



wtp international
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presents

MY DREAM or

Loneliness never walks alone
(original title: MEIN TRAUM oder DIE EINSAMKEIT IST NIE ALLEIN)

a Roland Reber film

with Wolfgang Seidenberg, Mira Gittner,
Marina Anna Eich, Antonio Exacoustos, Wolfram Kunkel,
Barbara Schmidt, Sabrina Brencher, Andreas Heinzl,
Sven Thiemann, Torsten Münchow

Germany 2007

Dramedy, 35 mm, color, 1:1,85, Dolby SR, 100 Min., FSK 16

Festivals

Feb 2008, Fantasporto International Filmfestival, Porto/Portugal
Oct 2008, SITGES Festival Internacional de Cine, Spain (Nuevas Visiones)
Oct 2008, Ourense International Filmfestival, Spain (Pearls of Festival)
Oct 2008, Festival Nouveau Cinema Montreal, Canada
Dec 2008, Chennai International Film Festival, India
Jan 2009, Pune International Film Festival, India

www.lonelinessneverwalksalone.de/en
www.dieeinsamkeitistnieallein.de

Distribution / World Sales / Press agency

wtp international GmbH. Sales. Distribution. Filmproduction
Marina Anna Eich

Bayerisches Filmzentrum | Bavariafilmplatz 7 | 82031 Geiseltal | Germany
phone +49-(0) 89 / 64981-112 | mobile +49-(0)160 8981335 | fax +49 -(0) 89 / 64981-
312

wtpfilm@wtpfilm.de

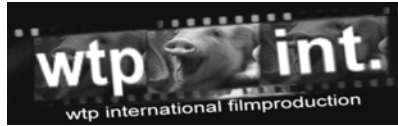


EPK and APK on request



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CAST

MAN	Wolfgang Seidenberg
GODOT	Mira Gittner
WIFE	Marina Anna Eich
TALKMASTER	Antonio Exacoustos
GRANDFATHER	Wolfram Kunkel
MOTHER	Barbara Schmidt
FRIEND	Andreas Heinzl
LOVER	Sabrina Brencher
HITLER	Sven Thiemann
FATHER	Torsten Münchow
DEMONSTRATOR	Charis Berger
BUNNIES	Patricia Koch, Martina Schölzhorn
FIGURES	Klaus Melzer, Josef Sieber
BOY	Valentin Seidenberg
DIRECTOR	Roland Reber
CINEMATOGRAPHER	Jürgen Kendzior
MAKE-UP ARTIST	Cäcilia Mütter
ASSISTANTS	Claire Plaut, Ute Meisenheimer
PROSTITUTE	Anja Schönleben
WINNER	Rudolf Queisser

CREW

Writer and Director	Roland Reber
Producer	Patricia Koch, Marina Anna Eich, Roland Reber
Line Producer	Marina Anna Eich
Cinematography	Jürgen Kendzior, Bene Zirnbauer, Mira Gittner
Light	Martin Lippert, Christoph Baumann
Editor	Mira Gittner
Music	Wolfram Kunkel
Sound	Simon Maischberger
Make-up	Cäcilia Mütter, Anja Neukert, Simone Neufischer
Production Manager	Ute Meisenheimer
Production Assistant	Claire Plaut
Production Sales Distribution	wtp international GmbH

Year of production	2007
Shooting period	April – May 2007
Postproduction	May – September 2007
Locations	Germany: Munich, Landsberg/Lech
Studio	Panther-Studio, Oberhaching/Germany

Germany 2007 | 35 mm | 1:1,85 | 100 minutes | Dolby SR | color



SHORT COMMENTS

“Roland Reber and his team wtp international are famous for their difference. They are actually the splinter in the foot of German cinema.”

(Festival International du Nouveau Cinema, Montreal/Canada, Julien Fonfrède - Programming Director)

„The extraordinary work convinces as an intelligent sweeping blow at a life directed by the media, traditions, education and stuck gender roles, directed with cutting irony.“

(filmstart.biz, Carlos Corbell)

“One can only hate or love the film... The film is at the same time a shrill revue, a cutting media criticism, a philosophical quest for meaning and an extremely alienated ARTwork, which has only one thing in mind - to capture life in all its strangeness, absurdity and diversity and to project it onto the screen.”

(kino-zeit.de, Joachim Kurz)

“As an inconvenient, innovative conceptual film MY DREAM pleasantly sticks out of the trite entertainment mush of the ready-made cinema.”

(filmdienst, Stefan Volk)

“A brilliant, profitable experiment.”

(Blickpunkt:Film)

“Reber-Films are psychoanalytic and society critical art-sensations, poetic and pretentious, playful and ironic. “

(Sueddeutsche Zeitung / Feuilleton, Hans Schifferle)

„MY DREAM or LONELINESS NEVER WALKS ALONE is a profound masterpiece for an audience, that also likes to use its brain with the passive medium of film. “

(Sneakfilm.de, Michael Welsing)

„A modern film coming to the right time, in which a lot of people get lost in this world of multimedia with explosive spreading of informations without content. An intelligent film full of poetic pictures and messages.”

(Gerhard Beer, journalist)

“Brilliant. Intelligent. Creative. Insightful. MY DREAM or LONELINESS NEVER WALKS ALONE is a masterful motion picture that entertains while probing the psyche as surely as if Sigmund Freud was sitting beside you and whispering, “Admit it! That’s you isn’t it?”.

(Gordon Weaver, film publicist / USA - worked among others for Paramount in Marketing und Public Relations)

„Without filmmakers like Reber it would only exist fast food for our brain, his pinch of chilli will expand my cineastic experience.”

(filmjournalisten.de, Julian Reischl)



MY DREAM or LONELINESS NEVER WALKS ALONE

MY DREAM or LONELINESS NEVER WALKS ALONE is a phantasmagorical excursion into the depth of the soul. In partly oppressively real and partly enchantingly surreal pictures, the MAN (Wolfgang Seidenberg) is zapping through his thoughts like through a television program – the show of life.

PRESS NOTE

MY DREAM or LONELINESS NEVER WALKS ALONE is a colorful potpourri of today's media landscape. It is about the eternal quest for meaning and about the dilemma that happens, when we don't want to get influenced anymore.

In his new film MY DREAM or LONELINESS NEVER WALKS ALONE director ROLAND REBER not only takes the Protagonist onto a journey through his thoughts, but also the audience onto a journey through our mass media entertainment culture, both with a critical wink. Questioning life and media critic enter a brilliant combination.

MY DREAM or LONELINESS NEVER WALKS ALONE is a composition made of words and music, accompanied with truly felt passion and human torment about the understanding of one of the most personal subjects – the quest of the Why. Although the film is self-contained it leaves space for more – more for oneself, more for a further part, in which the viewer might find what the MAN searches in the film.

In our times the urge to explain and understand everything is decisive and it is good to be reminded that there might be a world beyond the ordinary perception, which is revealed in dreams, with all the daemons of our life. This film awakes them with fantastic storytelling. MY DREAM or LONELINESS NEVER WALKS ALONE was made, like every wtp international production, without public funding and with the creativity and commitment of everyone involved.

What is special about wtp international film production is the uncompromising dedication to film, which binds together the production team since 5 feature film productions, as well as the production method – screenplay, production, editing, distribution and press relations are all out of one team - and the consequent refusal of public funding and cooperation with TV-Stations, in order to preserve the creative freedom.

The previous films of the team, which consists of the director and author Roland Reber, the actress, cinematographer and editor Mira Gittner and the actress and producer Marina Anna Eich in the creative area, as well as further talents in organization, were shown in numerous international festivals.

With the movie 24/7 THE PASSION OF LIFE, which had its German Premiere at the Hof International Film Festival 2005, wtp international GmbH finally ventured into the German and Austrian Cinema Market as a distributor in February 2006.

MY DREAM or LONELINESS NEVER WALKS ALONE had world premiere in March 2008 at the Fantasporto International Filmfestival in Portugal, had theatrical release in March 2008 in Germany and will be presented in October 2008 at the SITGES Festival Internacional de Cine in the section "Nuevas Visiones", at the Ourense International Filmfestival in the section "Pearls of Festival" and at the Festival du Nouveau Cinema in Montreal/Canada.



SHORT SYNOPSIS

The MAN (Wolfgang Seidenberg) flees from the perpetual repetitions of his life, from the expectations set on him, from the involvement in constraints set by him and others. On an abandoned factory site he meets GODOT (Mira Gittner), who is looking for signs in the waste of the city, in the things thrown away from life. Together with GODOT the MAN goes on a journey through the night, the waste of his life and the garbage in his head. Escaped from his monotonous daily routine, the MAN abandons himself to his thoughts; he turns his inside out, passes in review his life in this night and zaps through his life like through the programs of our media landscape – the Show of Life. From silent film to talk show, from computer game to educational television – with a critical wink, director Roland Reber not only leads the MAN through his thoughts but also the audience through the mass media entertainment culture.

DETAILED SYNOPSIS

MY DREAM or LONELINESS NEVER WALKS ALONE is a phantasmagorical excursion into the depth of the soul, a revue-like dealing with the forces of the conscious and subconscious, and the loneliness of its Protagonists lost in life, produced as a colorful potpourri of our media landscape. From silent film to talk show, from computer game to educational television – with a critical wink, director Roland Reber not only leads the MAN through his thoughts but also the audience through the mass media entertainment culture.

The MAN (Wolfgang Seidenberg) flees from the perpetual repetitions of his life. From the expectations of his surrounding, from the imposed responsibilities of his standardized life, from the constraints and situations he created himself. One day he packs his bag and leaves. He leaves his WIFE (Marina Anna Eich), who keeps on reproaching, leaves the LOVER (Sabrina Brencher), who feels used, flees from his MOTHER (Barbara Schmidt), who is still interfering in his life, from his deceased FATHER (Torsten Münchow), who is affecting his life even out of the grave, goes away from the jokes of his FRIEND (Andreas Heinzl) and the old German views of his GRANDFATHER (Wolfram Kunkel). All of them leave only one way out to the MAN – the dealing with himself. “I left”. With this sentence the MAN searches the dialogue with the figures of the city night, because he doesn’t want to be alone tonight. Neither does he want to go to a hotel, because the figures of his life could find him there and he would return, as he always returned with them. On an abandoned factory site he finally meets GODOT (Mira Gittner) – GODOT: “The waiting has an end” – who settled in an old camper and spends her time floating on the sewers of the city on her dream island (a rubber boat with an inflatable palm tree), searching for signs of human existence. GODOT: “Most people live in, I live from shit”. GODOT hosts the MAN for this one night. During their nightly roaming through the waste of the city and the garbage of life, from crumbling buildings to sewer and garbage dump, the MAN tries, together with GODOT – sly and philosophical like Shakespeare’s Fools - to



figure out the rules of human existence in general and of the being together of the genders in particular, searches to name the destination of his so far aimless escape from and to himself. On this journey through the night, the garbage of life and the waste in his head, the MAN turns his inside out and lets his life pass in revue. Out of the darkness of his soul the characters of his life emerge in scraps of memories of his childhood, youth and adulthood, put in picture as a potpourri of our media landscape, from silent film to talk show, from computer game to educational TV.

For instance in a moment of security, when the MAN and GODOT are floating on the rubber island upon the sewage of the canalization – GODOT: “They dream, on the sea of excrements, their dream of life” - the recurring conflict between his MOTHER and his deceased FATHER appears as a surreal puppetry. In a ruinous hall, the MAN projects his conflicts with his WIFE and the LOVER onto a wall of scrap televisions and suddenly sees himself in the middle of the Talk Show “Only Loneliness Counts”. In his thoughts the TRAMP, who the MAN meets at the beginning of the film, turns into the melancholic TALKMASTER of the show that describes his life. His WIFE whom he only uses as a complaint mailbox in the cold of everyday life, his LOVER whom he only sees as a body, his friend who has the fitting joke for each situation as the perpetual entertainer in his Comedy Show “Only the Joke Counts”, and his GRANDFATHER who longs for the order of passed times and gives him a garbage can, out of which jumps a persiflage of HITLER like a Jack in the box.

The confused thoughts of the MAN give food to a media circus with philosophical dialogues and fantastic settings, bizarre and grotesque scenes which distort fairy tales and satirize political history, tragic and grotesque figures like the TALKMASTER (Antonio Exacoustos) who leads the MAN and the audience through the Show of Life.

From comedy to silent film, from 8mm up to theatre production, in partly oppressively real, partly surreal pictures full of humor, the MAN zaps through his life like through the programs of our media landscape – the Show of Life, life as a media spectacle.



ABOUT THE PRODUCTION

FROM THE IDEA TO THE FILM

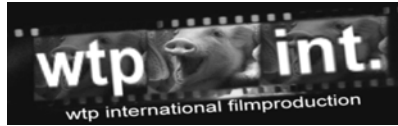
The screenplay is based upon Roland Reber's theatre play MY DREAM IS JUST A SICK CHILD that Reber directed successfully in Lünen in 1985. In March 2007 the idea to make a film out of this subject was created. Since years Roland Reber and Wolfgang Seidenberg wanted to make a film together, it always failed because of a lack of time. For MY DREAM or LONELINESS NEVER WALKS ALONE Wolfgang Seidenberg who plays the MAN was free, but only until mid of May. So the shooting period was fixed for April. After only one month of preparation for screenplay, cast and crew, location scouting, organization etc., 24 days of shooting with little sleep and much enthusiasm of everyone involved, the film was finally accomplished in September 2007, after another 92 days of post production.

SPECIAL WORKING METHOD

The film was made without public funding and with the commitment and creativity of everyone involved, with a small team and multiple tasks within the ensemble. Acting, art work and setting, organization etc... are not divided at wtp international film-production, but are created by the members of the company.

This broad distribution of the tasks results in an integrated art work to which everyone involved has a creative relation. Roland Reber is not only the director, but also author and co-producer, Marina Anna Eich who plays the role of the WIFE also took over the organization and production and is responsible for the sales, distribution and public relations of the film. Besides her playing the role of GODOT, Mira Gittner was also responsible for the artwork and the editing. Wolfram Kunkel who plays the GRANDFATHER also did the music etc.

Roland Reber considers film making as a creative adventure. Everyone has the chance to bring in his ideas and creativity. This approach also leaves a lot of space for spontaneous ideas, which can be inserted during the shooting or even during the editing. For example the commercial with the director was made during the postproduction. There were supposed to be two commercials in the talk show, but during the shooting period there was no stirring idea and not enough time. When Mira Gittner presented a first edited version of the talk show she used a short sequence out of the making-of material as a placeholder, the one showing Roland Reber with the two bunnies. Roland Reber had been the light double for the TALKMASTER who was still in the make-up, and while the light was set, the camera was rolling. Like this, a light double placeholder sequence became a commercial. Another example is the scene between the WIFE and the FRIEND under the apple tree. This scene wasn't part of the original screenplay. After the theater scenes had been shot unfortunately about 25 minutes of the most beautiful material between WOLF/FRIEND and LITTLE RED RIDING HOOD/WIFE were damaged. An additional shooting in the theater wasn't possible, so Roland Reber wrote, after the first moments of shock, the scene under the apple tree, to give both characters a deepness and express the loneliness. In the aftermath everybody was glad about the material damage, otherwise this important scene, which shows both characters in a different light, wouldn't exist.



AT THE LOCATION – Canalization versus Studio

MY DREAM or LONELINESS NEVER WALKS ALONE was shot at original sites as well as in the studio or studio-like locations as the theatre for example. On one hand there is the framework plot, the conversation between the MAN and GODOT during the night, which was shot at original sites as sewer, garbage dump, an abandoned barrack or factory site, to express the authentic character of the dialogues. In these places, far away from the daily distractions that we are otherwise subjected, the MAN has the chance to draw the attention to him and to consider the inner structures of his mind and of his relation to different figures of his life. The MAN makes a tour through the garbage of thoughts of his life, symbolized by the places of the thrown away things of the city.

On the other hand there are the thoughts of the MAN, like the talk show or the surreal worlds of the MAN's thoughts which were shot in the studio, an artificial, nearly theatrical place, just like life is a stage or a show in which everybody plays his role. A film studio is always a setting, just like theater. It is and remains an artificial place. This was very appropriate for the composition of the thought spaces of the MAN, who doesn't live his life, but is trapped in his own and other's role definition. Because of its abstraction the studio leaves to the MAN – and also to the viewer – the possibility to have his own thoughts.

REFERENCE TO THE MEDIA LANDSCAPE

In today's life we do a whole lot of things to be distracted. We practice sport excessively, do shopping to buy things we don't need, because the advertising subtly suggests that we urgently need to have it, or let TV formats empty of meaning live our life substitutionally, in order to deny any direct understanding or intuitive perception of our inner world.

We congest our senses with telenovelas, talk shows or action, disturb our thinking and our perception through mass medial sensory overload, drown ourselves with artificial state of minds from the TV and are proud about our inner distance.

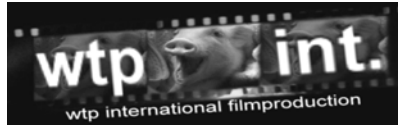
Nearly every subject is turned into a show in the media: from partner seeking to the keeping of animals, cooking shows and marriage up to job seeking – everything is flattened to a multi medial produced show.

In MY DREAM or LONELINESS NEVER WALKS ALONE the show becomes the mirror of life that is directed by oneself and others, with regards to what is most effective for the viewing figures. Life is staging.

ABOUT THE MUSIC

The music to MY DREAM or LONELINESS NEVER WALKS ALONE developed spontaneously. Wolfram Kunkel is not only an actor (GRANDFATHER) but also a musician, one of the musicians who were one initiating factor for the "Schwabing riots" in 1962, when the police took action against street musicians who were peacefully playing music in the Leopold street, Munich/Germany.

Music is an important part in all the films of wtp international filmproduction. Music touches people where no picture or word can reach them. Therefore the director Roland Reber uses music in his films not only as a background but also as an autonomous component just as dialogue and picture.



During the preparation time Roland Reber had a particular picture in the head: at the funeral there was to be a solitary musician accompanying the procession at the gravel plant with „Amazing Grace“. When he met the actor and musician Wolfram Kunkel and saw all the instruments, which Wolfram Kunkel constructs himself, in his house he made a find.

Mira Gittner had edited a sequence of pictures, for the party at the end of the shootings, backgrounded with this music. Wolfram Kunkel then said, one could not have „Amazing Grace“ as a background for the whole film, he could record further songs. And that's what he did.

The style of the drone, one accompanying tone which is continuously hold during the hole melody or a significant part of the music piece, is specially suited to the thoughts and memories of the MAN. Like the unconscious constantly accompanies us, the drone accompanies the main melody and creates a space of sound corresponding to the space of the thoughts.

SPECIAL ART WORK

MY DREAM or LONELINESS NEVER WALKS ALONE is set in the borderland between dream and being awake – as expressed in the first part of the title. On a personal level, awaking is something we do automatically every morning. While sleeping we plunge into ourselves and when we awake from the vanishing dream dimensions we arrive in our bed. Occasionally we remember vivid sequences of happenings and scenes from our nightly expeditions. MY DREAM or LONELINESS NEVER WALKS ALONE plays with these different levels of consciousness.

On one hand there is the level of the dialogues between MAN and GODOT set realistically, on the other hand there is the level of the MAN's thoughts about his life, shown in distorted pictures and show elements: life as the stage of a show, as a subjective and therefore distorted projection of our surrounding – the own inner theater.

For example the talk show in the film has simultaneous screens. Like this the viewer can choose his own focus, which corresponds more to our actual perception than the fixed look onto a screen with a pre-selected focusing. Here the viewer can choose himself in which order and with what focus he wants to catch the situation, an interactive process.



INTERVIEW WITH ROLAND REBER (writer and director)

How did the idea to this film arise?

RR: During a car drive. I like to drive around to have ideas, I need to be in move for that, it doesn't work in a standstill; it's as if I could catch the ideas while driving, or they could reach me. The script is based on a theatre play, which I directed in 1985 in Germany. But the film is related to the play only in its basic structure, many scenes are new, for example the part of the TALKMASTER didn't exist in the play. So, during a drive, Mira Gittner and I had the idea to make a film out of this subject and to shape it in a play with the different media elements of our entertainment culture.

Soon afterwards we gave Wolfgang Seidenberg the subject to read and he was enthusiastic. That was the initializing factor. It was in March. As Wolfgang had time only until mid of May, we did the preparations in a rush and could start to shoot mid of April. But in the end I never ask myself where I get the ideas from, they are suddenly there.

What does the title mean?

RR: The film happens in one night, during which the MAN reflects his life. In the end it remains open whether also this night is just a dream. The description as a dream is a metaphor for life and it's shaping. I don't see any difference between being awake and dreaming; because in both of the states I believe it's real. In the film GODOT says: "How do you know, you are awake?" Perhaps we are all dreamers who are waiting to awake. And the further title "Loneliness Never Walks Alone" is from Antonio Exacoustos who plays the TALKMASTER. He phoned me and told me he had a title for the film. I liked this sentence and that's how this double title was created.

You call your film a Dramedy, what does this expression mean?

RR: The structure of the film plays with different elements of our media and cultural landscape and therefore also with the different genres. There are elements of drama, of comedy, tragic elements and surreal pictures; therefore MY DREAM or LONELINESS NEVER WALKS ALONE can't be classified into one genre, just like life itself is a mixture. I see life as a Dramedy.

You have an own way to make and produce films. The actors are often also involved in other parts of the filmmaking, like editing, cinematography, producing etc. What does this working method look like?

RR: For me acting becomes touching when it's personal and authentic, and an actor achieves this more likely if he deals with the role himself and is not a mere henchman of a god-like commander. That's military, I make films. I don't consider myself as a tamer who dictates to the actor which face he has to make; I expect his own interpretation from a creative artist, otherwise I could play the role or do the cinematography myself.

I rather consider myself as a conductor who only coordinates the soloists and unites them to a harmonious orchestra. Everyone is participating in the creative process, the production helpers as well as the main actors. This is my definition of teamwork, therefore



it's not "my" film, but "our" film.

What is your opinion about the subject of media related to today's society? What was your motive to integrate the subject of entertainment industry into the film?

RR: I come from a generation who learnt to read and write before watching a round of nonsense in the boob tube. I want to emphasize that I am consumer of these media myself. I like to watch James Bond a lot. But I also read books.

Generally speaking our society became decadent. Most people are more interested in career, money and party than in questioning life or anything else or having individual reflections about a subject. And the mass media entertainment culture contributes a lot to that. Most people are no longer capable of having their own reflections - one is not taught *how* to think anymore, but only *what* to think. It is like a mass hypnosis, which I believe is controlled, and distracts people from questioning life or themselves. It is more comfortable to watch the new action movie, than to face oneself.

Further the film is about the staging of life, by oneself and others. Everyone plays his roles, his games and his show, which we then believe to be reality. The current situation of the media is just a mirror of our own life, which everyone produces for himself, but not according to his own needs, but according to what is most effective for the audience e.g. the viewing rate.

What do you want to communicate to the viewer?

I only think about the meaning when the film is released in cinemas and I discuss with the audience. If I had a prefabricated interpretation, this would mean to take away the vision of the own thoughts from the audience. I just have an idea.

What I wish from the audience is feedback. The film should linger in the thoughts and hearts of the viewer when he leaves the cinema. That's what I want to achieve, without imposing the viewer a hypocritical message. For me filmmaking is a dialogue between the viewer and me. But like I don't entirely understand myself, I don't entirely understand my films. I see my way of making cinema as an adventure of the own mind, that provokes reflection.

You make your films without public funding. What is, in your opinion, the best way to become a filmmaker without the habitual pressure?

The way we make films is independent. And for that, I think the individual way is the best one. Each filmmaker should go his own way. We make films with a low budget, in order to be able to produce them by ourselves, and therefore we always have the complete authority for what we do. We use our own equipment, from production to post-production, up to marketing; we do everything on our own. Like that nobody can exert influence on us and it gives us the freedom to be creative.

Meanwhile most films have become mere products, investments. They are cut and mainly decided by financiers who are depending on the request and constraints of the market.

If we continue to let ourselves dominate by the agents and financiers, there will soon only be ready-made films. Filmmakers should take over the responsibility for their films again, have the courage for creative adventures and develop films, which are not only designed



in an office according to market values.

As in your previous films, this film has an open end. What induces you to leave all your films open?

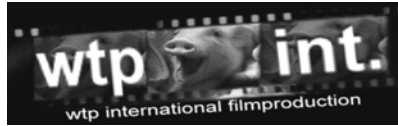
The story of MY DREAM or LONELINESS NEVER WALKS ALONE has no stringent storyline, so what do I need a stringent end for? Do you know today, where life will lead you tomorrow? Do you know what happens at the end of your own film? You know that it ends, but not how.

On the last shooting day, when we just had set the light for a totally different scene, Wolfgang Seidenberg stood in front of the light and the camera transmitted this picture to the monitor. We thought it looked great and shot it. That's how the end of the film was made which was also the last shot of the shootings.

At the end, I don't want to fob the viewer, who followed me for over 100 minutes, with empty catchwords, which I don't believe myself. "No empty phrases". MY DREAM or LONELINESS NEVER WALKS ALONE doesn't have any maxim as "if, then". There are so many things in my life, for which I don't have an answer; it would be unfair to pretend I had some. But if I succeeded in transmitting something, the viewer can draw his own conclusions and discuss. These kinds of discussions are one of the best effects of filmmaking. For the movie 24/7 THE PASSION OF LIFE we toured through Germany and Austria for months to hold the dialogue with the audience in over 60 cinemas.

Which is your next project?

RR: THE DIRTY BIT OF LIFE. I already have the title and the shooting period, which will be in July 2008. And the rest will also come into my mind.



INTERVIEW WITH WOLFGANG SEIDENBERG (Role: MAN)

Why did the script appeal to you?

Already when I first read it, I had the feeling: I know that, this is related to me. And the way the story is told is extraordinary, because it is not packed in common storytelling patterns, but in an associative style which allows everything. And how on earth do you play that? How do I dream myself?

How was the work with Roland Reber and the team of wtp with its special working method?

The wtp-team assured me ever again that for this project there was a script only because I was to act in it and was used to this. After 12 years of TV work this is certainly true. The complete creative freedom that marvelously exists there, is not easy to cope with. Roland Reber realizes his directing credo consequently: not to dictate anything but to guide the work through talking and creating the „right“ atmosphere. In the final product really each participant can find himself and I rarely experienced such a harmonious production.

What is special about the role of the MAN? Are there parallels to your own life?

As I said: many things seemed familiar to me (or at least I read it this way): the ongoing crisis of a man in his mid forties between all the requirements of life, the own demands and finding of identity. The thoughts about escape and the longing for a new beginning. The realization, that you take yourself everywhere you go and mix up a new beginning with an escape. And the character is annoying, like I annoy myself sometimes. At first one thinks: the poor man, how everybody is harassing him. Little later you would like to shout: if you don't like it open your mouth! Change something, stop playing the victim and wallowing in self-pity. This is the viewer reaction I would wish. One can see that the MAN has tried to do self therapy: one recognizes logotherapy, psychoanalysis or family constellations, whereby the experiences from these therapies rather increased the chaos, didn't sort the garbage of memories, but only shifted it. The identity suffocates under this mass of impressions.

For you, which is the key subject of the film?

Loneliness. Perhaps more precisely the self-isolation of the human being in the age of media. Because the crisis of the MAN isn't merely weakness of character, in the flood of pictures of his life, he lost the picture of himself.

Is there an anecdote of the shootings?

During the nightly shooting at the pond for the sequence at the end of the film, the unpleasant experience how loud frogs can be in their pairing time.



Was there a difficult scene for you?

I don't smoke anymore since 2 years, and then this! So the MAN rarely ends up smoking because he interrupts himself before lighting the cigarette. And then the ongoing question: where did I have the cigarette in which moment during the last take?

Do you have a favorite scene?

The harmonious togetherness with GODOT on an inflatable island in the sea of shit in the canalization.

How do you interpret the end of the film?

How I interpret the end of the film should remain my secret at first. But I'll tell everybody who reveals his version.

Your counterpart GODOT is not explained in the film. What is GODOT for you?

At first the dialogue partner who leads the MAN through the night and nearer to himself with insistent follies. During the work I saw her as a sort of Fay, a woman who has something unreal, that's why he can open up to her. He can't talk to women otherwise – not really with men either. Well...

The interpretation of this character is also something I look forward to in the discussions with the audience.

Did this role enrich you personally?

As I already admitted that I know many of the behaviors of the MAN, the work on the role was also a work on what sometimes makes me despair of me. Although I don't want to misunderstand my profession as a therapy, therefore you need distance. I can laugh about him, shake my head about the clumsy man in his turtleneck. Not only when I meet Mira, I often think: NO EMPTY PHRASES! And certainly a work far away from the usual production constraints. The enthusiasm, which was present in this team, carries me somehow.



INTERVIEW WITH MIRA GITTNER (Role: GODOT | editor)

Which is the key subject of the film for you?

MG: Everything can be reduced to one single question, that's why it reappears constantly in the film: Why? I often ask myself why do people do this or that, why do I do this or that or also the big Why related to life. In the reflection one might sometimes find an answer – but every answer raises a new why, it is an eternal cycle around a tiny little word which you can't escape. This is the MAN's situation in that night.

What is special for you about the character of GODOT?

MG: GODOT is the only character who has a name in the film. All the others have or are mere descriptions: the MAN, the WIFE, the FRIEND, the MOTHER, the TALKMASTER etc. Only in the fairy tale they get a name. Names which the child gives them, for example the fantasy name „Rumpelstilkin“, who is then being instructed / programmed how it has to be called: Rumpelstiltskin, with -ts-. Gone is the fantasy and the BOY becomes a MAN. GODOT detached herself from the human role play („no empty phrases“), became authentic and lives the freedom of someone who became insignificant. Ignored or not understood by any fashion or trend, GODOT has given up to follow anything else than her own lonely way.

How was the preparation for this role? Are there parallels to your own life?

MG: When I have to play a role like GODOT, I have to find the approach first. With GODOT the approach was there from the start. I subscribe to the words GODOT says, I liked to scabble in garbage dumps as a child and I also believe that what comes out of people in the bottom is more honest than what comes out in front. So in contrast to my preparation for the role of the Dominatrix in 24/7 THE PASSION OF LIFE, where I stood in 3 nights in an S&M Studio to assist to get a relation to this, the preparation for MY DREAM or LONELINESS NEVER WALKS ALONE were reduced to the learning of the complete dialogues and the choice of an overall under which I could wear many pullovers, because of the cold temperatures.

In your opinion, what is the meaning of the character of GODOT? The MAN asks at the end of the film: „GODOT, who are you really? “

MG: „Think about it. “ –GODOT would say.

I don't think about the meaning of a role beforehand, this would mean to force the role into a preconceived corset and it would remain technical. I hope I left GODOT enough room so that each viewer can have his own thoughts. To some people this may seem incomplete, but if the viewer wants a complete character described in every detail, he should look at a fashion catalogue.

Perhaps there is no meaning of the role, of life or no meaning at all. Perhaps the quest for a meaning is a survival mechanism, to give our life importance, because we are afraid of the insignificance. Perhaps we found the meaning in the moment, where we stop searching for it.



You don't only play a main part, but were also responsible for the artwork and did the editing. What is your procedure for the editing? And how did the partly unconventional pictures develop?

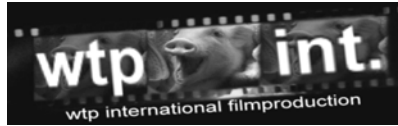
MG: For me the best time begins with the editing. I can run free creatively during 3 months approximately. With the last shooting day Roland gives over the raw material to me with all artistic freedom and I try to unite it to a choreography of picture, word and music. And then I simply start, the ideas come and go and I am surprised every time about the accomplished film resulting.

In MY DREAM or LONELINESS NEVER WALKS ALONE on one hand there are the scenes in the night, between MAN and GODOT, they just had to be put together. On the other hand there are the thoughts of the MAN and I thought the distorted pictures with the stage or the screen in an empty space were an appropriate picture for the projections that we make in our life.

There will certainly be some people who have their difficulties with the fragmentation of the picture, particularly with the multiple screens or the virtual spaces that sometimes remind of expressionism or paintings. But I think one should always try new ways of expression if they suit the story. The perception in life is not reduced to a square, which a passive audience stares at in a dark room either. For MY DREAM or LONELINESS NEVER WALKS ALONE the viewer has to enlarge his viewing patterns, has to get into something unusual, has to turn into an active, rather than a passive viewer. I think there is enough passive entertainment and who is curious about something different, will enjoy this film a lot.

What was the special challenge for you in this film?

That there was a script beforehand this time – for us a totally new experience – and that I, being someone sleeping a lot, had to be awake all night and being cold quickly, I had to sit still in a sofa for hours at 5 °C.



INTERVIEW MIT MARINA ANNA EICH (Role: WIFE | Production and Distribution)

Why did you like playing the role of the WIFE? Are there parallels to your own life?

In the last film 24 / 7 THE PASSION OF LIFE I played the role of the naive hotelier's daughter Eve who begins to explore her sexuality trying to get closer to herself. A role which was often very revealing. It was very important to me to play a completely different character in the next film, to show that I know more than one way of acting.

There was the LOVER or the WIFE to choose. I didn't have to think long. The WIFE represents the cliché of a deserted wife: disappointed, lonely, frustrated, withdrawn and sad. She misses the deeper communication and the sexual attention of her husband. The role let me slip into a character different to me. What is nice about our working method is to participate in creating the role. Whether it is costume or make-up, every actor suggest how he sees his role and how he wants to play it. As the clothes of the WIFE are rather conservative and high-necked, some of my clothes were used, that otherwise wouldn't have left the cellar again.

How did the production of MY DREAM or LONELINESS NEVER WALKS ALONE differ from the other wtp productions?

From the proceeding up to the completion of the film everything was different this time. Our former productions were characterized by the fact that there was no finished script at the beginning, only a basic story. Day by day the story was developed, scenes were written, changed, completed. This is a long creative process.

This time there was a finished script of MY DREAM or LONELINESS NEVER WALKS ALONE. Another difference was the fact, that there was a big part of in-studio production. As we had set ourselves a time limit, we had to work with a shooting schedule this time. The idea to turn the former theater play into a film arose at the end of February. Until mid of May the shooting had to be accomplished as we were pressed for time. So we had about four weeks to cast the other roles and organize all the preparation: fix the shooting schedule, find a studio, find different shooting locations and get the shooting permit for them, get requisites, make-up artists, a technical crew and equipment etc. The outdoor shooting required a greater technical effort. With a lot of enthusiasm, daily work and little sleep we managed to get everything required. 24 shooting days without any day off were scheduled. Obviously this is exhausting, but this denseness was important and is reflected in the film.

Including the 3 months of editing the entire production time, from the preparation to the completed film was only 5 months.

You are not only actress, but also producer and line producer and responsible for the distribution and public relations. How do you cope with these multiple tasks?

Distribution and public relation work starts when the shootings are finished. Obviously it was very stressful to prepare for the role in the quite short time of 8 weeks, to play it, and at the same time to be responsible for the locations, the logistic disposition of the crew and the whole shooting schedule, as well as for the well being of the other actors.



But as one can see it worked out marvelously without harming the atmosphere on the set. I can't tell myself how this works. Sleep definitely came off shortly. But this was not so bad. I think you should do the things you do with your whole heart and dedication and full of joy. Then more than you might initially have presumed is possible.

Another positive aspect is certainly the film team, which consisted of only few very capable people so that a calm, quick and effective shooting was possible. In any case I can honestly say that the preparation and shooting period for MY DREAM or LONELINESS NEVER WALKS ALONE was very intense, pleasant and funny. I was absolutely sad when this time was over.

Do you have a favorite scene?

When FRIEND and WIFE meet under the tree, he walks away and leaves her behind alone on the red sofa, in order to rehearse a joke in front of a mirror but then breaks out in tears. This is added by the wonderful music by Wolfram. This is a very touching scene, which reflects the real loneliness of the characters.

Were there difficult scenes?

The shooting at the garbage dump initially appeared difficult: when we arrived to set up the equipment there was a huge truck parking exactly where our frame was supposed to be. It was not easy to reach the responsible persons on a Sunday evening. The truck had to be driven away so that we wouldn't have to postpone the shooting day. After having searched the local pubs with the „concierge“ of the garbage dump I was told by phone, that the driver of the truck went home to Chemnitz for the weekend and would return to take the truck only on Monday. I came back one hour later to the location. Meanwhile luckily another solution was found: a living room was built up in another frame, with utensils, which were found on the garbage dump. In the end, not taking into account the strained nerves, this alternative was a better picture and a special note for this scene. How do you say: nothing is so bad, that it's not good for anything.

For you, which is the message of the film?

The film is a journey to one's self. For me GODOT symbolizes the unconscious of the MAN. The MAN lives through the most important aspects of his life again and turns into an observer, with a look from the outside, detached from society.

In my opinion the film shows the last minutes of the MAN before his death. But in the end, like for most of our films, it is up to the viewer how he interprets the film. There are several alternatives.

Did the role enrich you personally?

One draws out one thing or the other for the own private life from every role.

In this film it was rather the way how the film was made that enriched me personally: to make a wonderful film with few people, little resources in a very short time. The multi-functional tasks that I took over this time challenged and enriched me. You can do more than you might initially believe.



The Actors

WOLFGANG SEIDENBERG (Role: MAN)

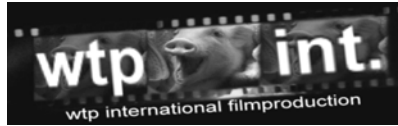
After his acting school, the Max-Reinhardt Seminar in Vienna, Wolfgang Seidenberg was engaged in theaters like the Burgtheater Vienna, the Schauspielhaus Vienna, the Festival Bad Hersfeld etc. In film and television he worked with directors such as Edgar Reitz (*Die Zweite Heimat*), Steven Spielberg (*Schindlers List*), Dagmar Damek, Gernot Roll and others. Since 1994 he plays the role of „Frank Töppers“ in the TV-Daily „Marienhof“ and can furthermore be seen on stage, for example as Hagen in the *Nibelungs* by Hebbel.

Filmography (excerpt):

- 1994-2007 Role Frank Töppers in "Marienhof" (TV)
- 2002 Zwei Herzen gegen die Krone (TV), director: Gernot Roll
- 2000 Nesthocker (TV-Series), director: Christoph Klünker
- 1998 Küstenwache (TV-Series), director: Carl Lang
- 1996 Singles (TV), director: E. Riedelsperger
- 1995 Solo für Sudmann (TV), director: Thomas Nickel
- 1995 Mann ohne Schatten (TV), director: Dietrich Haugk
- 1995 Eldorado (TV), director: R. Nüchtern
- 1994 Casuality-Notaufnahme TV series; director: Sharon Miller
- 1994 Klefisch (TV), director: Wolff Dietrich
- 1993 Schindler's List (cinema), director: Steven Spielberg
- 1990 L'Adultera (TV), director: Dagmar Damek
- 1989 Die zweite Heimat (TV-serial); director: Edgar Reitz

Theater (excerpt):

- 2007/08 Die Nibelungen, director: Celino Bleiweiss, Theatergastspiele Kempf
- 2007 Die Fledermaus, director: Dominik Wilgenbus, Parktheater Augsburg
- 2006 Antigone, director: Anselm Lipgens, Theatergastspiele Kempf
- 2006 Ein Inspektor kommt, director: B. Goldman, Theatergastspiele Kempf
- 2005 Viel Lärm um nichts, director: Silvia Armbruster, Theatergastspiele Kempf
- 2003 Tartuffe, director: Peter Lotschak, Festspiele Bad Hersfeld
- 2000-2002 Jedermann, director: Peter Lotschak, Festspiele Bad Hersfeld
- 1999-2003 Richard III., director Peter Lotschak, Eurostudio Landgraf
- 1994 Cyrano, director: Jerome Savary, Festspiele Bad Hersfeld
- 1994 Der Meister und Margarita, director: Bruno Max, TzF (Wien)
- 1993 Die Räuber, director: Daniel Benoin, Festspiele Bad Hersfeld
- 1993 Ausser Kontrolle, director: Wolfgang Spier, Thespiskarren Hannover



MIRA GITTNER (Role: GODOT | editor)

Mira Gittner began her acting at the age of 10 capturing a leading role for the German Television ZDF (Anderland: Der verkaufte Geburtstag, 1981, director George Moore) and participated in numerous film- and tv-productions since then.

After finishing her acting school 1990 she was, amongst others, engaged at the Bavarian State Opera Munich as acting soloist in La Traviata (director: Günter Krämer), at the World Theatre Project in New-Delhi/India and the Theatre Institute in Munich.

Since 1998 Mira Gittner works as a cinematographer and editor in addition to her acting. In 2001 she shot her debut as a director (besides cinematography, editing and production) with the short *dann nenn es halt Liebe - Call it Love*.

In 2003 she was in the Jury of the International Film festival for Children in Cairo.

Mira Gittner was awarded *PRODUCER OF THE YEAR 2000* by the Bavarian Filmcentre Geiseltal, ("...Mira Gittner demonstrated again, that creativity and professional ability of using the camera can lead to an impressing and emotional result..."), received the *BEST FEMALE ACTOR AWARD 2001* at the Melbourne Underground Film Festival for her acting performance in the psycho-thriller *THE ROOM* and the *SPECIAL AWARD FOR MONTAGE IN FEATURE FILM 2003* at the Panorama International Film Festival in Thessaloniki for her editing of the satirical comedy *PENTAMAGICA*.

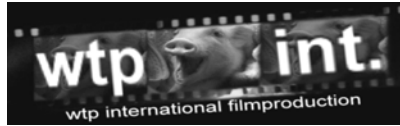
Filmography as an actress (excerpt):

2005	24/7 The Passion of Life (cinema), director: Roland Reber
2004	Am Rande der Nacht (cinema), director: Christoph Busche
2003	The Dark Side of our Inner Space (cinema), director: Roland Reber
2002/03	Pentamagica (cinema), director: Roland Reber
2002	Gone (cinema), director: Zoltan Paul
1999/2001	The Room (cinema), director: Roland Reber
2000	Der schwarze Spiegel (TV), director: Rainer Boldt
2000	Fast ein Gentlemen – Tierisch verliebt (TV), director: Dagmar Damek
1999	Eine Hand schmiert die andere (TV), director: Peter Fratzscher
1999	Alle meine Töchter – 4 parts (TV), director: Wolfgang Hübner
1999	Abenteuerreise (TV), director: Clemens Keiffenheim
1998	Der Schandfleck (TV), director: Julian R. Pölsler
1985	Die Kathrin wird Soldat – 4 parts (TV), director: Peter Deutsch
1982	Rote Erde – 4 parts (TV), director: Klaus Emmerich
1981	Der verkaufte Geburtstag (TV), director: George Moore

Filmography as cinematographer and editor (excerpt):

2005	24/ 7 The Passion of Life (cinema), director: Roland Reber
2003	The Dark Side of our Inner Space (cinema), director: Roland Reber
2002/2003	Pentamagica (cinema), Regie: Roland Reber
2002	Are Girls Werewolves ...?(short), director: R. Reber, M. Gittner
2001	Call it Love (short), director: Mira Gittner
1999/2001	The Room (cinema), director: Roland Reber
2000	Highlights (documentary), director: Mira Gittner

as well as commercials and image films for Fujitsu, easyCryo, Pharmatechnik, Medialas etc.



MARINA ANNA EICH (Role: WIFE | Production and Distribution)

After school, Marina Anna Eich studied Spanish, English and French in Ecuador, Canada and France. She studied at the Dancing Academy of the Opera Leipzig and the University of Music and Performing Arts Frankfurt/a.M.

Marina Anna Eich participated in several film and cinema productions as an actress and dancer, for example as "Eva Braun" in a documentary-feature for the Japanese television. In 2000 she met the team of wtp and works for wtp international filmproduction as an actress and producer and is responsible for the press relations, sales and distribution. She co-produced the comedy *Pentamagica* (2002/2003), the short *Are Girls Werewolves?* and the erotic drama *24/7 The Passion of Life*. In 2002 she was awarded BEST FEMALE ACTOR at the Night of Bavarian Shorts during the AFM (American Film Market Los Angeles/USA) for her acting performance in the short *Call it Love*.

Marina Anna Eich was a member of the Jury at the Festival D'Amour de Mons 2007 in Belgium and at the Muscat International Film Festival 2008 in Oman. She will be a member of the Jury at the Sitges International Filmfestival 2008 in Spain and at the Ourense International Filmfestival 2008 in Spain.

Filmography as an actress (excerpt):

2005 24/7 The Passion of Life (cinema), director: Roland Reber
2003 The Dark Side of our inner Space (cinema), director: Roland Reber
2002/2003 Pentamagica (cinema), director: Roland Reber
2002 Vienna (TV), director: Peter Gersina
2001 The Room (cinema), director: Roland Reber
2001 Call it Love (short), director: Mira Gittner
2000 Josephine (cinema), director: Rakjo Grlic
2000 Zwang (short), director: Roland Reber
2000 Anatomie (cinema), director: Stefan Ruzowitzky
1999 Jagd auf Amor (TV), director: Holger Barthel
1997 Hitler (documentary feature), Japanese TV

Filmography in production and distribution (excerpt):

2005 24/7 The Passion of Life (cinema), director: Roland Reber
2003 The Dark Side of our inner Space (cinema), director: Roland Reber
2002/2003 Pentamagica (cinema), director: Roland Reber
2002 Are Girls Werewolves? (short), director: R. Reber, M. Gittner

ANTONIO EXACOUSTOS (Role: TALKMASTER)

After completing his studies in Business Management and Economics Antonio Exacoustos, born in Rome, was director of world sales at the Filmverlag der Autoren and Futura Film GmbH from 1990 - 1999. He is a member of various professional organizations, including the administrative council of the German Federal Film Board. Since 2000, he is the Head of Sales of ARRI Media World Sales.



WOLFRAM KUNKEL (Role: GRANDFATHER, Music)

Wolfram Kunkel is not only a busy actor in film, television and theatre, but also a musician (e.g. balalaika, hurdy-gurdy, bagpipe, guitar, various flutes). He also constructs music instruments and is a sculptor.

As an actor he was engaged in theaters like the Prinzregententheater Munich, the Volkstheater Munich, the Stadttheater Augsburg and Ingolstadt, the Staatstheater am Gärtnerplatz Munich, Schauspiel Bonn, Staatstheater Kassel, Staatstheater Mannheim and others since 1971.

In film and television he worked with directors like Werner Herzog (*Herz aus Glas*), Hans-Jürgen Syberberg (*Ludwig-Requiem für einen jungfräulichen König*), Friedemann Fromm (*Unter Verdacht*), Dominik Graf (*Doktor Knock*) or Rainer Wolffhardt (*Löwengrube*, *Der König*).

Filmography (excerpt):

2007	Zwei Ärzte sind einer zuviel (TV), director: Karsten Wichniarz
2007	Handarbeit (short), director: Andreas Dahn
2006	Der Komödienstadel (TV), director: Werner Asam
2005	Die Rosenheim-Cops (TV), director: Stefan Klisch
2004	Seelenwanderung (short), director: Massimo della Monica
2003	Unter Verdacht (TV), director: Friedemann Fromm
2002/2000	Der Bulle von Tölz (TV), director: Walter Bannert
2001	Eva ganz mein Fall (TV), director: Stefan Bartmann
1999	Der König (TV), director: Rainer Wolffhardt
1989	Löwengrube (TV series), director: Rainer Wolffhardt
1987	Gewitter im Mai (cinema), director: H. Deppe, X. Schwarzenberger

BARBARA SCHMIDT (Role: MOTHER)

After school Barbara Schmidt was a trainee for directing at the Ensemble Theatre in Vienna and a dramaturgical assistant at the Burgtheater in Vienna in 1979/80. After the acting school Krauss in Vienna from 1980-84 she received the "Award for young actors" from the ministry of education and art of Vienna and studied theatre, philosophy and psychology from 1992-95 at the University in Munich, which she graduated M.A. in 1995. She worked at theatres like the Residenztheater Munich, the Burgtheater Vienna, the Teamtheater Munich, The Theater in der Josephstadt Vienna, the children and youth theatre "tip" and others. In TV and cinema she worked with directors such as Diethart Klante (*Tödliche Schatten*) or Michael Kehlmann (*Flucht ohne Ende*, *Heldenfrühling*).

Filmography (excerpt):

until 2007	Rudi the racing pig – the series (TV), director: Rolf Wellingerhof
	Höllische Nachbarn (TV), director: F. Meyer-Price
	Elisabeth (TV), director: Käthe Kratz
	Wiener Brut (cinema), director: Hans Fädler
	Ich oder Du (cinema), director: Dieter Berner



TORSTEN MÜNCHOW (Role: FATHER)

Torsten Münchow attended the Academy for Music and Acting in Saarbrücken from 1984-86 and the School of Acting and Musical Hedi Höpfner in Hamburg 1986/87. Since 1982 he performed in over 50 stage productions and was engaged amongst others at theatres like the Staatstheater Saarbrücken, the Kammerspiele Hamburg, the Ernst-Deutsch-Theater Hamburg, the Theater am Neumarkt in Zurich, the Weilheimer Theatersommer, the Burgfestspiele Jagsthausen etc.

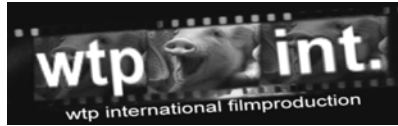
In the field of film and television he worked with directors such as Claude-Oliver Rudolph (*Dirty Sky*), Sigi Rothmund (*Ein mörderischer Sommer*), Peter Deutsch (*Die Kathrin wird Soldat*) and performed the role of „Cash Ransberg“ in 18 episodes of the TV series *Anna Maria- Eine Frau geht ihren Weg*.

Besides his work as an actor Torsten Münchow was the lead singer of the rock bands *Treibsand* and *Steve Perkins & The Tornados*, sung *Blue suede Shoes* in the TV series *Der Alte* in 1997, and the title song *Ganovenjagd* for the audio book *Pfifferling & Semmerling* in 2002.

Since 1989 Torsten Münchow has dubbed over 500 productions and was the voice of Brendan Fraser (*With Honors*, *The Mummy I and II*, *The quiet American* and others), Antonio Banderas (*The House of the Spirits*, *Interview with the Vampire*, *Miami Rhapsody* and others), Gerard Depardieu (*Les Gaspards*), Alec Baldwin (*Dress Grey*) or Ice-T (*Judgement Day*, *Law & Order*, 100 episodes) and others.

Filmography (excerpt):

2002	<i>Dirty Sky</i> (cinema), director: Claude-Oliver Rudolph
2001	<i>Schizo oder Im Netz Der Lügen</i> (TV), director: Erwin Keusch
2000	<i>Zwang</i> (short), director: Roland Reber
2000	<i>Der Preis Der Liebe</i> (TV), director: Rolf von Sydow
1999	<i>Der Kandidat</i> (TV), director: Claus Räfle
1998	<i>Sylvia – Eine Klasse Für Sich</i> (TV series, 2 episodes), director: Heidi Kranz
1998/1999	<i>TV-Kaiser</i> (TV comedy, 2 episodes), director: Elfi Esser
1996	<i>Der Alte, Schlüssel zum Mord</i> (TV), director: Hans-Jürgen Tögel
1996	<i>Ein Mörderischer Sommer</i> (TV), director: Sigi Rothmund
1995	<i>Tresko – Im Visier der Drogenmafia</i> (TV), director: Günter Gräwert
1993 -1995	<i>Anna-Maria - Eine Frau Geht Ihren Weg</i> (TV series, 18 episodes), director: Celino Bleiweiss, Hans Jürgen Tögel
1993	<i>Derrick, Nach Acht Langen Jahren</i> (TV), director: Helmut Ashley
1990	<i>Tatort, Bis zum Hals im Dreck</i> (TV) – director: Peter Carpentier
1990	<i>Keep On Running</i> (cinema), director: Holm Dressler
1985	<i>Schattenspiel</i> (cinema), director: Alexander Musik
1985	<i>Die Kathrin wird Soldat</i> (TV), director: Peter Deutsch



ANDREAS HEINZEL (Role: FRIEND)

Andreas Heinzl took acting classes in Munich from 1996-99 and studied camera acting with Jan Messutat 2006/07. In the field of film and television he worked with directors such as Dr. Dieter Wedel (*Der König von St. Pauli*), Caroline Link (*Pünktchen und Anton*), Vivian Naefe (*Bobby*), Markus Imboden (*Heidi*) and Peter Fratzscher (several *Tatort*) and others.

Filmography (excerpt):

2006	Die Killer Grippe (TV), director: Richy Ladkani
2006	T.I.M. Tod in München (cinema), director: Robert Hitz
2006	Tatort – „Der Finger“ (TV), director: Peter Fratzscher
2003	Ein Baby zum Verlieben (TV), director: Hartmut Griesmayr
2003	Tatort – „Im Visier“ (TV), director: Peter Fratzscher
2002	Die schnelle Gerdi (TV series), director: Michael Verhoeven
2000	Schule (cinema), director: Marco Petry
2000	Heidi (cinema), director: Markus Imboden
2000	Bobby (TV), director: Vivian Naefe
2000	Tatort – „Einmal täglich“ (TV), director: Peter Fratzscher
2000	Tanz mit dem Teufel (TV), director: Peter Keglevic
1998	Pünktchen & Anton (cinema), director: Caroline Link
1997	Ein Mann für alle Fälle (TV), director: Erwin Keusch
1996	Der König von St. Pauli (TV), director: Dr. Dieter Wedel

SABRINA BRENCHER (Role: LOVER)

Sabrina Brencher took acting classes with Uwe Stanz in Munich in 2006/7, voice and speech training with Andrea Schneider and at the Arturo Schauspielschule Cologne in 2005 and accomplished a stunt training with Spiros Anastassiadis in Offenbach. Since 2003 she performed in several film and television productions as well as short films and commercials.

Filmography (excerpt):

2007	Fear Makers (cinema), director: Timo Rose
2007	Klischee (cinema), director: Michael Effenberg
2006	Suicide TV (semester film), director: Alex Behrens
2006	Backwood (cinema), director: Marcel Walz
2006	Lindenstraße (TV series), director: Wolfgang Frank
2005	Road (T)rip (cinema), director: Marcel Walz
2005	Hereinspaziert (short), director: Christoph Hars
2005	Bastian Pastewka (TV), director: Josef Orr
2005	Vollgas (TV), director: Lars Montag
2005	Veltins (commercial)
2004	Liebesleben (TV), director: Tobi Baumann
2003	Die Nacht und der Morgen danach (short), director: Moritz Dünkel



SVEN THIEMANN (Roles: TAXI DRIVER, HITLER, RUMPELSTILTSKIN)

After a multisided acting education (Schauspiel München, Meisner-Workshop with Bill Esper and Stanislavski-Workshop with Tatjana Stepanchenko) Sven Thiemann worked amongst others with directors such as Nico Hofmann (*Es geschah am hellichten Tag*), Markus Imboden (*Kids von Berlin*) or Claus Peter Witt (*Kirke*). In 1995 he performed on stage in *A Midsummer Night's Dream* and *Unsere kleine Stadt* at the Weilheimer Theatersommer. Since 1998 he performs the role of „Charly Kolbe“ in the daily series *Marienhof* as well as numerous other film and television roles. Besides his acting Sven Thiemann also works as a DJ.

Filmography (excerpt):

- 1999 - 2007 *Marienhof* (TV series), main part "Charly", director: diverse
Tatort (TV), director: Dieter Schlotterbeck
Tatort (TV), director: Hartmut Griesmayer
Traumfrau mit Nebenwirkungen (TV), director: Thomas Freundner
Es muß nicht immer Sex sein (TV), director: Christiane Hartmann
Rote Meile (TV-Serie), director: Michel Bielawa
SOKO (TV), director: Werner Siebert
Gott ist ein toter Fisch (cinema), director: Wolfram Bremen
Weisse Ameisen (cinema), director: Renate Gosiewski
- 1995 - 1998 *Coming in* (TV), director: Thomas Bahmann
Es geschah am hellichten Tag (TV), director: Nico Hofmann
Feuerengel (TV), director: Daniel Helfer
SOKO (TV), director: Stefan Klisch
Balko (TV-Serie), director: Wilhelm Engelhardt
Küstenwache (TV-Serie), director: Carl Lang
Dr. Mad (TV), director: Jürgen Bretzinger
Kids von Berlin (TV), director: Markus Imboden
Forsthaus Falkenau (TV series), director: Klaus Grabowsky
Hosenflattern (TV), director: Erich Neureuther
Kirke (TV), director: Claus Peter Witt



The production team

ROLAND REBER (writer and director)

After finishing his acting school in Bochum/Germany in the 70ies, Roland Reber worked as actor, writer and director at theatres such as Bochum, Essen, Düsseldorf, Zürich, Kingston/Jamaica, New Delhi etc. He has written more than 20 theatre plays and scripts as well as texts and poems.

In 1981 he founded the Theatre Institute and worked as a director, author and actor. He was Head of the World Theatre Project (in the framework of the Decade for Cultural Development of the UNESCO and UN) which he founded in 1989 and worked as director and writer in Cairo, Mexico and the Caribbean. He was teacher for acting and directing among others in Moscow and the Caribbean.

For wtp international filmproduction, he works as director and writer.

In 2003 his feature films *The Room*, *Pentamagica* and *The Dark Side of our Inner Space* were shown at the Calcutta International Film Festival in a Roland Reber Section, in May 2007 these three Roland Reber films were published on DVD in Germany, Austria and Switzerland.

From 2003 to 2007 Roland Reber was the official representative of the Cairo International Filmfestival in Germany and the representative of the Damascus International Film Festival in Europe. He was member of the jury at the Fantasporto IFF 2008 in Portugal and was a member of the jury at the Sitges International Film Festival 2007 in Spain, of the IFF 2003 in Alexandria /Egypt, the IFF 2004 in Dhaka/Bangladesh and the Cairo IFF for Children 2003.

For his theatre work he received the **Schweizer Kulturpreis** (1976) and received as first European the cultural prize of the Caribbean **Season of Excellence** (1991 and 1993). For his directing of the feature film *The Room* (2000/2001) he received the **Emerging Filmmaker Award** 2001 in Hollywood, the **Jury Choice for Foreign Film 2001** in Chicago and the **President's Award** 2000 in Ajijic/Mexico.

His **filmography** as director and writer includes among others: **Ihr habt meine Seele gebogen wie einen schönen Tänzer** (feature, 1979), **Manuel** (short, 1998), **On Television** (short, 1998), **The bag** (short, 1999), **Compulsion** (short, 2000), **Are Girls Werewolves...?** (short, 2002), **The Room** (feature, 2001 - 6 international Awards), **Pentamagica** (feature, 2003), **The Dark Side of our Inner Space** (feature, 2003), **24 / 7** **The Passion of Life** (feature, 2005), **My Dream or Loneliness never walks alone** (feature, 2007).



MARINA ANNA EICH (Producer, Sales)

See actors (page 22)

PATRICIA KOCH (Producer | Role: BUNNY)

After her studies in economics, Patricia Koch worked in the industry in the field of Marketing and Public Relations. She joined the team of wtp in 2000 and since then works as producer and can be seen ever again in short roles, for example as “Stephanie Evans” in *24/7 The Passion of Life* (feature, 2005), as “Petra Karoll” in *Pentamagica* (feature, 2003) or as Bunny in *My Dream or Loneliness never walks alone* (feature, 2007).

Besides her work as a producer Patricia Koch is dedicated to Fine Art Photography. After her studies of Digital Photography at the prestigious LCC (London College of Communication) she works commercially in Munich and London.

Her **filmography** as a producer includes among others **My Dream or Loneliness never walks alone** (feature, 2007) **24/7 The Passion of Life** (feature, 2005) and **The Dark Side of our Inner Space** (feature 2003).

MIRA GITTNER (editor)

See actors (page 21)

WOLFRAM KUNKEL (music)

See actors (page 23)

JÜRGEN KENDZIOR (cinematographer)

After a photographic and commercial education Jürgen Kendzior worked as a cinematographer and DoP for the european shows of David Copperfield, as well as for concert shootings of Lionel Richie, Whitney Houston or Peter Maffay (*Laut und Leise* 2005/2006, nominated for the *DVD-Champion Award* „Best DVD of the year 2006“) and for companies such as BMW, Lufthansa, Porsche, Puma and currently for the TV-station “Premiere” in the daily studio production (CC Blue Boy studios).

He worked as a tutor in Kabul for the UN and GTZ for Radio Television Afghanistan for the education of the cinematographers, directors and staff of outside broadcast units, and as a free tutor for film documentaries, traveling photography and practical work with the camera at Volkshochschulen. In his Lightscapes-Workshops he teaches visual design in individual and group lessons.

His documentary (script and director) *Airborn – andere Geschichten vom Fliegen* is currently in production. With his production company Schnabelfilm, Munich, he is preparing the Roadmovie *87-5 Horizon Blues* (cinema feature) as director and author.

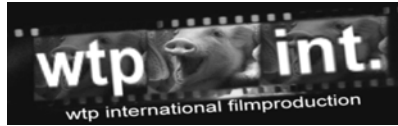
His Filmography as a cinematographer and DoP includes among others the documentaries *Totems, Lachs und Lagerfeuer* (Canada 1985), *Stromboli, Blüten, Meer und Feuerberge* (Italy 1993), *Im Schatten des Villarica* (Chile 1997), *Kessel, Dampf und*



Lederfett (Germany 1999), as well as the short films *A Short Scary Movie* (Germany 2002), *A Short Scary Movie 2* (Japan 2003) and *The best German Film* (Germany 2004).

BENE ZIRNBAUER (cinematographer)

Bene Zirnbauer works as a free-lance cinematographer since 1996, as well as in the field of light, stage and sound. He assisted for TV and industrial productions for example for the BR (*Tapetenwechsel, Einsiedler Ägypten, Willkommen Benedikt*), PRO 7 (*Die sieben Todsünden – Trägheit, Galileo – Liebe im Mittelalter, Medizin im Mittelalter*) as well as for Audi (Presentation *R 8 in Las Vegas, Presentation Q 7 Phoenix, Audi TT in Zell am See*), BMW (*X3 development in Munich, Finnland, France*) or Siemens (*Trans Rapid Shanghai*). He worked as a cinematographer for the RTL 2 series *Ungeklärte Morde*, for the Creation Club of the TV station Premiere (e.g. *DVD Peter Maffay*) as well as for the Web domain of the FC Bayern or Escada fashion events etc.



wtp international GmbH (Filmproduction, Sales, Distribution)

The abysses of human emotions are the heart of the films of the often macabre tragic-comedies and psycho-thrillers of wtp international filmproduction. Mysterious plots about desperation, sex, dream, death are presented with artful editing techniques and poetic and musical forms of expression.“

(Süddeutsche Zeitung, 13. 2. 2002)

wtp international produces features and shorts for cinema and television with focus on artistic creativity. Wtp international realizes all productions without public funding and without cooperation of TV stations. As a worldwide forum for artists, innovative techniques and extraordinary ideas, wtp international GmbH was founded in 2001 with the film production team of wtp and now includes film production, sales and distribution.

Besides the feature film productions which received attention and awards on international Film Festivals, wtp international GmbH also works in the field of commercial and industrial film.

With the feature 24/7 THE PASSION OF LIFE, which had its Germany Premiere at the Hof International Film Festival 2005 wtp finally ventured into the German and Austrian cinema market as a distributor. The film was screened in German cinemas for one year and polarized press and audience; director and actors traveled to more than 60 discussions with the audience all over Germany and Austria.

Another significant attribute is the multiple distribution of tasks within the ensemble. Performance, dramaturgy, set design, organization etc are not separated but accomplished simultaneously by the members of the ensemble. This broad distribution of the tasks results in an integrated artwork to which everyone involved has a vital and direct relation. This is not a necessary evil but an elementary component of the production concept.

Filmography (excerpt):

- 2005 24/7 THE PASSION OF LIFE, feature, director: Roland Reber
Festivals: 2005 International Film Festival Hof,
2005 SITGES International Film festival, Spain
2006 Fantasporto International Film festival, Portugal
2006 Mar del Plata Independente Int. Filmfestival, Argentina
theatrical release in Germany, Austria: February 2006
DVD: since end 2006 in Germany, Austria and Switzerland
- 2003 THE DARK SIDE OF OUR INNER SPACE, feature, director: Roland Reber
Festivals: 2003 Calcutta Int. Filmfestival, India (World Premiere, Section:
Roland Reber Films)
2003 Siliguri Int. Film festival, India (opening film)
2004 Dakha Int. Film festival, Bangladesh (Section: About Roland Reber)
2004 Panorama of Intern. Film, Thessaloniki, Greece,
2004 Cairo International Film festival, Egypt
2004 SITGES Festival Internacional de Cinema, Spain
2004 Alexandria International Film festival, Egypt
DVD: since May 2007 in Germany, Austria and Switzerland
- 2002/03 PENTAMAGICA, feature, director: Roland Reber



Award for Best Montage 2003, Thessaloniki, Greece

Festivals: 2003 Calcutta Int. Film festival, India (Section: Roland Reber Films)

2003 Cairo International Film festival, Egypt

2003 International Comedy Film festival, Istanbul

2004 Panorama of Int. Film, Thessaloniki, Greece

2004 Dakha Int. Film festival, Bangladesh (Section: „About Roland Reber“)

2004 Alexandria International Film festival, Egypt

2004 Melbourne Underground International Film festival, Australia

DVD: since May 2007 in Germany, Austria and Switzerland.

2002 Sind Mädchen Werwölfe ...?, short, director: Roland Reber, Mira Gittner

2001 DAS ZIMMER/ THE ROOM, feature, director: Roland Reber

TV broadcast in over 50 countries, more than 20 international Film festivals

International Awards: Emerging Filmmaker Award 2001, Hollywood, USA

Best Foreign Film 2001, Chicago, USA,

Best Film 2001, Thessaloniki, Greece

Best Female Actor award, Melbourne, Australia

Producer of the year 2000, Bavarian Filmcenter,

Presidents Award 2000, Ajijic, Mexico

Festivals: 2000 Ajijic Festival Int. de Cine, Mexico,

2000 SITGES International Film festival, Spain,

2000 The Millennium Film Festival of Fine Arts, Szolnok, Hungaria,

2000 XXI Unicaja Bienal International Filmfestival, Malaga, Spain,

2001 AFF Alternativa International Filmfestival, Picciano, Italy,

2001 angelciti chicago international filmfestival, Chicago,

2001 angelciti international Film Festival, Raleigh Studios, Hollywood,

2001 IndieKino International Filmfestival, Seoul, Korea,

2001 Kerala International Filmfestival, India,

2001 Melbourne Underground International Filmfestival, Australia,

2001 Portobello International Filmfestival, London, UK,

2001 The Director`s View International Filmfestival, New York,

2001 Third Panorama of Intern. Filmmakers, Thessaloniki, Greece

2001 Tvplusfilms international filmfestival, Birkenhead, UK,

2001 XIX International Filmfestival of Uruguay, Montevideo, Uruguay,

2002 Beirut Intern. Festival of European Film (Goethe-Institute), Lebanon,

2002 CIFF Cairo International Filmfestival, Egypt (A-Festival),

2002 Suchitra International Filmfestival, India,

2003 Calcutta International Filmfestival, India (section: Roland Reber Films),

2003 Alexandria International Filmfestival, Egypt,

2004 Dhaka Intern. Filmfestival, Bangladesh (section: About Roland Reber)

DVD: since May 2007 in Germany, Austria and Switzerland

2001 dann nenn es halt Liebe/ Call it love, short, director: Mira Gittner

1999/2000 Der Koffer / the bag, short, director: Roland Reber

2000 Highlights Get Together, documentary, director: Mira Gittner

1999 Der Fernsehauftritt/ On television, short, director: Roland Reber

1998 Manuel, short, director: Roland Reber



ATTACHMENT

Reviews, Statements, Comments

The lie of truth.

Unicum in the German cinema landscape - Roland Reber and his crew present their new film MY DREAM.

As a longtime film critic one believes to know most facets of German cinema between Berlin School and Constantin's big productions, even the niches and side streets which are taken by a Peter Kern or Wolfgang Büld for example. But then one day you get a call from a young woman – and a completely unknown filmic parallel universe opens, just around the corner between Munich and Landsberg. She introduced herself as press agent Marina Anna Eich, she and Roland Reber wished to have a conversation, in which they wanted to present their new film and their work.

The name Reber doesn't mean anything to me, my curiosity is aroused. We fixed an appointment in a café. And I wanted to know how I would recognize them. Very simple, Marina Anna Eich said, she was beautiful and Reber rather corpulent, the beauty and the beast, which turned out to be true.

At the first encounter, Reber, Eich and Mira Gittner, which accompanied them, seemed unreal to me, in an extravagant but also charming way.

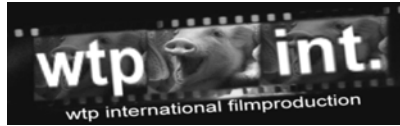
In front of me there was no directing debutant freshly coming from a film academy, but a mature man, born in '54, who headed of to conquer cinema, after a longer theatre carrier for example with Zadeck and the UNESCO.

Reber and his crew had already shot three full-length feature films, so to speak hand-made on Digi Beta. Tripped-out soul strips, I never heard of. THE ROOM, PENTAMAGICA and THE DARK SIDE OF OUR INNER SPACE. The Films were screened on festivals, from which's existence I didn't know, all over the world: in Indian cities such as Siliguri, in Dakha, in Egyptian metropolises such as Cairo and Alexandria, in Australia, Uruguay and Mexico. A fourth film with the title 24/7 THE PASSION OF LIFE, which was about the psycho-labyrinth of sadomasochism, was just about to be completed. This first encounter was almost three years ago, and the presented cinema dream turned out to be reality. 24/7 THE PASSION OF LIFE was shown at the Hof International Film Festival 2005 and afterwards in German cinemas, all four Reber-Films are available as thoroughly edited DVDs. The clan, that is nearing the Premiere of its fifth Film, a 'Dramedy' with the beautiful title MY DREAM OR LONELINESS NEVER WALKS ALONE, is a unicum in the German film scene: partly bohemians, partly cine-commune, partly traveling entertainers, they seem to live filmmaking. Or the other way round: their life seems to be like a theatrical film. Roland Reber as author and director of the films is surely the head of the troupe, a talkative and eloquent maestro.

As a vital Buddha, *agent provocateur* full of relish and Renaissance–Man of the digital video age, he represents the apotheosis of a director: all thought-corporeality with a portion of self-irony, oscillating between genius and unrestrained Ed-Wood dilettantism.

The petite, restrained Mira Gittner, most often main actress, co-author, producer, editor and cinematographer, is the female driving force. In the first film, her name was Sophie, since then she is the knowing one: as archeologist, shaman, dominatrix or GODOT, for whom they were all waiting, she tries to figure out the abysses of the soul.

Provided with a striking voice and a penetrating glance, she radiates demonic sensuality, a



melancholy baby in the psychedelic kaleidoscope of pixels.

Marina Anna Eich who comes from a well-known wood-carver Family of Oberammergau, appears as a further main actress, furthermore she is producer, distributor and press agent of the Reber-Oeuvres. The blonde Eich, who's Filmography includes a Japanese Hitler film and Ruzowitzky's „Anatomie“, is surely the Glamour-Girl of the troupe, in the Films she acts as the big naïve and the scheming innocent, outside she plays perfectly the press agent, sexy in conservative clothes.

The influences of the films shot with a small budget and completely self-financed, lie in theater, video clips and in the soap opera. Significantly Reber could win a soap opera and theater star as main actor for MY DREAM OR LONELINESS NEVER WALKS ALONE : Wolfgang Seidenberg, the popular plumber 'Töppers' from the "Marienhof".

For economic as well as aesthetical reasons the films focus respectively on one particular location, which also stands for the landscape of the soul. In 24 / 7 THE PASSION OF LIFE the dominatrix-studio symbolizes the stage of life, in MY DREAM it is a garbage dump and a TV studio.

So Reber-Films are, starting with the intense love-thriller The Room, to the Bavarian-surreal self-finding satire PENTAMAGICA through to the crazy-despaired Show of life of a desperate average man in MY DREAM, psychoanalytic and society critical art-sensations, poetic and pretentious, playful and ironic, also running the risk of embarrassment.

Nietzsche on the rocks so to say, well laced with Freud. At times the films are annoying, because by accusing the hypocrisy and bigotry in our fun-society Reber often kicks at an open door, in the next moment they inspire and capture with their special magic.

In the end Reber-Films are comedies full of melancholy and sadness about the vertiginous quest for the truth within game and show, in which also the action of the Reber-troupe itself seems to be mirrored: "When people tell each other the truth, they lie the most".

Without a doubt, this incredible *living cinema*, at least the idea of these daring and personal films, adds an amazing facet to the German cinema.

(*Süddeutsche Zeitung / Feuilleton, Hans Schifferle*)

A mix of absurd theater, video installation, TV satire and psychotherapy session.

„Roland Reber's independently financed mix of absurd theater, experimental video installation, TV satire and psychotherapy session, replaces entire philosophy studies with its overwhelming richness of knowledge.

What germinates off the film funding controlled by the state, isn't necessarily rough amateur splatter, but can also be a bizarre lucky bag which goes in search of the lost male middle-class identity, with verve and imagination, and thereby tests the brain capacity of the viewer.

The journey through the subconscious of a MAN (Wolfgang Seidenberg) remaining nameless, doesn't need narration, only the inducement: he left the desert of his matrimony empty of communication. Stranded on the street, in urban no man's land, he searches for contact with a woman collecting garbage (Mira Gittner), who calls herself GODOT – only the first hint to the proximity to experimental, dialectic theater which is later gone through with the fairy tale of Little Red Riding Hood.

With his over-naïve questions, the man invites the wise GODOT to do a series of remarks, which are profound, cryptic or senseless – sometimes all of them together -, a

TALKMASTER (Antonio Exacoustos) leads to the second layer of the film: the satirical TV Show "Only Loneliness Counts" roams through the subconscious of the Protagonist,



confronts him with the reproaches of his frustrated WIFE, with his LOVER reduced to a sex object, with his GRANDFATHER denying the holocaust. They are joined by a silly friend, who comes out with stupid comedy-jokes, and Adolf HITLER, who tells jokes about Jews out of a garbage bin.

Evidently this is not suited to a quick, safe consumption, it rather is a challenging spiny and original horn of plenty that doesn't know taboos and enjoys to follow the search for truth at first - with psychological self knowledge and philosophical voltes - and torpedoes it right afterwards.

Existentialism meets Dadaism, full of caustic contemplations about the media dreariness and the sex life, insights about the relation between the genders and the existence in the consumption cage.

A brilliant, profitable experiment, that raises important questions instead of giving premature answers.”

(Blickpunkt:Film)

Phantasmagoric fairy-tale about a man dreaming of himself

One evening, the MAN leaves everything. He lets his life go. He shouts his freedom to whoever wants to hear it. One spits him in the face, because finally he disturbs. He ends up in a space isolated from the city. There, he meets GODOT, a mysterious woman looking for answers to the enigma of existence, crossing the sewers, floating on our shit on an air mattress attached to an inflatable palm tree.

Quickly she becomes a guide to him, his ferrywoman towards the other world, parallel space where he will have to revisit his story. But this might only be one stage...

Phantasmagoric fairy-tale about a man dreaming of himself, MY DREAM OR LONELINESS NEVER WALKS ALONE is not a film like the others. As a lunar wandering, theatrical and literary on a razor's edge of the real and the memory, media satire, reflection on isolation, it exists beyond the genres and reality.

Roland Reber and his team wtp international are famous for their difference. They are actually the splinter in the foot of German cinema, refusing any public funding, any partnership with TV stations, every distributor and wider, any established system.

In addition it works. A real lesson in success for those who are looking for alternatives to an official cinema.

(Festival International du Nouveau Cinema, Montreal/Canada, Julien Fonfrède - Programming Director)

FILMSTARTS.de – My Dream or Loneliness never walks alone

Rated: 7/10 Points

It is certainly a good thing, when Till Schweiger ceremonially returns the public funding money for KEINOHRHASSEN to the responsible funding institution after more than five and a half million viewers.

But it is still a very rare scenery, as the majority of the films produced in Germany don't even get near to the green figures. And because these are the facts, in this country no clearly thinking financier would advance the costs for a film from his own pocket.

As a result, domestic productions are completely depending on the favor of the film funding institutions. From the first developing step onwards one has to keep in mind the expectations of the sponsors. For example many films are being shot in several states, even if this is not requested by the story, just to fit in as many funding circles as possible.



The production society “wtp international”, located in Bavaria, doesn’t get involved in such budget tactical games. They principally finance their films without public funding or co-producing TV-stations. And this with remarkable success. Three years ago the excitingly different picture “24/7 THE PASSION OF LIFE” attracted more than 13.500 visitors to the cinemas.

With MY DREAM OR LONELINESS NEVER WALKS ALONE, wtp director Roland Reber now brings into the cinemas a stylistically spacy screen adaptation of his own theater play “My dream is just a sick child”, which he first staged in Lünen in 1985.

The MAN (Wolfgang Seidenberg, the plumber Frank Töppers from the daily TV-series “Marienhof”) runs away from his WIFE (Marina Anna Eich) and the tiring repetitions of his every day life.

His escape leads him to an abandoned factory site, where he meets GODOT (Mira Gittner). She searches the mud of the sewers, in search of proofs for the human existence, every night. The MAN follows her, an exciting journey through the night and the meaning of life takes its course. The MAN lets his thoughts roam around again and again. He sees his life pass by his inner eye as a surreal TV spectacle. The TALKMASTER (Antonio Exacoustos) leads through the program, in a dating show clone, the WIFE and the LOVER compete against each other, in the comedy show “Only the joke counts” the FRIEND (Andreas Heinzl) of the MAN tells flat wannabe gags and the Nazi-GRANDFATHER (Wolfram Kunkel) and the Italian One-Euro-Tramp also have an appearance...

Independent cinema isn’t anymore what it was once. In America the big studios founded their own Sub-Labels (eg. „Fox Searchlight“, „Sony Classics“) with which they produce independent films, which surely are not necessarily weak, but at least do not really deserve this name anymore. In Germany, as mentioned, the big funding institutions have a finger in every pie.

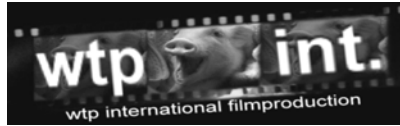
From this point of view one would almost like to compare “wtp” to this small Gallic village, in which the small smart and the big fat regularly beat up the Roman invaders.

Without public funding everyone involved has to contribute far more than his principle task to the project. Mira Gittner not only plays GODOT, but is also taking care of the editing. GRANDFATHER actor Wolfram Kunkel is also responsible for the music. And Marina Anna Eich strips off the role of the WIFE after the shootings to incorporate the PR and distribution of the film.

Some would lapidary dismiss this working method as amateurish, but it is closer to the spirit of “independent” than most of the films which were shown in the cinemas under this seal, seized by the big studios, in the last years.

MY DREAM OR LONELINESS NEVER WALKS ALONE fights at several frontlines. It is a philosophical epigram, in which HITLER as a Oscar the Grouch reminiscence, brings it to the point: “The meaning of life is to reach the recall!”. It is a media criticism in which the same HITLER dabbles as a Dieter-Bohlen-Parody :”When you sing, it sounds as if I put a curried sausage in my German Shepherds ass.” It is a satire in which the Nazi-Grandpa can express his opinions without restraint: “All females are the same, what are you worrying about? A hole is a hole, everything else is decoration!” It is a comedy, in which the FRIEND tells the flattest jokes: “Why do women have one more brain cell than men? So that they don’t drink out of the bucket while cleaning!” It is a drama, in which the MAN faces his grumping family in a kind of music box. And it is an exciting experimental piece of cinema, which culminates in a crazy reinterpretation of the Brother Grimm’s fairy tale Little Red Riding Hood.

Conclusion: MY DREAM OR LONELINESS NEVER WALKS ALONE is as far away from



mainstream as one can be. An experimental philosophical theatre play thrown to the screen with run-up and without regards to the trained visual and dramaturgical structures. Evidently such a film is an unpredictable venture for the viewer - some will bear in mind the film and its theses for a long time, others will leave the cinema and with it the experiment after half an hour, frustrated and irritated.

(filmstarts.de, Christoph Petersen)

The thoughts of a nameless.

Most people live in, I live from shit“. The garbage collector doesn't even try to whitewash her activity. But even if the life of this woman appears dreary at a first glance, she is doing better than many an other person – because she lives on a dream island. In MY DREAM OR LONELINESS NEVER WALKS ALONE director Roland Reber lets the lady float through the sewers in a rubber boat with an inflatable palm tree. For one night Godot, as the woman calls herself, is set at her side a nameless MAN. Together they undertake a ramble through the garbage of life.

The MAN is embodied by Wolfgang Seidenberg, who can be seen as “Frank Töppers” in “Marienhof” since 1994 and now attempts his first character role.

He chose a daring project for this plan. MY DREAM OR LONELINESS NEVER WALKS ALONE has been realized without public funding and without financing from a private film fund. The aim was to create a bizarre piece of art without any precept or restrictions. The result is a filmic wonder bag, who knows to surprise the viewer over and over.

Experimental theater alternates with video installations and a trenchant TV satire. This sometimes seems overloaded, is sometimes too top-heavy – but replaces some psychotherapy sessions.

In the MAN's life the things repeat. He flees the rut. He leaves his WIFE (Marina Anna Eich) and the LOVER (Sabrina Brencher), escapes the MOTHER (Barbara Schmidt) and mentally breaks away from his deceased FATHER (Torsten Münchow). But suddenly he is alone and this condition scares him increasingly.

Only Godot takes him in. During the common journey through the garbage of the city the nameless turns his inside out. His memory is presented to the viewer as a colorful potpourri of silent film, talk show and computer game.

Soon the man realizes that he can only get healing through the dealing with himself.

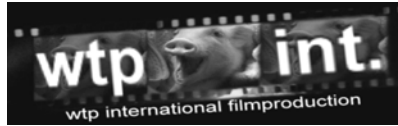
The pictures with which Roland Reber goes into the existential questions, are powerful and extraordinary. The film is an adventure the viewer has to get involved with unconditionally. But the courage is being rewarded – in every sense.

While the filmmakers were prevented from shooting in the sewers of the Bavarian capital, by the rules of the administration, the officials of Landsberg were more cooperative. The two sewage workers who were on site during the shootings, acted in the film shorthand – and like this broke out of the roles they were usually assigned, to enter unknown territory.

(teleschau – the media service, Julia Köhler)

MY DREAM OR LONELINESS NEVER WALKS ALONE is a film, which refuses most of the usual narrative conventions and so turns upside down the viewing patterns of the viewer.

„Already the plot isn't easy to be summarized, which is due to the fact that there is no plot in the classical sense and the events happen on several layers: a MAN, remaining



nameless, leaves his former life behind him and, on an abandoned factory site, meets a woman named GODOT who set herself to search the dirt of the sewers for personal objects of other people.

While the inner state of the MAN's mind - in confrontation with his deserted wife, his girlfriend serving only as a sex object, his authoritative father and his grand-father thinking National Socialistic – is being examined in the shape of talk shows, theatre plays and video installations, he keeps on carrying conversations with GODOT about the sense and nonsense of life.

The mosaic of different styles may seem strange at times and confuse the audience, but that it also what is appealing about this filmic experiment, which ever again creates a distance to the happenings on the screen, and thereby wants to cause a reflected reception instead of the mere consumption.

Although some of Godot's comments seem a bit like the pretentious wisdom of a philosophy student in the first semester, the extraordinary work convinces as an intelligent sweeping blow, at a life directed by media, traditions, education and stuck gender roles, directed with cutting irony.

So the nameless Man shows a mirror image to the common people, which doesn't change the existing circumstances, but will at least be able to inspire one viewer or the other to question these circumstances."

(filmstart.biz, Carlos Corbell)

Brilliant. Intelligent. Creative. Insightful.

"MY DREAM or LONELINESS NEVER WALKS ALONE is a masterful motion picture that entertains while probing the psyche as surely as if Sigmund Freud was sitting beside you and whispering, "Admit it! That's you isn't it?"

It seems that all of the previous works of the team of wtp international have been to prepare to make MY DREAM or LONELINESS NEVER WALKS ALONE.

While the familiar faces from other efforts are still present, specifically the quiet dramatics of the classic beauty Mira Gittner , the luscious and sensuous presence of Marina Eich, and of course the commanding directorial presence of Roland Reber, there are new forces at work here as well. Specifically the very handsome Wolfgang Seidenberg who plays his role with quiet, yet forceful sensitivity, and Sabrina Brencher a beauty who can also act; a rare combination.

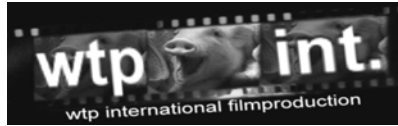
It seems as though fresh, creative new wine has been poured into old, seasoned bottles. For the person who loves motion pictures this is good news indeed. Cause to even rejoice. Everything, and I do mean everything, from the screenplay, there is brilliance there, to the crisp sound to the highly effective precise editing to the stunning cinemaphotography to the forceful yet unobtrusive music has been infused with a new sense of maturity and creativity.

What we see in MY DREAM or LONELINESS NEVER WALKS ALONE is a cast, director, screenwriter and technicians who have obviously decided to fly without a safety net and as a result hit high note after dramatic high note with clarity and precision. ...

Some of the dialogue is so brilliant and insightful that it wouldn't surprise me if I began seeing moviegoers of all ages sporting it on up market T-shirts.

Thank you for a great and moving motion picture experience."

(Gordon Weaver, film publicist / USA - worked among others for Paramount in Marketing und Public Relations)



My Dream or Loneliness never walks alone - Roland Reber's theatrical quest for meaning

They still exist – the true independent filmmakers. Also in Germany, besides the mainstream and far away from subsidies from the public funding, films prosper which are daring something, artistically and regarding to the content – and often enough win.

One of the few remaining really independent filmmakers is Roland Reber. The director who's longtime work in theater can be felt in his films, initiated the wtp international film production, distribution and sales GmbH in 1998, and makes films since then which are unique in their conception Germany wide – and in every sense.

Whatever one might think about his films – in any case they are not conform or on the mainstream track. Also in his new work with the title MY DREAM OR LONELINESS NEVER WALKS ALONE the director again takes his audience into a bizarre and very theatrical Panopticon, in which it is like always about the quest of meaning, life itself and the opportunities to escape the routine and rigidity.

Whether one recognizes oneself or – and this is also a common reaction to Reber's films – leaves the cinema prematurely, depends on to what extent one is willing to deal with the negation of nearly all cinematic rules.

In the centre of the film is a MAN (Wolfgang Seidenberg) – Reber doesn't concede him a proper name, in order to emphasize the universality of the person - , annoyed by his everyday routine, he escapes from his life and his WIFE (Marina Anna Eich).

On his escape he ends up on an empty, abandoned factory site, where he meets a woman named GODOT (Mira Gittner), and joins her.

GODOT literally lives in the dirt, she searches the human waste for signs and traces of life – for what purpose ever.

In the course of their being together, guided by GODOT, the MAN sees his own life pass by his mind's eye like a film, like a casting show. His life, the people who surround him and who mean something to him and finally himself – they are all protagonists in a show called Life...

MY DREAM OR LONELINESS NEVER WALKS ALONE is without a doubt a film with a huge aspiration: Offside the beaten track of cinematic storytelling it is not only about one subject, but about many – questions of identity and reality are being dealt as well as loneliness as "conditio humana", the film is at the same time a shrill revue, a cutting media criticism, a philosophical quest for meaning and an extremely alienated ART work, which has only one thing in mind - to capture life in all its strangeness, absurdity and diversity and to project it onto the screen.

Roland Reber and his team, in which scarcely anyone is limited to one function, pull out all the stops, they use the instruments of theater, performance art, film and of the entire media, which most often appear as parodies or weird travesties.

The constant oscillation between biggest ambition and the greatest possible banality doesn't seem to be by chance, but an integral component of an artistic master plan. Again and again one feels reminded of the Viennese actionists, then the whole thing resembles a horde of strolling actors gone wild, whose greatest pleasure is to shock at the best as many bourgeois as possible.

Who ever owned a season ticket for any German provincial theatre, knows how sensitive some audiences still react to the little word "shit" and to what extent Mr. and Mrs.

Everybody can get worked up by the sight of naked skin.

This oscillation between the extremes is typical for Reber's films and it doesn't make the dealing with this filmmaker easier.



It might be doubted if his message reaches the big audience. The more as many questions are left unanswered – freely adapted from Brecht.

But Roland Reber has reached one thing for sure – one can only hate or love his films, one can overlook some weaknesses, ignore the trashy look of some of the special effects, ignore some convoluted counseling rhetoric, or not. MY DREAM OR LONELINESS NEVER WALKS ALONE will definitely not leave you indifferent.

(kino-zeit.de, Joachim Kurz)

MY DREAM or LONELINESS NEVER WALKS ALONE - The waiting has an end.

„Waiting for Godot – the title of the famous play by Beckett from the early fifties has become a saying and describes a senseless waiting, the waiting per se.

In the philosophical, bizarre film MY DREAM OR LONELINESS NEVER WALKS ALONE by the author-director Roland Reber (known from 24/7 THE PASSION OF LIFE) the MAN simply leaves his home and meets GODOT (Mira Gittner) on a garbage dump. So waiting isn't the subject, rather the facing. GODOT - a woman who seems fresh and normal, apart of her way of life – searches the waste and excrements for something special. She hosts the MAN in her old camper and brings him, as a mentor, to look closer at his life, from which he just escaped.

The MAN, who seems to be in some kind of midlife crisis, is so exemplary, that he and the other characters don't need an individual name: the left WIFE (Marina Anna Eich) feels offended and frustrated; the LOVER (Sabrina Brencher) is interesting only because of her body. The FATHER (Torsten Münchow) commands the MAN even out of the grave, the GRANDFATHER (Wolfram Kunkel) thinks strictly German National and lets Hitler, as a Jack in the box, celebrate happy ancient times.

The FRIEND (Andreas Heinzl) makes one joke after the other, etc.

The scenes of his life appear to the MAN in the shape of an expressionistic surrealistic cross-section through the media landscape, from puppet show over film projections up to talk show.

This form is appealing and draws the attention to how much the media and their formats influence our conscious and set grids in which we think and live.

In the film there are two levels: the nightly conversations, rambles and encounters of the MAN and GODOT, which rather seem to be normal, because they were shot on outdoor locations, and the looks of the MAN upon his life, which were set as mirrorings, projections or alienated upon screens, and therefore seem dream-like.

Meanwhile the viewer never forgets, that all this actually is a theater play in which every word is given and stylized.

The MAN looks at his origins and relationships and judges them. This stirs him, and ever again he asks: Why? What is the sense? Seeking help, he turns towards GODOT, the only person – perhaps only his own deepest inside – with whom he can communicate completely for the first time.

GODOT answers like a character of Sartre or Camus: there is no predefined sense. The human is being thrown into his existence and invents himself through his acts, for which he is entirely responsible. Not very comforting, but there is no further certitude.

This uncommon and pleasantly out-of-time movie was produced by wtp international GmbH. In this creative team around author, director and producer Roland Reber, who doesn't even go for public funds or co-producers, actors also take over other tasks like editing, music, organization. From the production up to the public relations everything is in



the same hands. This creates great independence and at the same time closeness. In any case this is not mainstream. And therefore we wish the makers success and some more of these daring projects!“

(Barbara Wollstein, Connection)

“One can look at a film, lean back in the cinema chair and get away from it all...- but not with films of the director Roland Reber. Here the cineaste is challenged! Also in the new wtp production MY DREAM or LONELINESS NEVER WALKS ALONE. This film plays in one single night during which the MAN (Wolfgang Seidenberg) flees from the repetitions of his life and the expectations set in him. There he meets GODOT (Mira Gittner) who lives in an old camper on an abandoned factory site and paddles on the underground canalization of the city in an inflatable boat. And then begins a common journey through the night, in which the inside of the MAN is turned out in an impressive way.

This is done in the form of a TV show, in which clips of his childhood and youth memories are being mirrored with the actual state of the present. In these sequences appear his WIFE (Marina Anna Eich), his LOVER (Sabrina Brencher), his MOTHER (Barbara Schmidt) and others. They leave only one way out to the MAN, the dealing with his deepest inside...

Roland Reber landed a hit with the cast of Wolfgang Seidenberg as the MAN. He performs on the abyss of the human soul in a nearly alarmingly realistic and emotional way. Aside shines particularly Mira Gittner, who is also responsible for the editing of the film, in her main part of GODOT. Marina Anna Eich who is also part of the main crew of wtp international could also show her acting talent in this work (she is also the producer and line producer). A special compliment is due to the outstanding cinematography (Jürgen Kendzior, Bene Zirnbauer, Mira Gittner) and the artistic realization of this film, shot in only 24 days and without public funding. Congratulations to everyone involved in this artwork, behind and in front of the camera. Experiments are the elixir of the new German film.”

(Dietmar Wlodek, journalist)

Review: My Dream or Loneliness never walks alone – Finding oneself in extreme [STORY]

The MAN (Wolfgang Seidenberg) flees from his life. He has been caught with his LOVER by his WIFE, his LOVER understands him as little as his WIFE does, he is unsatisfied with the whole situation and dares to take the bull by his horns.

On an abandoned factory site the MAN meets GODOT (Mira Gittner). She settled in an old camper and literally grubs in other people’s shit. She searches the sewers and garbage dumps for signs of the human existence, for lost and thrown away belongings. Together with GODOT the MAN fathoms what the meaning of life is. Doing this he passes in revue his life and experiences his own peculiarities and faults in bizarre dream sequences.

[MY OPINION]

MY DREAM or LONELINESS NEVER WALKS ALONE definitely shows the hand of Roland Reber. And that is good.

Exactly like his other works, MY DREAM or LONELINESS NEVER WALKS ALONE moves on a very philosophical level and gives the audience cinema to think about. Who is interested in mere film consumption is in the wrong place with this film. But who can



engage in a profound film will be entertained at the best.

Wolfgang Seidenberg (*Marienhof*) perfectly matches the role of the MAN in search of his self and finds an ideal partner in the once again excellently acting Mira Gittner (*Pentamagica*). But also the supporting roles are a good cast in the new Roland Reber film. Marina Anna Eich (*24/7 The Passion of Life*) convinces as the WIFE, as well as Sabrina Brencher as the LOVER, Barbara Schmidt as the MOTHER, Torsten Münchow (*Schattenspiel, Superbrain*) as the FATHER or Wolfram Kunkel (*Der Zigeunerschimmel, Der zerbrochene Krug*) as the GRANDFATHER.

Not to forget Andreas Heinzel (*Der König von St. Pauli, Bobby*) as the FRIEND of the MAN, as well as Antonio Exacoustos as “1-Euro TRAMP” and TALKMASTER.

If you just look at the term supporting role, you could think, that the just listed actors don't have a big influence on the success of the film or the story. But just the opposite is true. Right these supporting roles, the people in the MAN's life, make this film as fascinating as it is. All these characters appear in different dream sequences. The dream sequences are therefore the thread of the film. But they are not set by Roland Reber as one would typically imagine, while the man simply falls asleep and dreams. The man's process of the finding of his self is put into the shape of TV shows for example, computer games or silent films. This multiplicity of forms really turns this film into something special.

[CONCLUSION]

MY DREAM or LONELINESS NEVER WALKS ALONE is a profound masterpiece for an audience that wants to use its brain even with the passive medium film. Who saw the quest of the man for his self will probably also look at his own life in a different light and think over some actions.

(*Sneakfilm.de, Michael Welsing*)

„It takes some time to be able to make an opinion about this film. It is similar to a broken up relationship, only afterwards you notice what you have lost...

It is a film full of wonderful ideas and with fantastic locations. The film gives many impressions, almost too many for such a short time.

And it is a highly modern film which probably comes at the right moment, in times were many people get lost in this multi media world with its explosion like spreading of news without content. In a matter of seconds millions of chains of words and clips reach the whole world. In a matter of seconds one can be “in” and be forgotten right afterwards. I heard a lecture of a university professor from Bremen shortly, who analyzed exactly this phenomenon. He notices that these “lost” people deeply long for values.

Advertising already understood this and promises climate protection, international understanding, cancer aid etc... , if only you buy their products. But more and more products are empty of any meaning too, in the end completely useless, and therefore consumption can evidently not satisfy the longing for values of the people lost in the multimedia world either.

This film meets exactly this longing: it shows some of the actual idiocy, so that I can recognize as a viewer, that I'm not alone with my feeling. There is still hope...

A highly intelligent film full of poetic pictures and messages.”

(*Gerhard Beer, Journalist*)



My Dream or Loneliness never walks alone – attempt of an interpretation

“Roland Reber is a filmmaker who doesn’t bother about conventions, rules and principles. He doesn’t even get his films financially supported. Instead he shoots what he wants to and how he wants it. And it worked again. A dogma without fuss?”

When this blog was young (younger) and I was still wet (wetter) behind the ears, I wrote that wtp had accomplished the shootings to this film and what I expected from this newest film. What I imagined could come. ...

Let me try chronologically: at the first impression the past two hours appear to me like a demanding stage play. After the performance I step out into the cold night (with a long coat that I didn’t wear for a long time), driven by the vague idea to get myself a cheeseburger on my way to the city train. But while my steps lead me in direction to the city, I soon forget the cheeseburger: my brain is still busy with the film. One defining scene after the other strikes my mind’s eye, the echo of dialogues (or rather monologues) believed begone gets louder, I feel like a climber on a wall: I know where I am, what I do and where I want to go but I can’t find hold. I miss the small crack into which I can dig my fingers, the little ledge on which I can place my foot, the small chink in which I can plant my anchor.

It’s not that I don’t understand the film: a man leaves his present life, driven by the overgrowing banality and norm problems of his family and friends, of which nobody except him seems to understand the senselessness.

He meets a mentor in the shape of a woman (?), who searches the waste and sewage for intentionally forgotten things, for things other people (right these people most often call themselves „normal“) don’t want to deal with anymore, which they repress, ignore, get rid of, flush down, literally shit on.

This woman who calls herself Godot („The waiting has an end“ she comments) leads the man - who initially struggles a bit disorientated with the insight „I left“, which he and the few people he meets at the start don’t seem to understand – first to her camper, then to herself (not sexually, only mentally) and finally to himself.

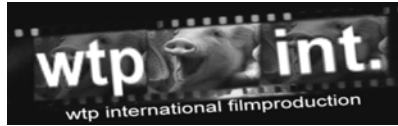
During our last personal get-together Roland Reber explained to me that he wanted to tell a phantasmagoria (or did he want to make one? That’d be good to know now, as there is quite a difference), anyhow a film full of clips and flashbacks, which represented the memories of the main character, in all their subjective perverseness and far away from what is commonly regarded as truth. And that I should be in suspense, it would be very weird and intense.

Well, this man sits in front of a pile of televisions together with Godot and on this trip, one can’t express it differently, he is being presented his own life.

A likeable but somehow greasy talk show host (sorry, Antonio, you’re just acting too well) leads through the show, of which the soundtrack is cheap and catchy (let’s say „popular“) like the one of the real TV emission.

In the show several figures from the man’s past appear: father, mother, grandfather, wife, lover, and so on, all completely overdone, almost like in school theater, when hormone annoyed teenagers high from lemonade get hysterical, insider jokes can only be understood by best friends and even experienced pedagogues get the pedagogical emergency kit, but here with sense and meaning.

These figures throw around their most incisive, for the man’s (or still boy) life formative sayings and like this hold up a mirror to him: like this your brain justifies what you became. „Sorry I’m just here to remember“, it seems to say, „You have to solve the problem yourself“. But some memories are not being presented to the man, but to the audience: true distorted pictures (very well visualized, I think) of memories literally jump from the



screen, let the viewer share the screwy thinking of the memory, which neglects the man or is neglected by him (who knows?) or that simply isn't (wasn't) properly set up in his conscious.

The topic of the subjective truth has ever been a primeval source of inspiration for authors, dramaturges, comedians and actually everybody.

Finally the man experiences a change, a sort of series of aha-experiences.

For example he deals with the funeral of his father (an anyhow difficult relationship), which he missed because he couldn't go, or didn't want to, with his sexual awakening and the temptation through another woman, which he gave in to, how could a normal man act differently.

He finally asks Godot for advice directly, gets a telling-off, which we should all remember, and understands the for him significant meaning behind the question, which already has been answered with „42“elsewhere. Then follows an epilogue of deceived memories that don't want to be forgotten and try to answer their own question about the sense individually, a fulminant guest appearance of the winner of a minor part which has been raffled among the visitors during the anniversary of the last wtp- film 24/7THE PASSION OF LIFE, and gives a side blow to the glitter and glamour industry, then the story leads back to the primitive game show, from which there is no escape anyway. At least one can see some sweet apples there. Godot disappears, the man goes home. No empty phrases, only one, and it is profound: do it well.

Only... what does Roland Reber want to tell me with it? Remain true to yourself? Don't deny yourself? You are always alone? Do it well, no matter what you do?

I think the trick is, not to ask this question and not to search for an answer. Because life is like a beautiful holiday, the journey is the goal. That's exactly how I interpret all this.

I try to leave my errors and mistakes behind me with dignity and without bad blood, I try not to be a burden to anyone (that doesn't really work until now), I want to do „it“, whatever it might be, well. Unfortunately this is in contrast to the thought of profit maximization, which nowadays seems to be fixed firmly in everybody's mind.

So it could become thrilling. But who said, that life isn't supposed to be thrilling?"

(Julian Reischl, filmjournalisten.de)

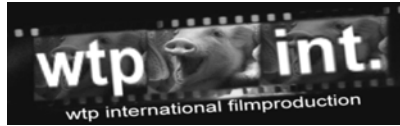
All shit – Your Godot

With MY DREAM OR LONELINESS NEVER WALKS ALONE Roland Reber makes a film about self reflection.

Even if we all undoubtedly have our night pictures: this film is probably not everybody's dream of the cinema-felicity. Friends of Blockbusters, who are used to place stunning images and action above content, should be warned – not because there is few acting in the common sense, instead there is much self- and media reflection in Brecht's style, but because the film denounces the incapacity of self reflection in a silent poetic way.

MY DREAM or LONELINESS NEVER WALKS ALONE is about a nameless MAN, a role in which Wolfgang Seidenberg has the opportunity to show that he knows far more than to plumber around in the daily "Marienhof". In an inexpressive beige-colored suite with a tone in tone turtle neck pullover, he flees the routines of his life, in which he is trapped like a hamster in the wheel. The expectations others incessantly set in him, his enmeshment in self imposed constraints and the demands of his surrounding so much cut off his breath, that he saw only one way out. "I Left" is therefore one of his key sentences.

He leaves behind his WIFE (Marina Anna Eich) and his LOVER, performed by Sabrina



Brencher – even two beautiful blond women whose constant blames he can not cope with anymore. His WIFE only feels like his “private welfare centre”, the LOVER as his “private whore house”. He doesn’t have anything to say to neither of them, even if he constantly speaks to both of them.

On an abandoned factory site, the MAN who fled from this situation with only a suitcase, meets GODOT (Mira Gittner) who searches the sewers and the dirt of the city for signs and meaning.

She takes the MAN along to a tour through the night and through the bowels of the city. She takes him in for one night, frees him from empty phrases and finally gives him a real chance to self-reflection.

The dealing with both of the women and the other demanding forces in his life – the parents, the German national GRANDFATHER along with HITLER who comes out of a garbage can like the Grouch in the Sesame street, and the best FRIEND, actually completely grown lonely, who is absolutely determined to take everything with brute humor - is celebrated in MY DREAM OR LONELINESS NEVER WALKS ALONE as a lustful parodistic forced ride through all kind of contemporary media phenomena.

From Kai Pflaume’s “Only Love counts”, which mutates to “Only Loneliness counts” here, over fairy tale theatre up to computer games and educational TV – nothing is being spared, when the Man settles the score with everything that puts him under pressure.

And what remains? In a variation of a worn out German pop song GODOT and the Man state: “I am everything I have in the world”, when they venture to dance on an abandoned factory site at the end of the night.

Then GODOT leaves, leaves the man alone with his newly found Self-Conscious-ness – the fool has done his duty, he asks questions, he doesn’t give answers. That is up to the MAN himself.

Also MY DREAM or LONELINESS NEVER WALKS ALONE doesn’t want to give ready made answers. As it is not a media machine keeping unconscious. In the tradition of the fool, it wants to ask questions, point the finger at the unanswered – the answers are – with respect – the viewer’s business. Who gets into the new wtp-film, dares an experiment ... one being worth it.”

(Oliver Hoffmann, Verlagsleiter Feder&Schwert, FSK-Prüfer)