

## Lonely in Dreams

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“24/7 The Passion of Life”, an S&M-Film from Roland Reber

It has become a rare species, filmmaker who produce their films totally independent from TV and film funding. The makers of “24/7” belong to it. The director is Roland Reber, an experienced theatre maker, his films like “The Room” have been shown successfully at foreign festivals. Reber shared the script and camera work with the dainty Mira Gittner, who plays the dominatrix Maria impressively in “24/7”. The trio is completed by the glamorous Marina Anna Eich, who once started her career at the Oberammergauer Passionsspiele. She now plays Eve, who is introduced into the wonderland of dark sexuality. In addition she is responsible for the co-production and the publicity. This publicity, like during the International Filmfestival in Hof, remind of Corman or William Castle.

“24/7 the Passion of Life” is a handmade film, which investigates a spectacular subject like sadomasochism in a mixture of trash and high art and exploits it in a positive sense.

The blond girl is called Eve, as the daughter of an influential hotelier she is some kind of a Bavarian Paris Hilton. Coincidentally she meets the Dominatrix Maria, on who's card is written: “I'm the sin that you'll never have the courage to indulge in.” Eve feels attracted by this other world of sexuality, by Maria's Studio, this cool workshop of mysterious desires, the real opposite to the wellness-rooms at the hotel. She is especially fascinated by the melancholic intelligence of Maria, who also works as a myth researcher and understands her detailed sessions with the clients also as a therapy. Before Eve is introduced into the high theatrical art of S&M she tries out the rather touching swingers scene.

Fundamentally “24/7”, with its rituals of longing, is a complex study of Loneliness.

“Lonely in my dreams, lonely in love with you” are the words of the soundtrack. This is the trip to salvation, the spiritual side of “24/7”: to find, at least for moments, a Love beyond all love prisons. Roland Reber's film is an S&M opera with absurd comic moments and melodramatic sequences, a wild melange of poetry and obscenities, in which the enema with red wine stands beside the quoting of Hesse and the dominatrix' Studio is turned into something in between hobby room and cathedral. In the showdown, located somewhere between Jess Franco and Peter Greenaway, the lighting and cadration get clear: they are like a “vaginal” window for a new, a newly born perspective.

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