

Inspired by a Lourenço Mutarelli's book of the same name, *Drained* is an acid yet spirited critique of the pop culture universe that we submitted to throughout every day of our lives. It is also a story of a search, a story of a man who owns a decadent thrift shop. Old stuff, from collector's items to mere junk, that its owners need to sell fast in order to raise cash.

The film was approved in all the Brazilian filmmaking support laws, and it was budgeted at R\$2,5 million but, due to lack of interested corporate sponsors, it was made with only R\$330 thousand. In order to accomplish that, a very audacious production plan was created, one that has already been dubbed a 'film collective'. Putting it in plain language, the director Heitor Dhalia, and the producers Joana Mariani, Marcelo Doria, Matias Mariani and Rodrigo Teixeira and the actor Selton Mello all invested money from their own pockets into production. More than that, several members of cast & crew have accepted a deferred payment contract. Other creative solution also included co-production deals with several equipment & expendables suppliers.

In projects such as this, creativity is a decisive element. That's why the pungent, sarcastic and ironic script written by Marçal Aquino was a perfect match for the film's aesthetic concept as developed by director of photography Jose Roberto Eliezer, a.b.c., together with production designer Guta Carvalho, wardrobe designer Patrícia Zuffa and casting director Francisco Accioly. In *Drained*, everything seems to be secondhand. Used clothes, a fumble of different periods, mismatched combinations. The people who visit the shop are as outdated as the shop itself. The vast majority used to have possessions, but lost everything. And now they need to sell the little that they have left.

As part of a story that is always balancing itself between the grotesque and the comic, the drain emerges as an important metaphor for the prevailing uneasiness. The drain's smell is mentioned every time a new character comes through the door. It stinks. In reality, Lourenço feels that his life stinks. Everything that goes wrong Lourenço blames in the fetid smell coming from his office's bathroom drain. These elements combine in an intentional way, creating humorous situations. The audience is left with a sensation of cynicism, with a touch of irony.

While going through this cruel and boring routine, our protagonist ends up falling in love with the waitress who works at a nearby decadent diner. He grows obsessed with a certain part of her physiognomy and, in order to gain access to it, he has to make use of a currency he has put aside for a long time: affection. In this diner one sees that the pop culture universe comes to life, and it gives shape to the film's most intense interchange

between Lourenço and the waitress.

Drained gives us a critical yet entertaining portrait of the pop universe we are all, in one way or another, exposed to. The protagonist guzzles sandwiches, music, cigarettes, porn films and, most of all, people, all of which are consumed and disposed of quickly. Lourenço is a man that consumes things and people and, at the same time, is consumed by them.