

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.

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