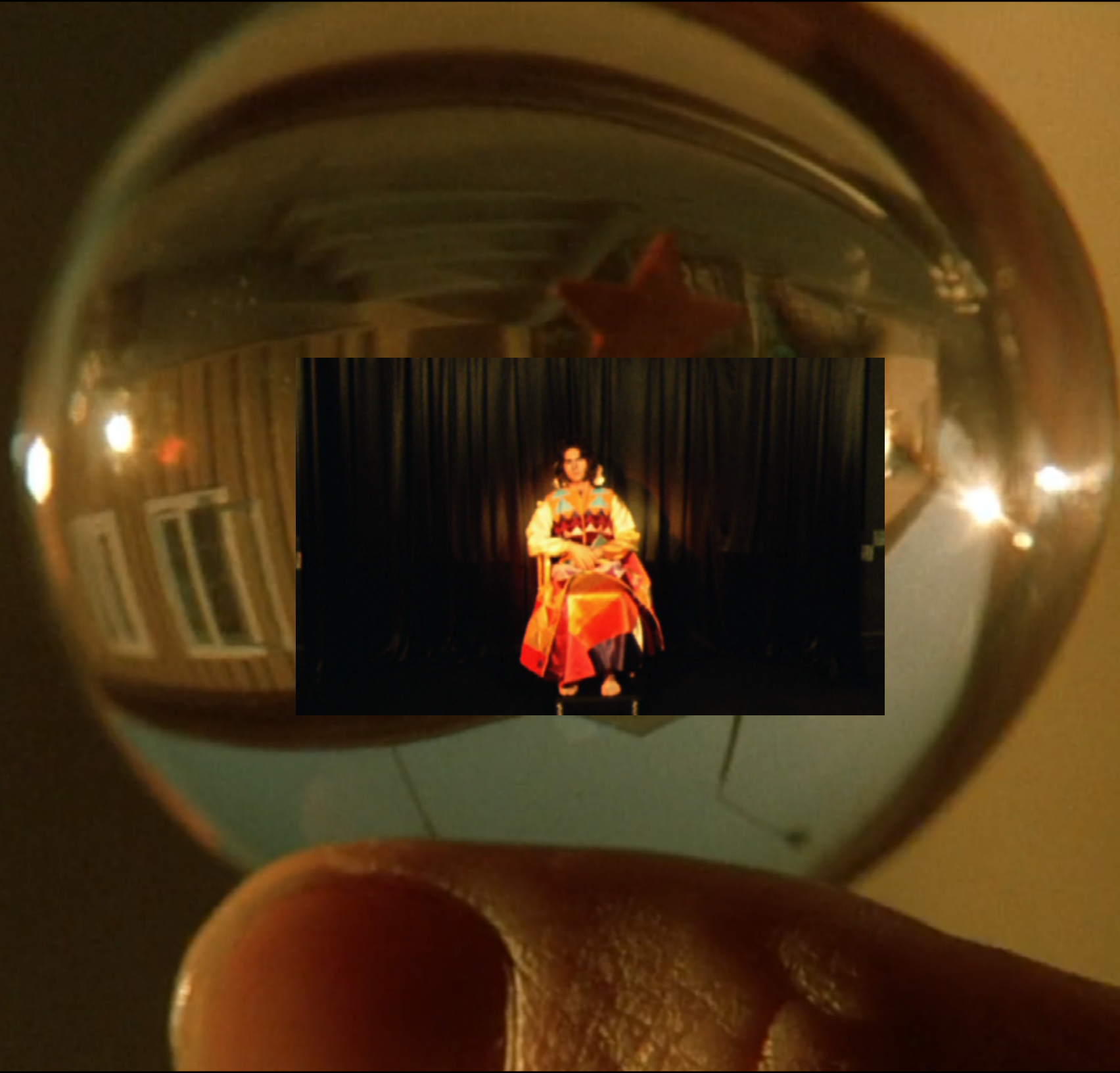
FOR IT'S LOOPING STRUCTURE (AND EDITING) IT DRAWS UPON MAYA DEREN'S MESHES OF THE AFTERNOON (1943)

SHOT WITH NATURAL LIGHT WITH A 16mm LOOK.













CHARACTERS

ZELDA (Middle-Eastern, Asian, Caucasian.)

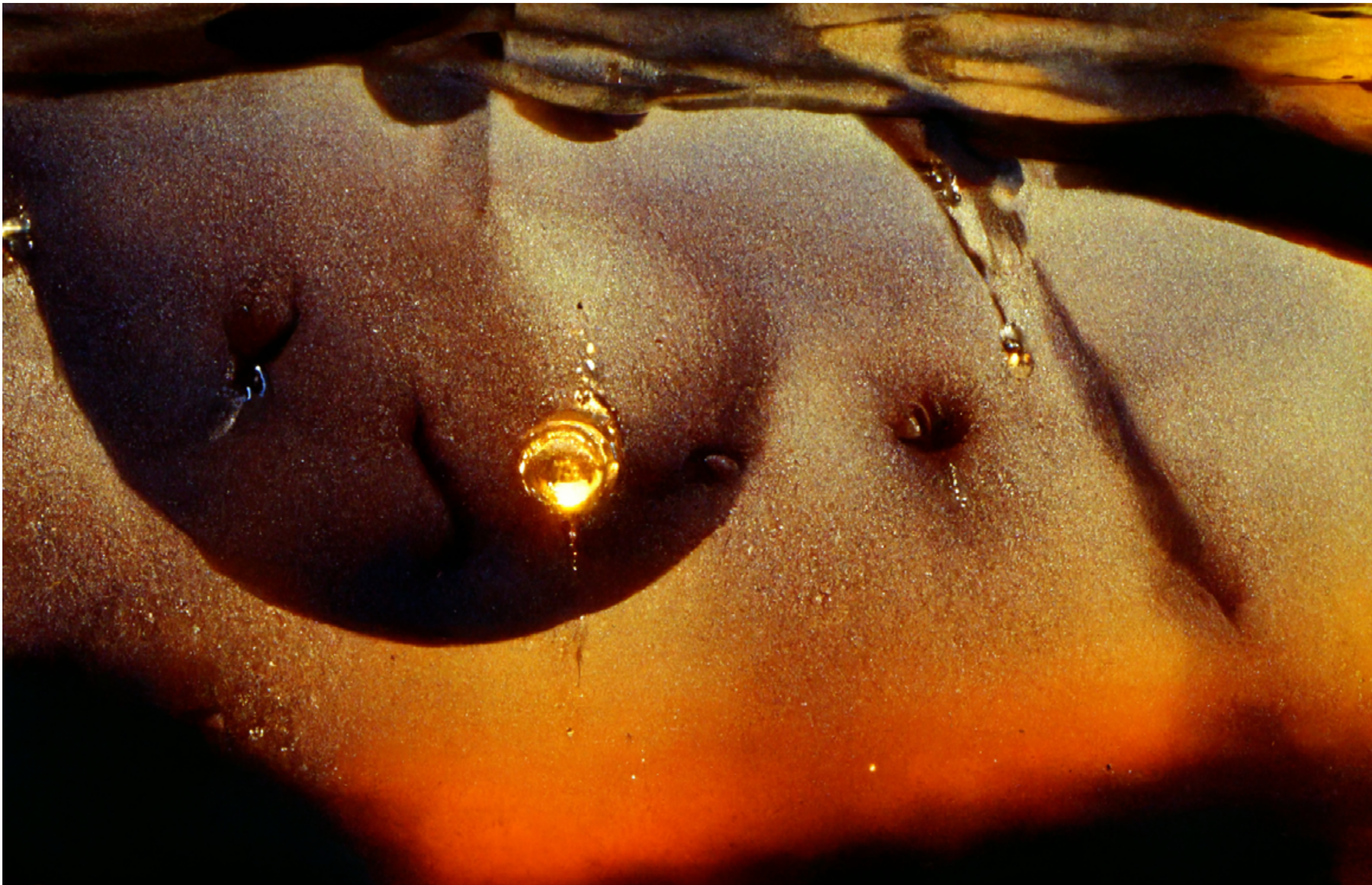
Long hair. (Early 20s to early 30s)

Zelda, a young photographer, is characterized by her contagious enthusiasm. Her charisma stems from her fearlessness (bordering on recklessness) and her ability to jump into new situation and adapt to it quickly. She's intelligent and creative but lacks experience and direction. She has potential but she's still "young" in her artistic development. She's at a place where she's focused on the exterior, the impression she makes on others, the results, the big picture. Zelda experiences visions that she feels called upon to set into motion, with the right partner. She's a born leader but it's important that people close to her notice her and give her their full support. When they don't she can be impulsive and go look for support elsewhere. A true adventurer, she only looks forward and she feels that with the right partner she would be unstoppable.

YVES (Black, Latino.)

(Late 20s to late 30s)

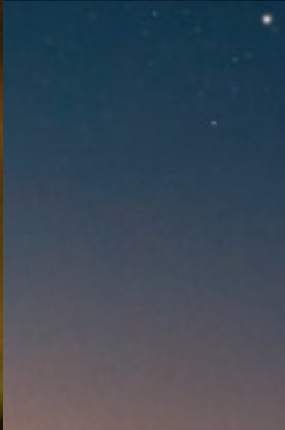
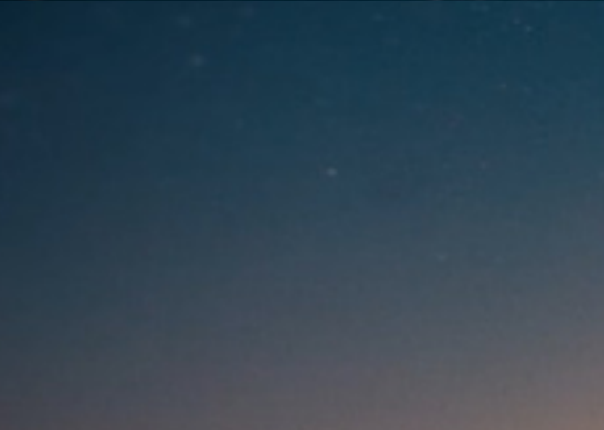
Yves is a talented amateur musician (plays jazz piano) who expresses his love for the people around him through the occupation that pays the bill: cooking. Yves inherited the outfitted bus that the film takes place in from his estranged father. Yves is good at what he does because he's organized — perhaps a little too much. In music and life Yves needs to loosen up and learn to improvise and make leaps of faith. Compared to Zelda, Yves is very pragmatic and feels like he's more in touch with himself and the realities of the world. But he's finding out that maybe he's just too compartmentalized and playing it a little safe. Only looking at what right in front of him. In fact, he's stuck, he's hasn't found a way to move forward with his life, instead he burdens himself with ritual and discipline and buries himself in the grind. This is the time for change.



CINEMATOGRAPHY







PRODUCTION DESIGN









MUSIC AND SOUND



The soundtrack of the film shares two important musical influences with its protagonist Yves: the [Bill Evans Trio](#) and the music of [Sun Ra](#).

WARDROBE



Like much of the interior decoration of the bus, the character's clothes will appear to be homemade by Zelda.

In particular, a colorful cape or home kimono-type garment will be worn by both characters at different times.

During the "prophecy" scene Zelda may be wearing some stylized makeup.



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