

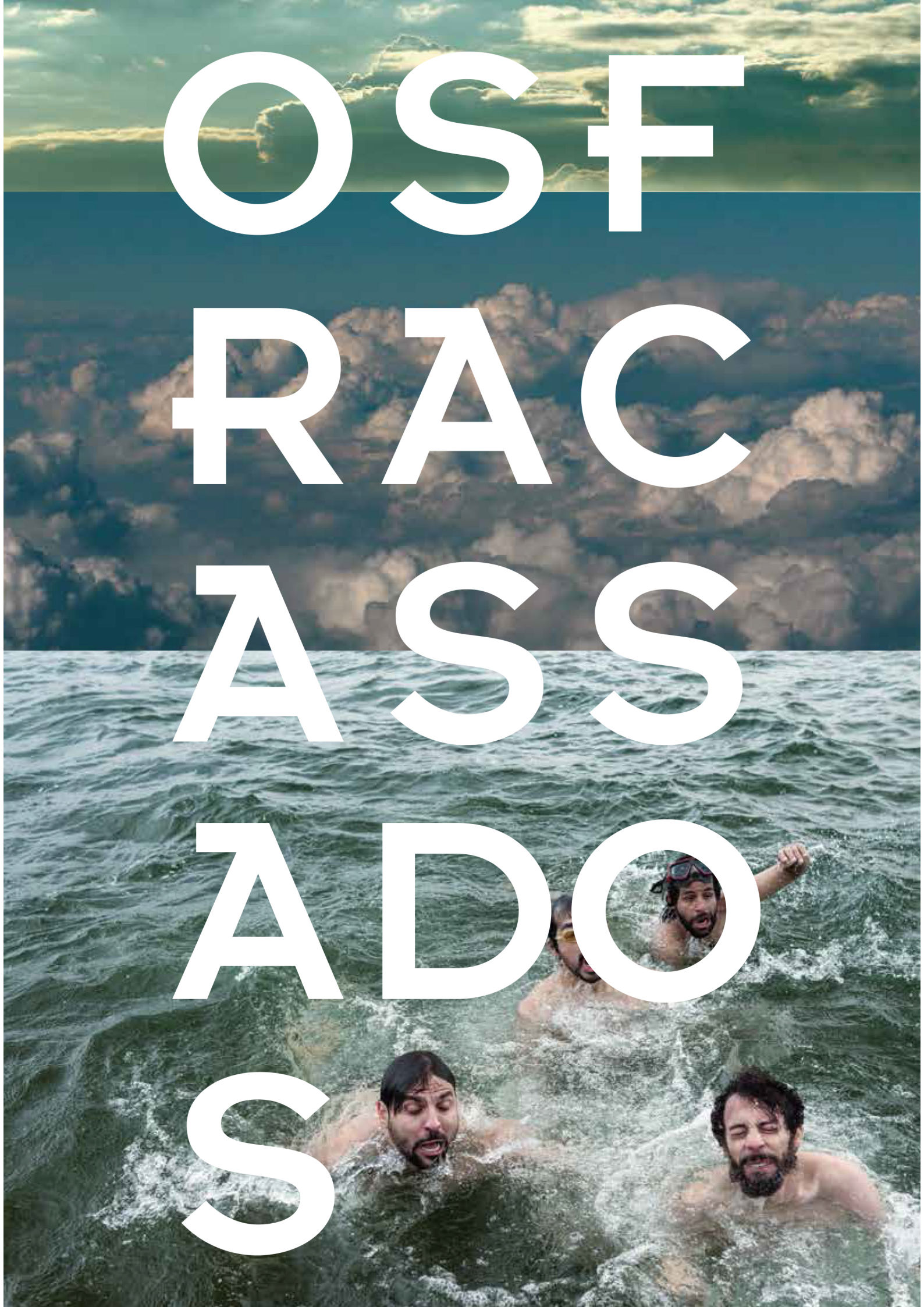
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## SYNOPSIS

What came first, the chicken or the egg? *The Losers* tells the story of four friends who meet after an apparent tragedy. Rekindling their memories, they make a journey to what really matters. Failure: isn't it just a matter of point of view? In addition to the text, digital projections and live music performed by the actors help provoke discussions between multiple times and spaces. What is the role of man in this story?

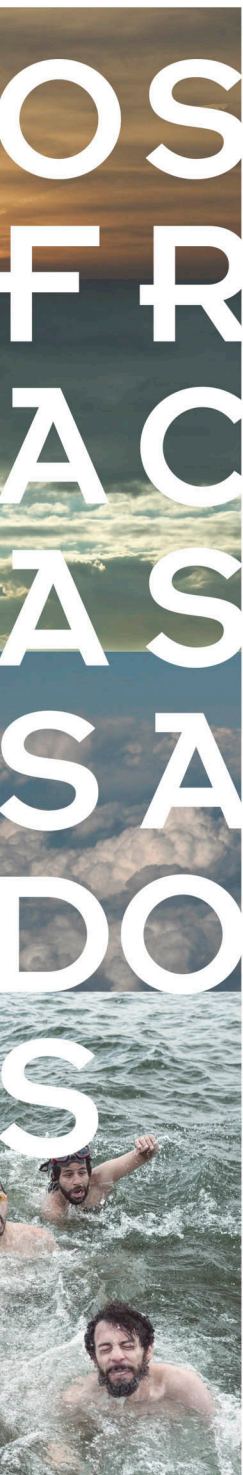
## RELEASE

*Grupo Desvio risks appealing to the multiple senses to portray failure in their new play*

*The Losers* is the latest play by Grupo Desvio, directed by Rodrigo Fischer. It addresses the male universe in a poetic and unusual way. Four friends pass by personal dreams and memories confronting their existential dilemmas, touching on universal themes like childhood, friendship, death, time and memory. The failure sounds like a provocation that is reframed by each new fragmented point of view, mixing our missteps with poetry of shared affections and desires facing the transience of life. In times of a deeply reassessment of gender issue, the performance deals with the masculine universe in a poetic and unusual way without underline any kind of stereotype.

The play jogs their factual and fictitious memories and mixes with fleeting dialogue, in which characters and actors have the same identity and name: César, Fernando, Gil and Márcio. The four friends on stage seem to live boundary situations: from scene to real world, from life to death, from a palpable part of speech to escaping from that same speech, from improvisation to rehearsed scenes, moving across past, present and future. Time and space are not defined, as real facts are also not defined: what happened, what is happening and what will happen are not defined. Everything seems to tackle the issue surrounding their affection and friendship, which allows the audience to develop empathy for the feelings, which are often alien to verbal speech and to the need to take this speech out of its context.

In a discontinuous narrative, the drama produced by layers of music, texts and videos move along memories reframed from fragments. The audiovisual material allows the story, or the "feeling of a history" to be reproduced in other media, urging the audience to slide across universes that may sometimes sound disparate, or sometimes may reinforce themselves and construct a playful and poetic plot experience within four men's existence. If time is not defined, a special attention is drawn to the future that is shown as a potential invading the four friends' lives.



## RELEASE

Actors do not leave the scene and most of the time, they perform live music, because they also form a band with unusual instruments: melodica, ukulele, 2-string bass made by one of the actors and children's drums. The space used by the band suggests a symbolic, archetypal and playful universe. All multiple languages converge to enhance the work of the actor, who tries to evoke a feeling of affection experienced on stage, giving priority to the relationship in the scenic experience made from the bonds of friendship.

Enjoying the brevity of life, *The Losers* is connected to contemporary aesthetic production, whether for the use of technology to relate to drama, or the delicacy with which the male universe is exposed. Its plot is unfolded with humor, sarcasm, seriousness, and mocking tone. It is an invitation to the restlessness that stirs the audience to bypass... After all, what is the failure if not a point of view?

**Director:** Rodrigo Fischer

**Playwright:** Roberto Gil

**Cast and musician:** César Lignelli, Fernando Gutiérrez, Gil Roberto and Márcio Minervino

**Costume Designer:** Eduardo Barón

**Set design:** Ricardo Baseggio

**Music Director:** César Lignelli

**Programmer and projection mapping:** Fernando Gutiérrez

**Filming:** Adriano Kakazu and Adriano Roza

**Edition:** Adriano Roza

**Lighting:** Rodrigo Fischer

**Photography:** Diego Bresani

**Production:** Grupo Desvio

**Graphic Designer:** Isabella Veloso



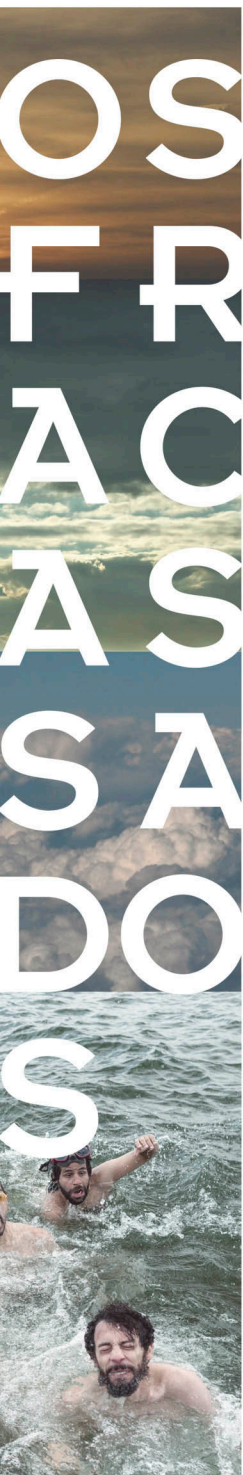


## ABOUT THE GROUP

Grupo Desvio was created in 2001 in Brasília, focused on experimenting and researching set construction focusing on creative process of the actor. Created by director Rodrigo Fischer, the group has produced seven plays: *Pequena Existência, uma disputa de merda* (2002), *Beckett às Avessas* (2004), *Eutro - Tequila à Luz de Velas* (2007), *EUTRO* (2008), *Freak Rehearsal* (2013), *Misanthrofreak* (2014) e *Os Fracassados* [The Losers] (2015). The plays were staged on main Brazilian capitals and attracted audience from nine countries: France, Argentina, USA, Spain, Germany, Georgia, Greece, Belarus and Estonia. Throughout its career, the Group received support and formed partnerships with several institutions: Fundo de Apoio à Cultura do DF [Fund to support culture from Distrito Federal], Funarte [National Arts Foundation], Petrobras, Caixa Econômica Federal and Brazil's Ministry of Culture.

Over the past four years, the cinematic appropriation of theater has been researched by the group, which created a partnership with the collective Alumbramento, from directors Guto Parente, Luiz Pretti, Pedro Diógenes and Ricardo Pretti, which resulted in the feature film *At Wrong place* (2011).

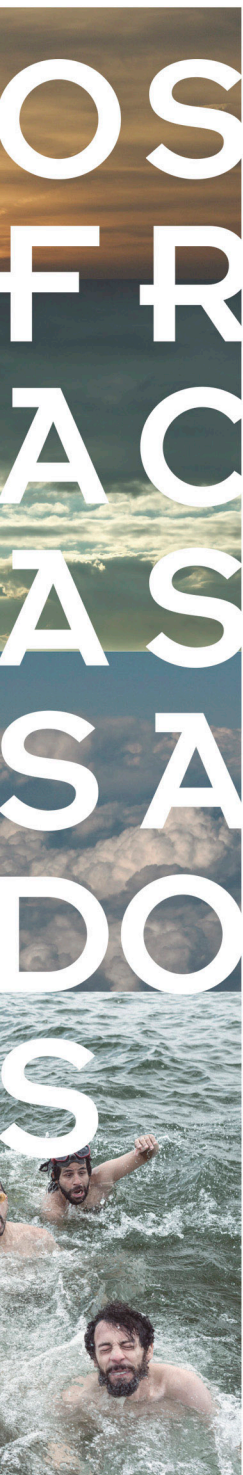
Currently the group is in the process of creation of their new play: *Carnivalization of a lonely man* or *Notes from Underground*.





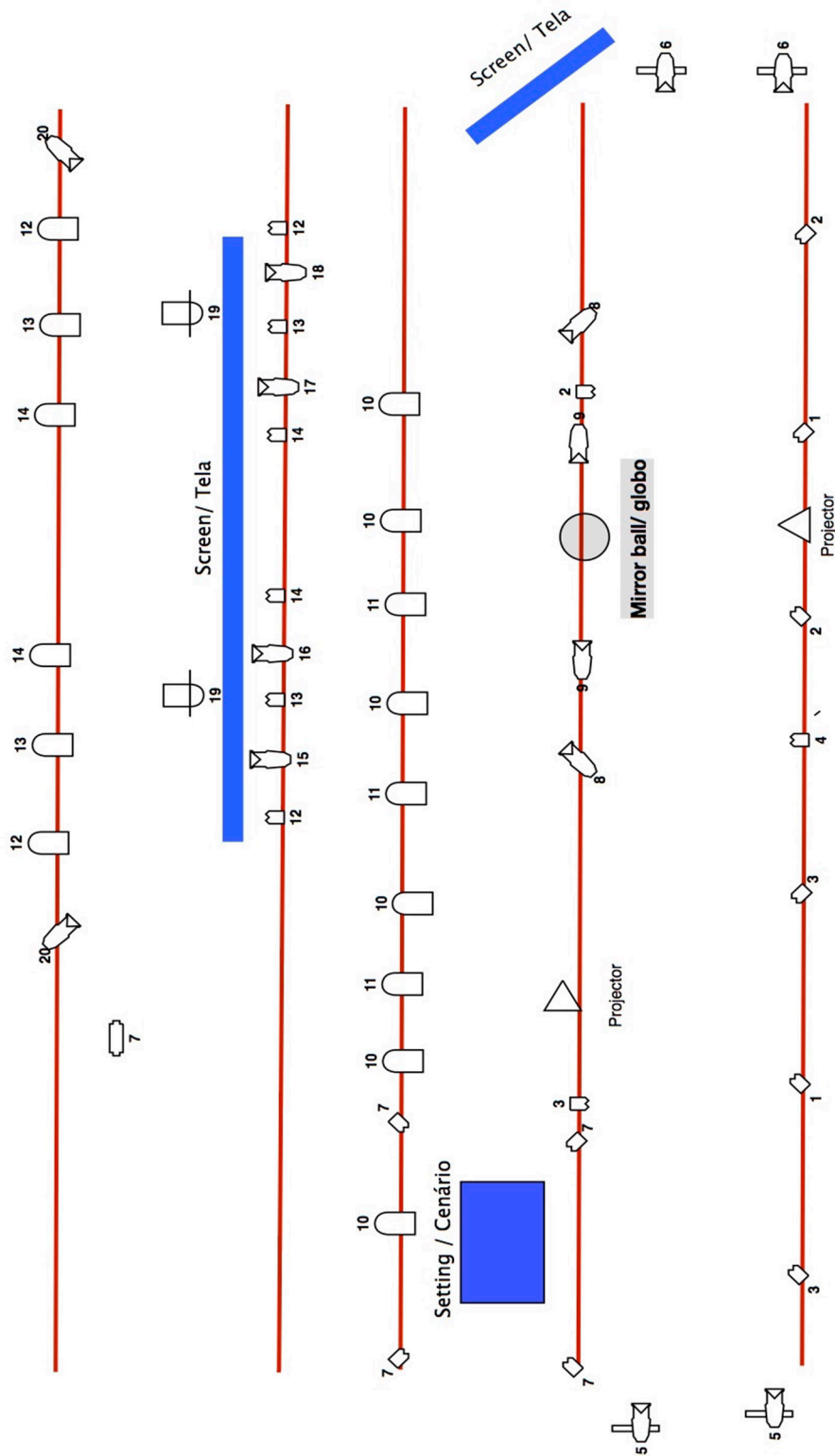
## TECHNICAL DETAILS

- 5 persons for traveling: 4 actors/musicians and 1 director/operator;
- Everything, including instruments, screen, costumes, props, can be taken with the crew in the airplane;
- The setting can be arranged with the local production: 4 chairs and one table.





# LIGHT PLOT

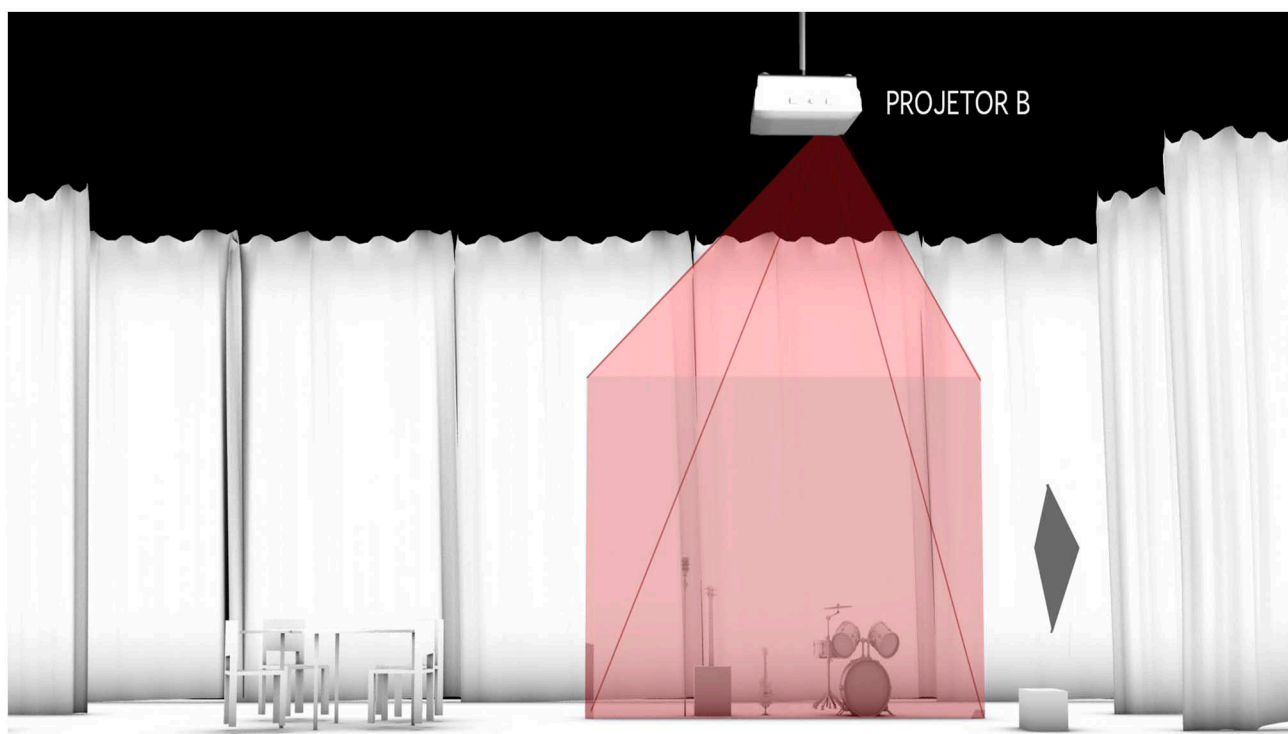
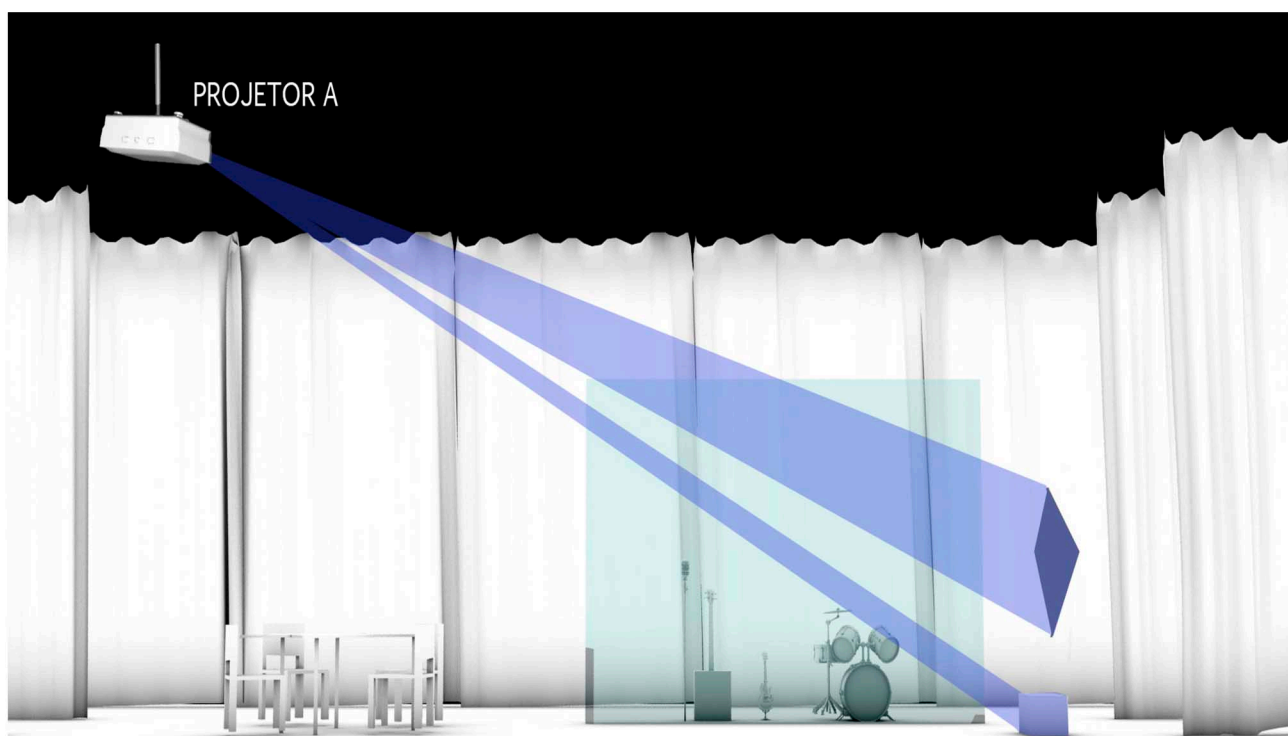
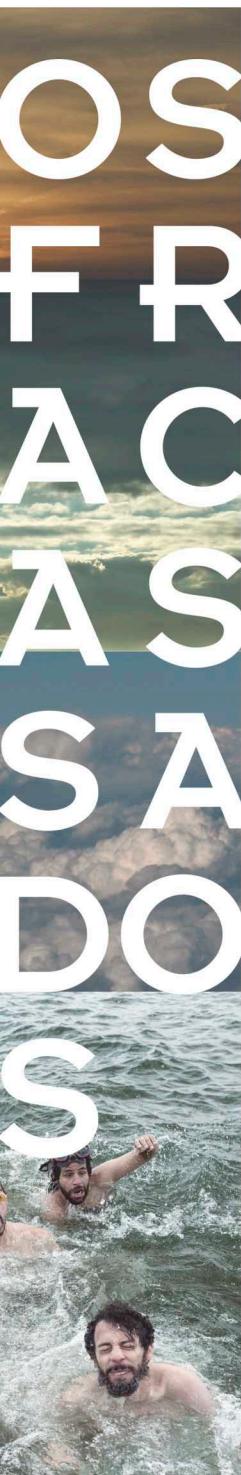


Os Fracassados		Light Plot	
Audience / Plateia		Venue:	
		Designer:	Rodrigo Fischer
			1/26/16

KEY		
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## PROJEÇÃO





# PLANTA BAIXA

