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presents

# Roland Reber Films

## the room

*..a journey through the night of our fears...*  
**psycho-thriller, Germany 2000/2001, colour, 91 min**  
with Mira Gittner, Marcus Grüsser

## PENTAMAGICA

*... Everything You Never Wanted to Know About Magic ...*  
**satirical comedy, Germany 2003, colour, 103 min**  
with Mira Gittner, Marina Anna Eich, Wilbur the Pig,  
Ute Meisenheimer, Claire Plaut, Patricia Koch

## The Dark Side of our Inner Space

*...I want to get to know the dark sides which are in us humans.  
Because these dark places are alive. They are life...*  
**drama, Germany 2003, colour, 90 min**  
with Mira Gittner, Marina Anna Eich,  
Christoph Baumann, Sabine Krappweis, Manfred Gebauer

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## **PRESS Note**

After *24/7 The Passion of Life by Roland Reber*, which is now successfully placed in the DVD market and running permanently since one year in the Museum Lichtspiele in Munich, are now following the *Roland Reber Films* in a DVD Box with three feature films by Roland Reber, which have been realised from 1999 to 2003.

At the Calcutta International Filmfestival 2003 in India these three films have first been shown all together in a Roland Reber Films section, and were received enthusiastically by press, professionals and cinema audience.

The Films, which all tell an independent story, are united to a trilogy because of their common theme, the quest of the human for himself.

The first part, *the room*, realised as a psycho-thriller, won several awards all around the world and is broadcasted on TV in over 50 countries (e.g. Mexico, Argentina, Slovenia etc..) and was published on DVD in Spain in September 2006. The second part *Pentamagica*, a black comedy, was awarded for the best editing in Thessaloniki in 2003. The third part, *The Dark Side of our Inner Space*, a drama about the fun- and games generation had its world premiere at the Calcutta International Filmfestival in November 2003 in the "Roland Reber Films" section.

### **Special working method: teamwork - literally.**

These films are the result of teamwork. At the beginning of the shooting there was only the mostly opened basic idea. The characters and the basic structure of the story was developed together with the actors during the ongoing shooting. The Director and author Roland Reber then wrote several scenes, which were realised straight away or within the next days. There was no improvisation. Like this the respective film was built piece by piece.

Through discussion and treatment with the subject, everyone approached the core of the later realised form. Everything, also camera and lighting and later editing and music, arose from the creative energy of the team. Each participant could bring in his own creativity and ideas. There was no rigid adherence to a primary concept, but a permanent re-definition and flexibility of the approach. The constant questioning of already developed ideas was as important as spontaneous innovations.

This working method is typical for Roland Reber, he realized many theatre plays this way. With *the room* he applied it to film for the first time.

## Reviews & Quotations (detailed see attachment)

### „Roland Reber: An Institution in Direction.

To say that Roland Reber is an exceptional director would be describing him half-heartedly. For the man is himself a lesson to the entire fraternity of world cinema.“  
(*Hindustan Times*, November 14<sup>th</sup> 2003)

„Films that dare to question life.“

(*Times of India*, November 14<sup>th</sup> 2003, R. Sengupta, *Times News Network*)

„Director, producer, writer, cinematographer and actor; Roland Reber is definitely one of a kind in his own field. He came to the recent film festival as one of the jury members; a retrospective of his films was also held during the festival.“

(*New Age Extra* , February 13.-19., 2004, *Dakha, Bangladesh*)

“If you meet 10 film enthusiasts in the Nandan complex in the first couple of days in this year’s festival , at least six of them will talk to you about the German films on offer: Yes, they are turning out to be the surprise package of this year’s selection. Colourful, vibrant, radical, dark, intriguing the short listed German films of the recent past have more than found a favour with the local audience.. Three of the German films on offer come from the same production house – wtp international filmproduction –. ...The best part about the films is that all three are on radically different themes - the multiple award winning psycho-thriller *the room*, the comedy *Pentamagica* and the tragedy *The Dark Side of our Inner Space*.

(*Times of India*, November 13<sup>th</sup> 2003, *Pratim D. Gupta*)

„The bright Side of Reber’s Film.

Search for life and for that matter reality is all that Roland Reber, German film director intends to illuminate through his trilogy being screened at 9th Kolkata Film Festival 2003.“

(*Daily Bulletin Nr.5, Calcutta Film Festival*, .November 14<sup>th</sup> 2003, *Shamshad Ali*)

„...The abyss of human emotions is the heart of the films of wtp international. Mysterious plots about desperation, cruelty, sex , dream and death with fascinating editing and poetical music.“

(*SZ, Süddeutsche Zeitung*, February 12<sup>th</sup> 2002)

“Three of his films *Das Zimmer / The Room*, *Pentamagica*, and *The Dark Side of our Inner Space* – are part of the Special Screening section at the 9th Kolkata Film Festival. These films constitute a trilogy that „attempts to explore the human soul.“

(*Hindustan Times*, November 11<sup>th</sup> 2003, by *Indrani Roy Mitra*)

## INTERVIEW WITH DIRECTOR AND AUTHOR ROLAND REBER

*You were wildly acclaimed in the theatre world. You wrote many plays in the past, acted and directed. What led you to change into film?*

RR: Yes, I wrote theatre plays, was director, actor and teacher for acting in Germany and other countries. Amongst others I founded the Theatre Institute in Hamburg in 1981 and the World Theatre Project in 1989. An essential part of my former activities was to develop intercultural aspects and innovative techniques for actors and directors. If I wanted to say something about a specific theme, I wrote a play and realised it. However I realized at a certain point, that the stage had limiting boundaries, that should be crossed. Like this, I came to filmmaking, because cinema gives me more creative freedom. For me filmmaking is like talking, it is closer to myself. But like I do not understand myself entirely, neither do I understand my films entirely. Even if the films I make have a discernible handwriting, my style and the handling of the filmmaking depends on the respective theme and this can differ from one film to the other. That's why the "dogma-films" originated in Denmark, with their fixed rules can never be my kind of filmmaking.

*You have a totally new way of making and producing films. What does your working method look like?*

RR: The films are produced in team work. At the beginning there is an idea, which then is developed through all participants. The ideas come from everywhere – from the actors, the assistants, the technical crew or the producers, which most of the time are the same few persons, fulfilling several functions at the same time. Mira Gittner for example not only performed the main part in all three movies but was also personally responsible for the editing, so for the composition of the film and shared the camera with me. Marina Anna Eich is not only performing main parts in front of the camera and co-producing, but is also responsible for the press and public relation work as well as for the sales and distribution of the films, etc...

At the beginning of the shootings, there are a few pages of script, based on an idea, a concept. It could begin with a monologue, a dialogue or just a part of text, which is later enlarged, changed, and of which I then write the final version. However this thin script is developed together with the actors during the ongoing shooting.

For example *The Dark Side of the inner Space*: in this case the location was the idea – an abandoned military base. During six weeks the actors, who were the crew at the same time, and I met every day in this barrack and through many discussions about all kind of things, the film developed day by day.

I do not believe in telling stories in a narrative style, because our life is not wrote like a story with a preconceived structure and order. "Life is without text" is said in *the room*. It rather is multidimensional with abrupt transitions and all my films contain in some way the search for life, identity and the self.

*You like to work again with the same actors i.e. team and they seem to get involved in a very special way, which differs from the conventional acting.*

RR: The core of the crew consists more or less of the same people in front and behind the camera, similar to an ensemble theatre.

My relationship to the actors is not the one of a tamer in a circus. I ask them to approach the role with their own definition. The actors try to link themselves to the roles of the film, by reflecting themselves and realizing the difference between role and person. For me acting starts to be moving as soon as it is personal and authentic and that works better, when the actors analyse their roles and are not mere henchmen of a tamer. Actors are individual artists for me and if I had an exact conception of the role at the beginning of the shooting I would not need actors, but marionettes who just fulfil my instructions. Everybody is taking part in the creative process.

*Your films are a criticism of the German society. How is this accepted by your compatriots?*

RR: In general the German became decadent. They are far more interested in money and career than in questioning the values of life. My films are an insight into the contemporary German culture. I touch the raw nerves of society by asking questions, and therefore my films can also be uncomfortable. Even if I can not give answers in the films, I make people aware of the issue.

*Which is in your opinion the best way to become an independent filmmaker without the habitual pressure of the market?*

RR: The best way is the individual one. Each filmmaker should go his own way. We realise the films with a low budget, so that we can produce them ourselves and like this we always have the authority of what we are doing. We also use our own equipment and do the editing by ourselves. In brief we are a totally independent unity. And this gives us the freedom to be creative.

If we have an idea, all we need is a camera, light and sound. We shoot digitally and then blow up on 35mm later. This gives us the freedom to try out things. Meanwhile most filmmakers in Germany are more like bankers – without any philosophical or aesthetical motivation. They make trimmed films, which are mainly decided by the financiers, who are depending on the demand of the market constraints. If we continue to let ourselves be dominated by the agents of the financiers, there will only be ready-made films. The filmmakers should take over the responsibility for their films again. With our films I hope to encourage to see creative adventures as a way again. Encourage to develop films which are not designed in an office but emerge out of the creativity of filmmakers. Cinema should become a voice again. A voice for those who do not have one. A voice which asks the society questions. Answers are not as important. Answers should be the result of reflections which develop individually within the heads of the viewers. Each viewer should be willing to think and to find his own interpretation... or at least to look for it. It is about dealing with oneself. The films are only the initiation. I consider my cinema as an adventure of the own mind, that provokes thinking. Should we accept everything without questioning?

*You won many awards with the room. Did that change anything for you?*

RR: It was great, because many people did not believe in us at the beginning.

*How did this come?*

RR: Mira Gittner sent video copies to festivals all over the world. When I became aware of it I made fun of her and told her it was senseless and that nobody would answer. But all of a sudden invitations came and everybody called us the “surprising filmmakers”. We travelled from Hungary to Spain and had a lot of fun.

*When did it turn serious?*

RR: When we needed someone to do the public relations. We already had an invitation to the film Festival in Mexico and needed someone who likes public appearances: Marina Anna Eich. She liked that. Mira Gittner is very creative, but shy to public. So we were at the Film Festival in Mexico and watched the Award ceremony relaxed, we never expected an award. And then they announced “The President’s award for the best feature film : the room”. We took some time to realize we were meant.

*Do you have idols?*

RR: No. There are many I like, but no one who influenced my work in any kind. This is a problem with many directors, they try to imitate Hollywood or whoever and will never be more than a copy. I always prefer the original.

*You refer to the three Films also as a trilogy. What is the common core?*

RR: All three films have the subject of the SEARCH in common, questions like: who are we or where do we come from? The first realised as a psycho-thriller, the second as a black comedy and the third as a drama.

*Where lies the difference?*

RR: In the story which is respectively told. Each film stands on its own.

*How did you get the idea to the room?*

RR: *the room* dues its realisation to a packing case. Many years ago, approximately in 1985, I wrote a short manuscript because of a bet, with the basic story of the locked room. A friend editor told me it was impossible to write a story including suspense and eroticism in a very short time. This incited me and I wrote the manuscript in one night. I won that bet. Many years later this manuscript reappeared while archiving my texts and the film was made.

*Why did you chose an English title for The Dark Side of our Inner Space?*

RR: In march 2003 the director of the Calcutta Film Festival told me that he wanted to make a Roland Reber Films section at his Festival in November. This special section of one director always includes three films though. Until then only the room and Pentamagica existed. "OK", I said "you will be able to show three films in November, I promise." Then he wanted to know the title and the plot of the third film. "It is about the hidden sides in us, about the Dark sides of our soul" I improvised spontaneously. And as this took place in English, the English title came out *The Dark Side of our Inner Space*.

Now that the promise was made , we only had to develop, shoot and edit a film. We had a half year because in October the 35mm copy had to be in Calcutta. We did it. The dark Side of our Inner Space had its world premiere in November 2003 at the Calcutta International Film Festival.

## BIOGRAPHY ROLAND REBER

director, author, cinematographer

After finishing his acting school in Bochum/Germany in the 70ies, Roland Reber worked as actor, writer and director at many German and international theatres such as Bochum, Essen, Düsseldorf, Zürich, Kingston/Jamaica, New Delhi etc...

He wrote more than 20 theatre plays, scripts, as well as texts and poems.

In 1981 he founded the Theatre Institute and worked as a director, author and actor.

In 1989 he founded the World Theatre Project (in the framework of the Decade for Cultural Development of the United Nations and UNESCO) and worked as director, writer and head of the WTP in Cairo, Mexico, India and in the Caribbean.

He was teacher for acting and directing in Moscow and in the Caribbean.

For his theatre work he received the *Schweizer Kulturpreis* (1976) and as first European he received the cultural price of the Caribbean Season of Excellence in 1991 and 1993.

For his directing of the feature *the room* (2001) he was awarded the emerging filmmaker award 2001 in Hollywood and the President's Award 2000 in Ajijic/Mexico

His filmography includes amongst 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)

Since 2003 Roland Reber is the official representative of the Cairo International Film Festival in Germany and the representative of the Damascus International film Festival for Europe.

He was a member of the jury at the IFF in Alexandria, the IFF in Dhaka/Bangladesh and at the Cairo IFF for Children.

## **The Films – outline**

### **the room**

*a journey to the hidden places of our soul. A travel through the night of our fears.*

psycho-thriller, Germany 2000/2001, 91 min, 4:3

Bonus-material: deleted scenes, outtakes, Festival-tour

- 6 international awards
- more than 20 Festival participations world wide
- TV broadcasting in 53 countries
- DVD release on 30. 8. 2006 in Spain

Sophie and Christoph are looking after a house with a locked room, where everything - or nothing can be concealed. They start to project more and more their hidden thoughts into this locked room.

### **PENTAMAGICA**

*Everything you Never Wanted to Know About Magic*

satirical comedy, Germany 2002/2003, 103 min, 4:3

Bonus-Material: deleted scenes, outtakes / Impressions

SPECIAL AWARD for Montage (editing) in Feature Films  
(5. Panorama of Int. Film, Oct 2003, Thessaloniki, Greece)

A crazy comedy about five young women searching for the meaning of life.  
A mean sideswipe to all hobby esoterics, who go to a workshop on the weekend and explain the world on the following day.

### **The Dark Side of our Inner Space**

*What is game? What is reality? Where does one end and where does the other begin?*

drama, Germany 2003, 90 min, 4:3

Bonus-material: deleted scenes, Festival-tour

World premiere in November 2003 at the Calcutta International Film Festival, India in the section: „Roland Reber Films“.

In a closed former military base, five persons play the "Big Game", a game without limits. What starts as a harmless game ends in a tragedy. A metaphor for the Big Game we call life.

## THE FILMS – detailed

### The room

#### CAST

Mira Gittner  
Marcus Grüsser

Sophie Gerner  
Christoph Ziller

Marina Anna Eich  
Ute Meisenheimer  
Claire Plaut  
Petra Knieper  
Hubert Paul  
Bettine Block  
Carolina Rath  
Roland Reber

Student  
post woman  
Monique  
real estate agent  
post man  
Mother  
Susanne  
He

and as children: Margret Haub, Murrel Störzbach, Philipp Trauer, Max Schoeppe, Franziska Vetter, Lena Bürck, Lucas Bürner, Susanne Brandl, Simon Brandl, Sarah Fischer, Marie Sophie Graf, Georg Friedrich Graf, Philipp Graßl, Bernadette Holtzem, Martine Miville, Dorothea Otto, Wolfgang Sporrer, Sonja Störzbach, Kathrin Trauer

#### Crew

director  
script  
Producer  
cinematographer  
editor / visual effects  
Music  
Production

Roland Reber  
Roland Reber  
Ute Meisenheimer  
Roland Reber, Mira Gittner  
Mira Gittner  
Wolfgang Edelmayer  
wtp international GmbH

year of production

1999/2000 (1. version, 70 min)  
2001 (final version, 91 min)

Locations

Bavaria, Egypt

## AWARDS

### **PRESIDENT`S AWARD 2000**, Mexico

Ajijic Festival Internacional de Cine 2000, Mexico

“ ... innovative and provocative... outstanding film...”

### **PRODUCER OF THE YEAR 2000**

Bayerisches Filmzentrum Geiselgasteig

„... for extraordinary achievements ...“

### **2001 EMERGING FILMMAKER AWARD**, Hollywood

Angelciti International Film Festival, Raleigh Studios, Hollywood

“ ... for outstanding performance in cinema arts ...”

### **BEST FEMALE ACTOR 2001** to Mira Gittner, Melbourne

Melbourne Underground International Filmfestival, Australia

### **JURY CHOICE for FOREIGN FILM 2001**, Chicago

Angelciti Chicago international filmfestival, Chicago

### **BEST FILM 2001**, Thessaloniki

Third Panorama of Int. Film, Thessaloniki, Greece

## Special Mention

### **SPECIAL MENTION by the JURY 2001**, Italy

AFF Alternativa International Filmfestival, Picciano, Italy

## FESTIVALS

2000 Ajijic Festival Internacional de Cine, Mexico

2000 SITGES International Filmfestival, Spain

2000 The Millenium 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 Independent Filmmakers, Thessaloniki, Greece

2001 Tvplusfilms international filmfestival, Birkenhead, UK

2001 XIX International Filmfestival of Uruguay, Montevideo, Uruguay

2002 Beirut International 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 International Filmfestival, Bangladesh (section: About Roland Reber)

## REVIEWS & QUOTATIONS

“...What is remarkable about this motion picture is that Reber manages to have the traditional suspense and tension of a Hitchcock masterpiece such as ,The 39 steps’ and ,Strangers On A Train’, while at the same time exploring new and often uncharted territory by probing the human psyche on multiple, and often frightening, levels. I also admired Reber’s directional restraint.

Without forsaking the intimacy that makes this film so memorable, he also paints a broad and brilliant canvas of human emotions...”

*(Gordon Weaver, Film publicist, USA)*

„ *das Zimmer* is a psychological adventure that taunts the mind by questioning one’s perception of reality along the way. The intriguing storyline is only surpassed by the wonderful direction and acting.”

*(Michael M. Moore, President Raleigh Studios Hollywood)*

“ “The beginning is light. The end is deepest darkness.“ This sentence seems to be so simple, and it contains the idea of the German director of *the room*.

The film is about the fantasies of the human soul with all their contents and malice. Despite all efforts, the humans did not find the answer to the question about their soul yet...

The director, who is also the author, says: nobody knows the secret of time, only parts of it. As audience, we saw wonderful parts of it.

Without big material costs, and few technical possibilities the director managed to make a film on highest level. Out of little, he created a work of art. The fast editing, the acting, the cinematography and especially the sensitive depiction of the erotic scenes, that never drift into obscene, are wonderful. The Star of the film are the dialogues written by the director. His sentences are moving: “In real life I often feel like a blank paper or like a song without a melody.”

In summary the film tells us about the unknown rooms of our soul.”

*(Cairo International Filmfestival, Daily Bulletin, October 2002)*

“The mysterious room of our desires.

At the start, no script. But an idea. An interesting one.

Roland Reber, German director, wanted to do a film about the secret parts that we keep hermetically and preciously closed in our subconscious. With his team, especially the actress Mira Gittner, also cinematographer, he elaborated a story during the ongoing shooting. And what a story!...

In any case it gives the author the opportunity to say, during the presentation of his film in Beirut: “It is not about giving answers. This is not the intention of the film. We only want to ask questions”.

In fact “The Room” succeeds in doing this admirably. Visually interesting. Good actors.

What more could we ask for?

*(L`Orient Le Jour, 28. 11. 2002, Beirut/Lebanon)*

„Exploring Inner Chaos Through The Paranormal.

Six weeks transformed a young, naive girl, one of the protagonists of the film *Das Zimmer (The Room)* into a woman. The German film bagged seven international awards and established Mira Gittner as an actor, cinematographer and editor. It was the first film in a trilogy on the dreams, fears and aspirations of a person with references to the paranormal.”

*(Hindustan Times, November 12<sup>th</sup> 2003, by Pratik Ghosh)*

„Das Zimmer is an interesting experimentation in the atmospheres and territories of the horror, with a haunted house story that became a study of the inner horrors hidden in the human soul. With a good performance of the Young actress Mira Gittner and a good work in the direction by Roland Reber.

*(Angel Sala, Director SITGES Festival Int. De Cinema de Catalunya, October 2000)*

## the room

A film about the secret chambers, we keep hermetically and preciously closed in our subconscious. A Journey to the hidden rooms of our soul.

### SYNOPSIS

*“Whom are you running away from, Sophie? From me? from desire? Or from yourself? Run Sophie. The escape has no end. Because you are the escape yourself. Only you. You.”*

Sophie (Mira Gittner), a student of Egyptology, and Christoph (Marcus Gruesser), an unemployed actor, apply to a classified ad in the newspaper for a job: „ Someone to look after my house for six weeks – good payment“. It’s a box number ad and both get the job – with one not knowing of the other. They enter the house and meet the first time.

The rules say that they can do what ever they want in the house except one thing: there is one locked room which they are not allowed to enter. They barely agree to this arrangement when strange things begin to occur. The inhabitants of the house are sure they are being observed, manipulated. More and more they project their hidden thoughts and feelings into this locked room. Between dream and reality, they develop a labyrinth of emotions...

Sophie and Christoph are looking after a house with a locked room where everything - or nothing – can be concealed from others.

*“I think all houses have a forbidden room, whether it is locked or not.” says Christoph and Sophie answers “just like our soul”*

This short dialogue outlines the film.

The heart of the story is not the mysterious incidents in the house but the hidden feelings of the occupants.

*„You and me as well, we have an incomprehensible underworld in us – the subconscious – which we have to go through, that when we reach the horizon of understanding again, we can say: light, light!“*

## **PENTAMAGICA**

### **CAST**

Mira Gittner  
Marina Anna Eich  
Wilbur the Pig  
Ute Meisenheimer  
Claire Plaut  
Patricia Koch

Christiane Rätsch  
Sandra Wolf  
Hildeswin  
Alicia Krählein  
Rita Steiner  
Petra Karoll

Ingrit Gabriel  
Manfred Gebauer  
Manfred Eich  
Kader Kone  
Bernd Gittner  
Thomas Sesar

Claire  
Man  
Drunken Rabbit  
Voodoo-Priest  
power song  
Doctor

and as guest Master Bernhard from Polynesia

### **CREW**

director  
author  
Producers  
Cinematography  
editing/visual effects/animation  
Music  
Production

Roland Reber  
Roland Reber  
Marina Anna Eich, Ute Meisenheimer  
Roland Reber, Mira Gittner  
Mira Gittner  
Wolfgang Edelmayer  
wtp international GmbH

Year of production  
Shooting  
Locations

2002/2003  
July – Dec 2002  
Bavaria, Austria, Egypt, Lebanon, Australia,  
USA

## **AWARDS**

SPECIAL AWARD for Montage (editing) in Feature Films  
(5. Panorama of Int. Film, Okt 2003, Thessaloniki, Greece)

## **FESTIVALS**

2003 Calcutta Int. Filmfestival, India (Section: Roland Reber Films)  
2003 Cairo Int. Filmfestival, Egypt  
2003 Int. Comedy Filmfestival, Istanbul  
2004 Panorama of Int. Film, Thessaloniki, Greece  
2004 Dakha Int. Filmfestival, Bangladesh (Section: „About Roland Reber“)  
2004 Alexandria International Filmfestival, Egypt  
2004 Melbourne Underground Int. Filmfestival, Australia

## Reviews & Quotations

„Exploring Inner Chaos Through The Paranormal“  
(*Hindustan Times*, November 12<sup>th</sup> 2003, von Pratik Ghosh)

„It's funny, witty, charming ... a definite „feel good film“. The actors, one and all, are beautiful, handsome and very talented. I believed they had a grand time making the movie and their sparkle and enthusiasm definitely shows on the screen. The direction is bright and crisp as is the writing.

(*Gordon Weaver, film publicist, USA*)

„Reber, who first visited India 12 years ago, „looks to the future with fear“ because the new world order's desire „for only fun and entertainment.“ ...“ The post-Wall generation is not interested in culture, „they're only interested in the shoes, T-shirts and food that's ,in'.“ They've forgotten the basics of life, and have lost their way. „Today, they don't have answers, they don't even have questions!“ The regret expresses itself in *Pentamagica*, the satirical comedy that tears down the „now fashionable obsession with spiritualism and magic.“ They like the sound of the word and behave like a swami „Shamanism, voodoo, drugs, witchcraft – they read a book today and pretend to teach it tomorrow, without a single sense of its meaning.“ Reber, 49, has no patience for this. „the first world creates problems, then looks to the third world for solutions.“ But, these are not serious involvement with spiritualism. „When you practice religion it's from your heart. It can't be because it's ,in'.“  
(*Times of India*, November 14<sup>th</sup> 2003, R. Sengupta, *Times News Network*)

“It shows with black humour how the shaman is mixing up a few ingredients while brewing a magic beverage. And soon the five “bewitched” friends get in hospital with symptoms of poisoning. “The comic of the movie is that the hobby magicians take their subject terribly seriously,” says Roland Reber “every ritual is real, only the inattentiveness of the protagonists leads to wrong results” and therefore to laughter. The film is not criticising magic itself, but “people who go to a fire walk workshop on Saturday and define themselves as guru on Sunday” explains Reber...”

(*Landsberger Tagblatt*, 2002)

„ ... The director sets out to portray a bizarre world of magic and spells. Everything in the film is strange: the dialogue, each woman's life and the abrupt cutting of the montage. ... The director wants to accentuate the absurdity of the world we are living in. The viewer quickly realizes that this is a special film. Everyone who is bored by traditional story-telling will enjoy himself  
(*The Egyptian Gazette*, von Mahamoud Kassem, 3.12.2003, Egypt)

## PENTAMAGICA

„Everything you never wanted to know about Magic”

### PRESS NOTE

The young generation has forgotten the basics of life, they got lost in the fun and entertainment jungle of the so called developed civilisation. They lost their roots and their way and are following on the now fashionable obsession with spiritualism and magic. They read a book and pretend to teach it tomorrow, without a single sense of its meaning. They are not interested in answers, they even have no questions. They just practice spiritualism because it is 'in'. They practice everything with a certain amount of seriousness, but the deeper sense remains hidden to them”

### SYNOPSIS

A satirical comedy about the absurdity of the world we are living in.

Christiane Raetsch (Mira Gittner) and Sandra Wolf (Marina Anna Eich) write a book about the “world of magic”. At an esoteric summer workshop, they meet three other women and decide to work together on the project, with each woman delving into a special area: shamanism, witchcraft, ritual magic, sexual magic, geomancy. They all try to influence reality through magical rituals and to handle their lives with esoteric practices. Christiane, the shaman, tries to find answers with psycho active drugs in the mist of other dimensions. Sandra, the witch, is searching for the man of her life, but the tarot cards always say “no” to the men she meets.

*Christiane: . “I want to know what keeps the world Together. I am looking for answers university can't give me.”*

*Sandra: “That's why I practice witchcraft. If this here is everything , then it is not worth dreaming nor hoping.”*

A crazy comedy which spares no aspect of the “magical sciences”. A mean side blow to all hobby esoterics, who go to a workshop on the weekend and explain the world on the next day.

But Magic always goes its own ways. For all of us. And that is the real Magic of Life.

*I don't believe in you and keep on searching you.*

*I know for sure you don't exist but still you are inside me.*

*How can I ever find you, if you do not exist?*

*But the search keeps me alive and I will search as long as I live for*

*You ...*

*My God.*

## The Dark Side of our Inner Space

### CAST

|                   |                              |
|-------------------|------------------------------|
| Mira Gittner      | Tanja                        |
| Marina Anna Eich  | Jessie                       |
| Sabine Krappweis  | Anna                         |
| Christoph Baumann | Marcus                       |
| Manfred Gebauer   | Kai                          |
| He                | Roland Reber                 |
| Intro-voices      | Patricia Koch, Carsten Frank |

### CREW

|                    |  |
|--------------------|--|
| Director           | Roland Reber                                     |
| Script             | Roland Reber                                     |
| Producer           | Patricia Koch                                    |
| Cinematography     | Mira Gittner, Roland Reber,<br>Christoph Baumann |
| Light              | Christoph Baumann, Mira Gittner                  |
| Editor             | Mira Gittner                                     |
| Music              | Wolfgang Edelmayer                               |
| Production         | wtp international GmbH                           |
| Year of production | 2003   |
| Shooting           | August 2003                                      |
| Locations          | Lechain Barracks, Landsberg am Lech,<br>Germany  |

### FESTIVALS

2003 Calcutta Int. Filmfestival, India (world premiere, Section: Roland Reber Films)  
2003 Siliguri Int. Filmfestival, India (opening film)  
2004 Dakha Int. Filmfestival, Bangladesh (Section: About Roland Reber)  
2004 Panorama of Int. Film, Thessaloniki / Greece  
2004 Cairo Int. Filmfestival, Egypt  
2004 Sitges Festival Internacional de Cinema, Spain  
2005 Alexandria International Filmfestival, Egypt

## REVIEWS & QUOTATIONS

„At the recently concluded Kolkata Film Festival, Romain Maitra found an incredible actress in the diminutive Mira Gittner from Munich. If you happened to have seen her in Roland Reber's new film, *The Dark Side of our Inner Space*, screened at the recently-concluded Kolkata Film Festival, the strange acrid edge of her acting talent could not have eluded you. You might have felt in retrospect the dark cry in her visage as though she had crunched her teeth on the worm in the apple of our desire. We saw her exposing the raw fibres of our psychological constitutions, to glare at the hidden contents of the forms that we are, almost with the intensity of a Klaus Kinski face in *Aguirre, the Wrath of God*....

And among all her works, the one that dwell memorably for a long time is her soul-searching act in *The Dark Side of our Inner Space* as we see light falling on her piercing and timeless gaze while she utters, „Where does it start? “...

*(R. Maitra, Star File: Talent & The Self: Mira Gittner, The Statesman, India 2003)*

„The Dark Side of Our Inner Space is a work of a true poet...

When I finished watching the film I had the same sense of excited satisfaction that I've had on rare occasions when I've been privileged to see and hear magnificent world-class performers on the opera stage or talented musicians playing in perfect harmony under the direction of a brilliant maestro on the symphony stage...

„ *Jessie is dressed with her nudity like with a gown of concrete. The less she wears the more she covers the poverty of her existence.... When we free our locked in thoughts- this carcinoma of stored up fantasies- from the jail of our soul, the pus might run off which drown our yearning in the poison of non lived life... Maybe we all are figures standing in front of a mirror, just seeing ourselves in our loneliness... as true as any lie...*”

... these are the words of a poet, a very gifted poet... The acting, as an ensemble work and as individual performances, is first rate from beginning to end. The direction is crisp and generally moves the story along at a pace that seldom lags and always held my interest. The often harsh lightning and the up close and very personal cinematography not only kept me in a state of excited tension but also invited me into the film as though I were the camera. the editing was beautifully done without resorting to gimmicks... This is indeed a stunning, brilliant cinematic achievement.“

*(Gordon Weaver, Film publicist and Academy member, Hollywood)*

„I am very impressed by your film, as because of the directing and the acting performance, the viewer gets the impression to be part of the Game.

Finally I believe you managed, to display to the viewer, in a nearly frightening realistic way, how inside a small group of people the fight for power of the most intimate wishes and feelings can be driven forward, regardless of any personal relationships. This film is something very precious in a not now discovered genre of new German cinema.”

*(Dietmar Wladek, Journalist)*

„All his films are quest for life, identity and self. Philosophy is translated into his films. He regretted the lack of zeal among German youth to venture into the meaning of life.

Superficiality and affectation steer them more than truth. They are lost souls in the fun and entertainment jungle of today's so called developed civilisations. German youth lead their life in the labyrinth of sheer entertainment without any anticipation and apprehension about life.

At this point Reber's films strike and illuminate the dark side of our inner soul.  
(*Shamshad Ali, Daily Bulletin, Calcutta Film Festival, 2003*)

„a bizarre German film, that plays with reality and deceit and is presented in Sitges04 in the Section „Europa Imaginaria“...“  
(*El Diario del Festival, SITGES Festival Internacional de Cinema 2004*)

## THE DARK SIDE OF OUR INNER SPACE

*“Welcome... to the BARRACKS that are called freedom.  
Lot of people applied but you have been chosen. Chosen for the BIG GAME.  
Since you were born you have been forced into a corset of rules.  
You have been bent, forced and formed.  
In the time outside you have been bent by social rules.  
Here in the BARRACKS OF FREEDOM there are no rules.  
If you need some, create them...  
What is the BIG GAME? How do you participate?  
These are questions that I won't answer.  
Search for the door, find the access.  
“To search” is an important word in life...  
I wish a successful search. And I hope that you'll reach the BIG GAME.  
Good luck.”*

### PRESS NOTE

- lost souls in the fun and entertainment jungle of today's so-called developed civilization, without any participation and comprehension of Life and the Self -

The basic idea of the film was, to bring a group of young people of the fun society into a sealed off field. In this isolation, without disturbing influences from society, the “Big Game” should take place, without any rules, without distraction through external stimulus and without specification, what the “Big Game” could be.

All on their own, the single characters should try in different ways, to find out : what is game? What is reality? Where are the boundaries? Who am I, if I am not committed to any external constraints and games of society ? Am I able to exist without structure and predefinition? What am I supposed to do with myself?

This film gives no answers, it asks questions.

Most people do not have answers, they do not even have questions.

*The Dark Side of our Inner Space* had its world premiere at the 9. Calcutta International Filmfestival in November 2003 in India, and was received ,there and on other festivals, enthusiastically by press, professionals and cinema audience.

## SYNOPSIS

*„I want to get to know the dark sides in us humans because these dark places are alive. They are life.“*

What is reality? What is game? Where are the boundaries? When does one turn into the other? What am I – or do I do as if I was? Do I live or do I “make” Life and don't realize the difference?

Tanja (Mira Gittner), Jessie (Marina Anna Eich), Anna (Sabine Krappweis), Marcus (Christoph Baumann) and Kai (Manfred Gebauer) go into a sealed off abandoned barrack to play the “Big Game” – a game aside any social norms or boundaries.

*“In the time outside you have been bent by social rules. Here in the Barracks of freedom there are no rules. If you need some, create them...”*

Each protagonist has his own game, his own version , to get advantage over the other : Jessie tries through sexual seduction, Anna through exercising power, Marcus by enacting rules, Tanja by keeping out of everything. Kai is the weakest link in the group and becomes everyone's victim.

Searching the „Big Game“ they embroil more and more into the interpersonal games and are slowly being drawn into the perfidious alcoves of their “inner spaces”. What began as a harmless game, ends in a too real tragedy.

*The Dark Side of our Inner Space* is a metaphor for the “Big Game” we call life. A study of the dark sides of our souls.

He: *“ I didn't give them rules. They could have created ones themselves. They could have spent a beautiful, adventurous, joyful time here. But they've chosen fight, intrigues and finally death.”*

Tanja: *“ Where does it start?  
Does the BIG GAME start with our birth and we aren't realising it?  
We subdivide life in right, real, dream - game.  
But where does one end, where does the other begin?  
Nobody asked you if you wanted to take part in the Game called life.  
Maybe the game was there before you. Maybe it will go on after death.  
Where is the beginning. Where the end? And where - the winner?”*

## ATTACHMENT

„ROLAND REBER : AN INSTITUTION IN DIRECTION.

To say that Roland Reber is an exceptional director would be describing him half-heartedly. For the man is himself a lesson to the entire fraternity of world cinema. Because anyone who has ever believed in that the direction has the final word on the sets and at the editing table – Reber could pose as an eye opener...

Unlike the cut and dries compartmentalisation in Hollywood film making, Reber said during an interaction with actor Anjan Dutt on Thursday, that he practices total creative freedom on the floor. It is not hard to believe when one watches Reber's films – for the unconventional approach of the maker translates on his work as well. His award winning trilogy – the Room, Pentamagica and the Dark Side of Our Inner Space – are being shown at the fest."

*(Hindustan Times, November 14<sup>th</sup> 2003)*

„Your city looks cleaner and the air smell fresh,“ says German filmmaker Roland Reber, on his second visit to Kolkata after 11 years. Three of his films Das Zimmer / The Room, Pentamagica, and Dark Side of our Inner Space – are part of the Special Screening section at the 9th Kolkata Film Festival. These films constitute a trilogy that „attempts to explore the human soul.“

... Awarded the Emerging Filmmaker Award for 2001 Hollywood and the President's Award in Ajijic, Mexico among others, Reber denounces European filmmaker's shameless imitation of Hollywood. „The Americans dominate the world of cinema. They sell us their lies and illusions and we gulp them down without a second thought,“ he fumes. „I have tried to hold on to my approach to filmmaking, which is why people often tell me that my films are very non-Hollywood.“ Clearly, Reber does not believe that cinema is entertainment. „A responsible filmmaker needs to do more. He is supposed to delve into society and come up with pertinent questions. Even if he cannot provide solutions, his duty is to make people aware of the issue.“ For this, Reber says one needs to „peep into one's soul“."

*(Hindustan Times, November 11<sup>th</sup> 2003 by Indrani Roy Mitra)*

“The Bright Side of Reber's Film

Nandan, 13, Nov.: Life is not like a written novel following a unilateral direction. It is multidimensional having its abrupt transitory points. The search for life and for that matter reality is all that Roland Reber, German film director intends to illuminate through his trilogy being screened at 9th Kolkata Film Festival 2003...

All his films are quest for life, identity and self. Philosophy is translated into his films. He regretted the lack of zeal among German youth to venture into the meaning of life. Superficiality and affectation steer them more than truth. They are lost souls in the fun and entertainment jungle of today's so called developed civilisations. German youth lead their life in the labyrinth of sheer entertainment without any anticipation and apprehension about life. At this point Reber's films strike and illuminate the dark side of our inner soul.“

*(Daily Bulletin Nr.5, Calcutta Film Festival, November14<sup>th</sup> 2003, Shamshad Ali)*

„If you meet 10 film enthusiasts in the Nandan complex in the first couple of days in this year’s festival, at least six of them will talk to you about the German films on offer. Yes, they are turning out to be the surprise package of this year’s selection. Colourful, vibrant, radical, dark, intriguing the short listed German films of the recent past have more than found a favour with the local audience. But what is more heartening is the fact that the German delegates are also in unalloyed love with the city and its people.

Three of the German films on offer come from the same production house – WTP International Film Production. There are as many as four delegates representing the production house and the three films – writer director Roland Reber, actor, cameraperson and editor Mira Gittner, actor producer Marina Anna Eich and actor Producer Patricia Koch. The best part about the films is that all three are on radical different themes – the multiple award winning psycho thriller *The Room*, the comedy *Pentamagica* and the tragedy *the Dark side of Our Inner Space*.”

*(Times of India, November 13<sup>th</sup> 2003, Pratim D. Gupta)*