



by Ícaro (Francisco C) Martins & José Antonio Garcia

Brazil, 1983, 103'

The original 35mm image and sound negatives of this film, made in 1983, were preserved and digitized by the Cinemateca Brasileira and digitally restored for Olympus Filmes by Julia Duarte, Aclara Produções Artísticas and the family of José Antonio Garcia, with the collaboration of Zumbi Post and JLS Sound Facilities.

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Logline

During the Brazilian dictatorship, the young players of a women's soccer team face their personal problems and the prejudice against this sport in the year it was regimented in Brazil.



Synopsis

Women's soccer was banned in Brazil until 1979, and only regulated in 1983, the year **ONDA NOVA** was produced. This erotic and anarchic comedy, banned by the Brazilian dictatorship before its release and recently restored in 4K, brings together stories about the young players of the newly formed *Gayvotas Football Club*. With the support of well-known players from the 80's, involved in Brazilian struggle for democracy, such as Casagrande, they face the prejudices of a conservative society. At the same time, they deal with their personal and family problems as they prepare for a symbolic international match.

Technical Data

Written and direction by: Ícaro (Francisco C) Martins and José Antonio Garcia

with: Carla Camurati and Cristina Mutarelli; Cida Moreira, Cristina Bolzan, D'Artagnan Jr, Ênio Gonçalves, Lucia Braga, Luis Carlos Braga, Neide Santos, Patrício Bisso, Petrônio Botelho, Pietro Ricci, Pita, Regina Carvalho, Vera Zimmermann

guest stars: Regina Casé and Tânia Alves

special appearances: Caetano Veloso, Casagrande, Osmar Santos, Wladimir

director of photography: Antonio Meliande

editing: Eder Mazini

art director: Cristina Mutarelli

theme music: Laura Finochiaro and Cristina Santeiro

original soundtrack: Luiz Lopes

executive producer: Adone Fragano

Producers: Adone Fragano and José Augusto Pereira de Queiroz

Production: Olympus Filme





Directors Bio

José Antonio Garcia (1955 - 2005) was a Brazilian filmmaker. A member of the São Paulo cinema generation of the 1980s, known among São Paulo critics as the "New São Paulo Cinema", he attended the scriptwriting and directing courses at USP's School of Communication and Arts between 1973 and 1976, where he directed some experimental short films, such as *Hoje tem futebol* (1976), *Marilyn Tupi* (1977) and *Tem bola na escola* (1979), before making his feature film debut in partnership with Ícaro (Francisco C.) Martins. His solo film, *O Corpo* (1991), based on the short story "A Via Crucis do Corpo", by Clarice Lispector, with Marieta Severo, Claudia Jimenez and Antonio Fagundes, won awards at the Brasilia (Brazil) and Cartagena (Colombia) Festivals. He also directed the feature film *Minha Vida em Suas Mãos*, produced by and starring actress Maria Zilda Bethlem. He died in Rio de Janeiro in 2005, after premiering a play he directed based on Clarice Lispector's works: "Crônicas para não esquecer e A Pecadora Queimada e os Anjos Harmoniosos".

Filmography:

Hoje tem futebol – 1976 – short

Marilyn Tupi – 1977 – short

Tem bola na escola – 1979 – short

O Olho Mágico do Amor codirected with Ícaro Martins – 1982 – Fiction feature

Onda Nova codirected with Ícaro Martins – 1983 – Fiction feature

Estrela Nua codirected with Ícaro Martins – 1985 – Fiction feature

O Corpo – 1991 – 80' – Fiction Feature

Minha Vida em Suas Mãos – 2001 – Fiction Feature





Ícaro Martins, or Francisco C. Martins (1954), started out in the "New São Paulo Cinema", writing and directing, together with José Antonio Garcia, *O Olho Mágico do Amor* (1982), *Onda Nova* (1983) and *Estrela Nua* (1985), winning several awards, such as APCA, Gov. do Estado de SP, among others. He collaborated on the scripts for TV Cultura's renowned series "Castelo Rá-Tim-Bum" and was the screenwriter for André Ristum's *Tempo de Resistência* (2003). Together with Helena Ignez, he directed *Luz nas Trevas - A volta do Bandido da Luz Vermelha* (2010), shown at the 63rd Locarno Film Festival. Director and co-writer of *Maria – Don't Forget I Come From the Tropics*, an official selection of the "It's All True" festival in 2017. In the theatre, he has directed virtual shows such as "The Grand Inquisitor" by Fyodor Dostoevsky, *Diana*, by Celso Frateschi and *Horácio*, by Heiner Müller (Teatro Ágora, 2021/22); In 2022, at SESC Consolação, he collaborated with Vivien Buckup to direct Chekhov's *The Swan Song* and, together with the author Celso Frateschi, directed the play *Gongorê*.

Filmography:

O Olho Mágico do Amor, codirected with José Antonio Garcia – 1982 – Fiction feature

Onda Nova, codirected with José Antonio Garcia – 1983 – Fiction feature

Estrela Nua, codirected with José Antonio Garcia – 1985 – Fiction feature

Luz nas Trevas - A volta do Bandido da Luz Vermelha, codirected with Helena Ignez – 2010 – Fiction feature

Maria – Don't Forget I Come From the Tropics – 2017 – Documentary





Director's note (Francisco C. Martins)

ONDA NOVA is the second film in a trilogy written and directed by me, Ícaro (Francisco) C. Martins and José Antonio Garcia, which also includes *O Olho Mágico do Amor* (1981) and *Estrela Nua* (1985). It was shown at the 7th São Paulo International Film Festival in 1983, the year it was made. Shortly afterwards, it was banned by the military regime's censorship and only released almost a year later, which greatly jeopardized its commercial career. The market had been taken over by explicit sex films and there was no more room for this type of production.

Despite not being a traditional "pornochanchada", ONDA NOVA was produced as one of them, in the "Boca do Lixo". Its late release, when this cycle had already ended, in a way places it as the last of its kind. However, as in our debut feature - *O Olho Mágico do Amor* - and the others, ONDA NOVA rejects the sexist moralism of these commercial productions. It's a film where desire is a protagonist, defining and driving the characters and the narrative. Even though it doesn't deal directly with politics, by placing desire as an affirmation of identity and life, ONDA NOVA is the very negation of the dictatorship in force at the time. That's why censorship wasn't just for one scene or another, but for the entire film. It was considered "amoral" and banned in its entirety. When, after a long legal battle, it was finally released and shown in a cinema, which was showing a pornographic blockbuster next door, ONDA NOVA sank to the bottom of the screen. However, over the years, among other reasons because of its anti-sexist and inclusive vision, the film has become a "cult" and is also considered a forerunner in the inclusion of LGBTQIAPN+ categories in Brazilian cinema.

In 1984, in an interview with Leon Cakoff, founder and then director of the São Paulo International Film Festival, José Antonio, who sadly passed away in 2005, declared: "Our film is avant-garde, it will only be understood in ten years' time..." It may have taken a little longer, but he was right.

