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presents

TASTE OF LIFE

a film by Roland Reber and Mira Gittner

starring

Antje Nikola Mönning, Andreas Pegler,
Wolfgang Seidenberg, Iris Boss, Agnes Thi-Mai Norman Graue,
Marina Anna Eich, Mira Gittner, Antonio Exacoustos,
and many more...

Germany 2017

f(u)ic(k)tional dramedy, DCP 2K, colour, 1:2,39, Dolby SR, 88 min

theatrical release (Germany): 22nd february 2018
DVD/BD/online streaming release: 26th october 2018

Festivals:

Hof International Film Festival, Germany Oct 2017
Brussels International Fantastic Film Festival, Belgium April 2018
Espoo Ciné International Film Festival, Finland May 2018
BUT International Film Festival Breda, Netherlands Spt 2018
SITGES Fantastic Film Festival, Spain Oct 2018

www.tasteoflife-themovie.com

distribution / world sales / press agent

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CAST

NIKKI	Antje Nikola Mönning
JÖRG	Andreas Pegler
LUDGER	Wolfgang Seidenberg
JANA	Iris Boss
MONIKA	Agnes Thi-Mai
JESUS	Norman Graue
VERENA	Marina Anna Eich
HEIDERÖSLEIN	Mira Gittner
CIRKUS DIRECTOR	Antonio Exacoustos
MOTHER	Ursula Berlinghof
RASTAR	Klaus Rohrmoser
KATHARINA	Ute Meisenheimer
BOY	Steffen Neder
SONJA	Birgit Reutter
EDMUND	Thomas Kollhoff
MARTINA	Claire Plaut
ROLAND REBER	als er selbst
WILLY	Marcus B. Holzhauer
VIRGIN	Elisa Oberzig
MAN IN FORREST	René Müller
MAN IN CAR	Alex K.
MAN IN BIERGARTEN	Robert Wagner
MAN IN ELEVATOR	Albert Hartmair Jun.
WILDLIFE CAMERA	Schwalbe, Mädchen, Yvette Costeau, Rico Riedel
MUSICVIDEO MAN	Günter Greiner
MUSICVIDEO BAND	Carsten Conrad, Zeljko Hajdinjak, TIM, Thomas Willmann
CROWD OF PRINCES	Andreas Maier, Herbert Studtrucker, Daniel Kustermann, Andreas Haun, Werner Ewald Holger Imkamp, Flo, Carsten Conrad, Zeljko Hajdinjak, TIM, Thomas Willmann
TALKSHOW CHOIR	Marcus Holzhauer; Jens Moreck, Klaus Fischer, Rico Riedel

CREW

director	Roland Reber
screenwriter	Roland Reber, Mira Gittner, Antje Nikola Mönning
producers	Patricia Koch, Marina Anna Eich
line producer	Marina Anna Eich
music composer/assistance to director	Antje Nikola Mönning
director of photography/ editor / art work	Mira Gittner
light design / art work	Steffen Neder
camera assistant / light	Maximilian Melerski
grip and light assistant	Marcus Holzhauer, Michael Krauss
production assistant	Elisa Oberzig, Lara Kahr
production distribution/world sales	wtp international GmbH
production year	2017
shooting time	august 2017
postproduction	september - october 2017
locations	Landsberg/Lech and surrounding area

Germany 2017 | DCP 2K | 1:2,39 | 88 minutes | Dolby SR | colour |

TASTE OF LIFE: PRESSKIT – september 2018



TASTE OF LIFE

a f(u)ic(k)tional dramedy

PRESS NOTE

TASTE OF LIFE celebrated its world premiere at the renowned 51st International Hof film festival, Germany. After 24/7 THE PASSION OF LIFE, (2005) ANGELS WITH DIRTY WINGS (2009), THE TRUTH OF LIE (2011) and ILLUSION (2013) also the new feature film (out of nine) of the wtp team celebrated its worldpremiere at Hof. Its international premiere was at the Brussels International Fantastic Film Festival in Belgium (april 2018).

TASTE OF LIFE is, like every production of the wtp international, produced without any subsidy and with much creativity and commitment of everyone involved, with a small team having various duties and responsibilities within crew and cast. It's been filmed with an ARRI Alexa Camera and had its theatrical release in february 2018. DVD and BluRay release was on 26th october 2018.

SYNOPSIS

What does life taste of? For joyful Nikki (Antje Nikola Mönning) the answer is clear: of pleasure. Delightfully she enjoys this at every possible occasion, as she drives through the country in her Land-Rover looking for people and their stories for her video-blog.

„I'm not so much interested in the topics that are shown every night in the evening news, but rather what the people on the road are telling. Every person has a story“. (NIKKI)

Cheeky, explosive and full of easiness the film pictures life in associative images all around topics of Sex and relationship, guilt and religion, sense and nonsense of conventions – and thus let you have a voyeuristic insight into the desires and longings of the protagonists.

DIRECTORS STATEMENT

“For me actors or film crew are neither the director's nor the author's henchmen, but creative artists who develop their own roles. I'm not suited to work as a tamer. Instead I see myself as a conductor who coordinates the work of soloists and weaves them together to create a harmonic orchestra. Everybody is part of the creative process, both those in front and those behind the camera. That is my definition of TEAMWORK” (Roland Reber)

PRESS QUOTATION

- „...a clever mix of everyday wisdom, media satire and erotic farce.“ (*Filmecho*)
- „Taste of Life is a preaching and a calendar motto, a comedy sketch and a video clip, a musical and a sex film, and of course as well life coaching“ (*Kino-zeit.de*)
- “Really big cinema.... 4,5 of 5 stars.” (*sneakfilm.de*)
- „... due to various shrilly and absurde scenes the film is an enrichment for German cinema.“ (*film-rezensionen.de*)
- „Consequently subversive!“ (*Filmdienst*)
- „Cheeky, independent, wild mix.“ (*Blickpunkt Film*)
- „Worth seeing!“ (*Münchner Merkur*)
- „One of the most revealingly honest and light footed society potpourris of all times.“ (*Deadline Magazin*)
- „A libertarian pamphlet!“ (*Brussels International Film Festival*)
- “ The collage is a brazen plea not to bend by societies norms/influences.“ (*TV Spielfilm*)
- „Provokatively, this contribution by Roland Reber’s commune called TASTE OF LIFE is attending itself to the topics of living room sex on social media platform like you tube- a sequel to Robert van Ackerens ‚Deutschland Privat‘ in the digital age.“ (*Filmecho / International Film Festival*)
- “Unconventional.” (*Cinetastic.de*)
- “Roland Reber a Hof original and rebel of cinema, like no other.” (*Süddeutsche Zeitung / Feuilleton about Hof International Film Festival 2017*)



ABOUT THE PRODUCTION

FROM THE IDEA TO THE FILM

„This year we are going to make a film.“ This was the first idea and it was 1st of June 2017. „Who wants to be part of it?“. After deciding on the cast, the creative part of forming ideas for the script started. We knew we did not want to have a narrative story. There should be no explanations. „To get inspired I started looking through Rolands old archives of texts he has written but which were far to good to be rotting away in a dusty corner.“ (Mira Gittner) „Over the last years we had quite a few encounters with people and their stories, which we wanted to integrate into one of our movies.“ (Roland Reber) „The best platform for one's emotional exhibitionism is the Internet“. (Antje Nikola Mönning)

So there it was: the basic idea of NIKKI, the video-blogger who catches people and their stories on her camera without commenting.

It only took two month of preparation, deciding on the idea for the storyline, the cast and finding and organising the locations for TASTE OF LIFE. After that it was within 25 days in august that the movie finally has been shot with a small team behind the camera, 50 people in front of the camera and 11 different locations - and lots of enthusiasm and creativity of everyone involved. After another five weeks of post production the final cut was ready in October 2017 and could celebrate its world premier at the 51st Hof international Film Festival (24.-29.10.2017), its international premiere at the Brussles International Film Festival in Belgium (April 2018). Theatrical release in Germany was 22nd of february. Since October 2018 the film has been realeased on DVD and Blu-Ray as well as on digital platforms.

SPECIAL WORKING METHOD

Teamwork – literally speaking.

What is so special about wtp international film production is their uncompromising dedication to film which is welding the film production team tightly together since 9 feature films. Additionally to this it's wtp's way of producing – including script, production, editing, sales, distribution, dvd-label, public relation all made by the same team – consequently refusing public funding money and co-production with TV stations to keep creative freedom. All previous films of this team, with it's core being Roland Reber as writer and director, Mira Gittner as director of photography, editor, graphic designer and actress, Antje Nikola Mönning as writer, assistant to the director and music composer as well as Marina Anna Eich as producer, actress, press agent and distributor and a few several other organisation talents, were screened at numerous international festivals.

- “The films by Roland Reber and his small committed team are discoveries of an independent cinema which are rare in the international film community.”
(*Feuilleton, Süddeutsche Zeitung*)
- „Films of wtp which have been made with the collective dedication of the whole team, have become an unmistakable trade mark.“ (*Blickpunkt:Film*)
- „wtp is like the Gallic village of unbendables within the empire of the film industry.“ (*Passauer Neue Presse*)

To view filmmaking as a creative adventure is typical for Roland Reber and the wtp-team. Without film subsidies but with a small committed group with multiple tasks for each one of them the results is an integrated art work to which everyone involved has a creative relationship.

INTERVIEWS

INTERVIEW WITH ROLAND REBER (director, writer)

How did the idea of this film occur to you?

This year I definitely wanted to make a film. And if possible getting it finished in time to not miss the submission deadline for the Hof Film Festival. The Hof Film Festival means a lot to me and I see them as a gauge for the quality of films. This is why I want to dedicate this film to Heinz Badewitz, who I feel very close to. I think, he would have liked the film.

You have an own way of making and producing films. Actors are often involved in other roles – like editing, working behind the camera, co-writing, producing. How does this special way of working look like?

It's an assumption, that I have a special way of working. My way of working – which I don't call work – is very simple. Let it be! In other words, I leave it to the actors and the art work to create their roles and pictures themselves. I expect own interpretations from creative artists, otherwise I could play the roles myself. I see myself as a conductor, who coordinates the Soloists and brings them together in a harmonic orchestra. This is my definition of team work. Although the films are always called – and I want to point out that it's against my will – Roland Reber films they are team work.

The film industry is becoming more and more specialised. Many colleagues have the opinion there should be a certain separation of the creative, technical and the administrative field. I don't share this opinion. You can't divide creativity, it's a holistic process. We are not a multi-corporate enterprise, which produces films, we are filmmakers. Filmmakers make films. And that is a holistic process – and one that evokes fun.

You make movies without any public subsidies or TV participation. Is there a particular reason for that?

Yes. Taking subsidies is like getting oneself into a straightjacket surrounded by instructions. You will receive money for a certain time and a certain project but in return you will be utterly dependent on those sponsors. In the end there is not much left of your own film except possibly the title and the fact you can call yourself a production company.

We make films with a low budget, so we can produce them ourselves and keep the authority over what we want to do. We use our own equipment, we do everything on our own from the production to the post production and the marketing. That's how nobody can interfere in our work and we keep our freedom to be spontaneous and creative.

What's the central theme of the film?

Life.

INTERVIEW WITH ANTJE NIKOLA MÖNNING (NIKKI/ writer/music composer/ assistant to the director)

Tell us something about your character NIKKI.

For me NIKKI represents the tradition of the „naked fool“ who is uninhibited, sensual and exposes what other people try to hide. Her major freedom consists in not being bothered by what other people think. She is simply herself and is quite delighted about that, just how she takes life, with a lot of humour. I feel very connected to this positive attitude, because I made the experience that one's own negative thoughts often are more destructive than the situation that caused them. You can either go round in circles with your fears and worries – what mostly doesn't change anything about the situation – or you can use this energy to make the best out of a given situation. This is the same way in which NIKKI faces people, even if they are unhappy or telling her sad stories.



How was filming for you?

Filming was very stressful, but I had much fun. It was stressful because we had a tight time schedule. Sometimes I had to record an actor's voice as another voice of the male chorus and then jump directly in front of the camera and write my own texts during the entire shooting time. And it was lovely because I laughed a lot about some funny scenes. It was great to experience how every single actor breathed life into the lines and co-created them creatively. The extras, who, for example during „Janas Song“, had their first time in front of a camera (and that straightaway naked!) got themselves into our way of filmmaking with much joy of playing. All in all, everybody in front and behind the camera contributed a lot to make the film just how we wanted it to be in an unconventional way.

You also composed the soundtrack. How did the idea of putting music into the film come up?

Actually I compose all year long, even if we are not planning a film because I get so many ideas. For example the song BEAT ME was created over a year ago as my answer to FIFTY SHADES OF GREY. It upset me that the female protagonist seemed to be distressed and suffering during the whole film. So I decided to write from a woman's perspective who freely and self-determined begs a man to whip her. In that case the song existed before the script and we integrated it. But of course I also composed music precisely for this film after we had a slight idea of what story we want to tell. If something inspires me the song or the melody comes very quickly into my mind. In „Janas Song“, where a woman moves from one man to another, I melodised existing lyrics from Roland after a scene came into Mira's mind.

You have written your character yourself. How did the script come into being?

The script is a joint effort. In the beginning Roland requested to make a non-narrative film, one that doesn't give any explanations. It was meant to be a film about life. So Roland, Mira, Marina and me started collecting lots of ideas during many car rides we went on together. I was interested in playing a character who isn't searching for something any more and doesn't need to discover herself like Lucy did in ANGELS WITH DIRTY WINGS, but who knows who she IS and enjoys life to the fullest. Besides I liked the idea of showing a woman who enjoys to suck dicks and swallow sperm and still has a relaxed relationship to Jesus without any feeling of guilt or shame. And of course I wanted to appear naked as often as possible since I'm an exhibitionist. That's how NIKKI's character was born. The best platform for emotional exhibitionism is the internet. So we thought that NIKKI should run a Video-Blog and interview people while driving around the country. When Mira went through all the plays, novel fragments and poems that Roland wrote from the seventies until today, we noticed how up to date many of those topics are again (or still are). Roland gave voice to so many people in his texts that we could imagine lots of different characters. NIKKI as an interviewer became the connecting link between the stories.

Roland guided us in finding the ideas and sorted them, Mira arranged the existing texts in a dramaturgically new way, I wrote my parts myself and Marina had the mammoth task to find about 45 actors and extras.

INTERVIEW WITH MIRA GITTNER (art work, director of photography and editor/writer/role: Heideröslein)

Art Work

As the film is about a video blog, I absolutely wanted to play with different formats, to get an authentic arrangement. Usually life is not light up that beautifully and colour-corrected. And that's what should flash up every now and then. Furthermore I wanted to capture every situation as authentic as possible, in other words, trying to follow the actors and not the other way round. The ARRI Alexa was the main camera which observes from the outside. And thanks to Steffen Neder the scenes are highlighted by a beautiful light design. For the video blog a CANON 500 DSLR was used, since many video bloggers work with DSLR cameras. It



was also very important to me to show a selfie taken with a smartphone, which shows unadorned (without any color correction, editing or nice lighting) the situation of the old woman called f(u)ic(k)tion. For several driving shoots we used a WaspTact as action cam. And the wildlife camera f(u)ic(k)tion was taped with an original wildlife camera. That was the greatest challenge because the wildlife camera gets activated by moves and so I always had to make a move in front of the camera so it could start recording. And it only records for 30 sec and then has to be activated again by movement. The pig and the dog walked into the picture several times without recording before I found out.

Heideröslein

I still haven't found out what Heideröslein is supposed to mean. The character occurred to me during a car ride and was meant as a joke. I suggested that there could be something that keeps reappearing during the whole film. And as we were driving by a flower meadow I said, perhaps a flower. The rose actually keeps reappearing during the whole film e.g. as a picture in the elevator, as petals in the Beat me – videoclip or as a flower on a table. A bit later, Roland asked me who I wanted to play and as I was very busy behind the camera and preferred playing a small role with few lines I said spontaneously: the flower. That's how the Heideröslein was born. I thought it was a joke until the very last shooting day. But Roland just said he had the idea of this character from the beginning, I just spoke out what he already had in mind for a long time. That's what I call teamwork.

Editing

The great challenge is to merge all those single episodes into a harmonious whole. There wasn't really an exact order of scenes. Only the opening and the end was clear. So I made myself a pin board, stuck all scenes on it and switched them into different variations. And at a certain point it all fell into place.

INTERVIEW WITH MARINA ANNA EICH (producer/ role: Verena / distribution / public relations)

How was filming for you?

A mixture of fun, positive pressure and great intensity. Sadly it was over very quickly. Even on the last day I hardly realised that we really just shot a new film. In the beginning we thought about making a small film with about 2-3 actors in one location. As the story was developing, more and more characters came to be part of it, and in the end there were 45 actors and extras, without counting us. To arrange the cast in such a short time (especially expecting from most of them to be open towards nudity) and organising the 4-weeks shooting with over 11 locations logistically, was a real challenge for me. However, when you do something with all your heart and joy, more is possible than one can even think. In addition, the positive aspect of working with a small film team, which consists of very capable people, made it possible to have a relaxed, fast and effective filming time. All in all I can say that the preparation and the filming time of the film were really good and funny, even though there were plenty of stressful moments too.

Are there any anecdotes about the filming?

Yes, there is one about shooting the talkshow, which was set quite towards the end of the filming time. An actress cancelled because of personal reasons one day before the shoot was to happen. Phew! I was thinking to myself how could I possibly find another actress in such a short space of time. We came to the conclusion that I will play this part then. Thanks god there wasn't much text to learn since I already had so many other things in my mind; besides this she matches with my character pretty well.

Another example: the scene with the circus director was meant to be different. Originally it should have been set in a cinema. The evening before the shoot, Mira came up with the idea, that this scene would fit much better into a circus ring. By chance, there were two touring circuses, who stopped off for a few days nearby. The next morning I stepped by



spontaneously to ask for the possibility of shooting in the circus ring for a couple of hours tat very day. And that's how the Family Kaiser gave us permission to film and the scene was able to take place in a real circus ring. The only condition was to be done by 3pm, since they had a show starting at 4pm.

INTERVIEW WITH ANDREAS PEGLER (Role: JÖRG)

How was filming for you?

Those days with the wtp team were divine! I got them all locked in my heart and won't let them out easily. And even though I think that all that sex is overrated and I like the girls best when they are dressed – I vaguely remember times when things were different – the films of wtp for me are sublime, unique and distinctive, and so I'm very happy and proud to be a part of this new film.

Are there any parallels between your character and your own life?

No, I don't think the character has anything to do with me. If it all I have a something to do with the character.

INTERVIEW WITH WOLFGANG SEIDENBERG (Role: LUDGER)

Tell me something about your character. Are there any parallels to your own life?

Ludger struggles with his role as a man socially, but also privately and sexually. The constant discourse about political correctness between the sexes that reaches its climax in an absurd talkshow just brings on more confusion. The great topic of wtp films, - pretence and reality, empty words and significance, profoundness and stupor in a media society-, definitely reaches a new level with its characters in this new film. I personally can relate to that scenario a lot.

How was filming for you? Are there any anecdotes?

As I played „Ludger – the willy prince“ who chases and confronts a virgin in his wild dreams, a turtle appeared on set. Well, somehow a symbol for the opposite between dream and reality.

INTERVIEW WITH IRIS BOSS (Role: Jana)

This is your first collaboration with the wtp team. How was the filming for you?

As I have experience in working with conventional film- and tv productions but also no-and low budget productions, I knew what I would admit myself to. However, I was impressed of the extreme productivity within the small team. As an actor you are allowed to be very flexible in this way of working. Somehow it always worked out. And sometimes the „emergency solution“ came out to be the better one. I enjoyed the artistic freedom that you can rarely find in this extent. The atmosphere on set was always good and relaxed and every shoot location was a new highlight.

Tell us something about your character Jana.

JANA is one of many. She is still letting her traumatic childhood experiences determine her present life and is afraid to cross the boundaries set by her mother. Nevertheless, she's a rather shy but curious and gentle person. Her encounter with NIKKI gives JANA the opportunity to discover her other repressed side. She admires NIKKI for her consequent life and her very personal freedom. Even though JANA is not able to live out her fantasies yet, she allows her repressed memories to come to light and arise dreams of another possible life.



INTERVIEW WITH AGNES THI-MAI (Role: MONIKA)

How did you get to know wtp?

When I was at the Cannes Film Festival back in 2009 to present a short film, everyone was talking about the film ANGELS WITH DIRTY WINGS. Since then I'm a fan of wtp.

Tell us something about your character MONIKA. Are there any parallels to your personal life?

My character is called MONIKA and she is only able to feel lust and sexuality through physical pain. She is only focused on pain, this obsession determines her life. If a man can't whip her like she wants him to she replaces him. Men are pure objects to her and just meant to bring her personal satisfaction. I find this fact very exciting. The character doesn't have much to do with me as a private person, privately I'm more an attached and cuddly person trying to avoid pain as much as I can.

INTERVIEW WITH STEFFEN NEDER (art work, light design, role: boy)

It was your first time in front of a camera, how was that for you?

In the beginning during the preparation and the reading rehearsal I was a bit nervous. Surprisingly I started feeling very comfortable and confident later on set. That was not least thanks to the hearty familiarity with the director, my film partner and the rest of the crew. It was so much fun being a child again! Just doing it. Without any prejudice and having an open mind. Just playing – like a child. I never imagined it to be so hard. I'm used to physical and mental work on set but acting took that on an even higher level. I thank the whole team for that awesome experience!

How did your artwork and lighting design on that film look like?

Basically I have to say that I had a free hand in doing the lighting design what you only experience in few projects. I enjoy working with wtp a lot – in my opinion there should be much more productions like that.

Naturally there has been a preliminary talk. We talked about all the scenes that were planned until then. We discussed and determined a look concerning colours and lighting together. But this preliminary decisions were never to be set in stone, what helped the creative process. Since it's the third film we worked on together, Mira and I knew that we would get along perfectly. And so we also did this time: Starting with a little fauxpas of mine. I didn't remember the planned cue state in the Clock-Blowjob Scene and just started building it in my creative flow. Mira just let me do it. As we took a look at the arranged picture together Mira told me that she likes it even more than the one we planned before. That's what I call „a wonderful non verbal teamwork“.

During the music video scene I decided to create three light isles. Guitarists, drums and „Beat me“. Besides I really liked Agnes' outstanding performance.

Furthermore we applied the colour red. In combination with the red rose petals, black leather outfits and white artificial light it resulted in a beautiful colour mix. It was clear from the beginning that we won't have a truck full of lights available. Which can be difficult here and there but doesn't make it impossible to create a great picture. My motto is: Make out the best and most beautiful out of what you got! Altogether I'm very satisfied with the technical work on the film.



BIOGRAPHIES

ROLAND REBER (director, writer)

“Unicum in the german landscape. The German Cine-Buddha.”
(Sueddeutsche Zeitung / Feuilleton)

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, Zurich, Duesseldorf, Hamburg, Kingston/Jamaica, Moscow 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 he works as director, writer and producer since the year 2000. All his films have been shown in various international Film Festivals and have been distributed theatrically and on DVD.

From 2003 until 2007 Roland Reber was the official representative of the CIFF Cairo International Filmfestival (A-Festival) for the German speaking countries and the official representative for Europe of the International Damascus Film Festival. He was **member of the jury** at the Fantasporto IFF 2008 in Portugal, at the SITGES International Film Festivals 2007 in Spain, at the Alexandria IFF in Egypt 2003, the Dhaka International Film Festival in Bangladesh 2004 and at the 13th Cairo International Film Festival for Children 2003. Three of his films were shown in a **“Roland Reber Films”** section at the Kolkata International Film Festival in November 2003.

In November 2009 six of his feature films have been shown as a Roland Reber **TRIBUTE** at the renowned 40th International Filmfestival of India, Goa (IFFI).

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, amongst others 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 and the **Best Film 2001** at the Third Panorama of Int'l Film in Thessaloniki, Greece.

His **filmography** as director and writer includes (excerpt): **Taste of life** (feature/dramedy 2017), **Illusion** (feature/drama 2013), **The truth of lie** (feature/psychodrama 2011), **Angels with dirty wings** (feature/erotic-drama 2009), **Loneliness never walks alone** (feature/dramedy 2007), **das zimmer – The Room** (feature/psycho-thriller 2000/2001 – 6 international awards), **Pentamagica** (feature/comedy 2003), **The Dark Side of our Inner Space** (feature/thriller 2003), **24/7 The Passion of Life** (feature/erotic-drama 2005), **Ihr habt meine Seele gebogen wie einen schoenen Taenzer** (feature/drama 1979), **Manuel** (short, 1998), **On television** (short 1998), **the bag** (short 1999), **Compulsion** (short/drama 2000 – awarded as best social film, Pisticci/Italy), **Are girls werewolves...?** (short/comedy 2002).



MIRA GITTNER (director of photography, editor, art work, script, role: Heideröslein)

Mira Gittner began her acting at the age of ten and has since then performed in numerous film and television productions. After finishing her acting school in 1990, she had various engagements at theatres such as the Bavarian State Opera in Munich as acting soloist in La Traviata, with the World Theatre Project in New Delhi or the Theatre Institute in Munich. Since 1998 Mira Gittner is, besides acting, also working as cinematographer and editor. In 2001 she had her debut in directing (besides the cinematography, editing and producing) with the short Call it Love.

In 2003 she was member of the jury at the International Film festival for Children in Cairo. Mira Gittner was awarded PRODUCER OF THE YEAR 2000 at the Bavarian Film center Geiselgasteig for her acting performance in the psycho thriller THE ROOM, BEST FEMALE ACTOR AWARD 2001 at the Melbourne Underground Film festival and with 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 editor and cinematographer (excerpt):

2017	Taste of life (cinema), director: Roland Reber
2013	Illusion (cinema), director: Roland Reber
2011	The truth of lie (cinema), director: Roland Reber
2009	Angels with dirty wings (cinema), director: Roland Reber
2007	My Dream or Loneliness never walks alone (cinema), director: R. Reber
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 film), director: R. Reber, M. Gittner
2001	Call it Love (short film), director: Mira Gittner
1999/2001	the room (cinema), director: Roland Reber
2000	Highlights (documentary), director: Mira Gittner

And Commercials for Fujitsu, easyCryo, Pharmatechnik, Medialas etc.

ANTJE NIKOLA MÖNNING (role: Nikki, script, music composer, assistant to director)

Antje Nikola Mönning attended the acting School Schauspiel München from 1999-2002. She performed at several Theater stages, e.g. the National Theater Sarajewo, toured through North America and Europe with a Broadway Musical, before she oriented more and more towards film and television.

From 2007-2009 Antje Nikola Mönning played in the principle cast of the famous German TV-series *Um Himmels Willen* (ARD).

Since 2007 she is a fix member of the wtp international team.

2009 she was Jury member at the SITGES International Film Festival of Catalunya, Spain.

She co-produced "Illusion" where she also plays one of the main characters. She also was the music composer. She co-produced as well the movie "The truth of Life" and "Angels with dirty wings", where she also plays the main character *Lucy*. The movie received lot of press interest during and before its release and was named "scandal film of the year 2010".

Filmography (excerpt) as actress:

2017	Taste of life (cinema), director: Roland Reber
2013	Illusion (cinema), director: Roland Reber
2011	The truth of lie, (cinema), director: Roland Reber



- 2009 Angels with dirty wings (Cinema), director: Roland Reber
- 2008 Weihnachten in Kaltental (TV), director: Ulli König,
- 2007/2008 Um Himmels Willen (TV-series), director: Ulli König
- 2006 SOKO Köln (TV), director: diverse
- 2005 Die Familienanwältin (TV), director Richard Huber
- 2004 Shit happens (Short), director: Ulrich Fleischer
- 2004 Das geheime Leben der Spielerfrauen (TV-series), director: Christine Wiegand
- 2003 Mia (Diploma – film), director: Philipp Schäfer, KHM Köln
- 2003 Die Wache (TV), director: Michael Schneider
- 2001 Liveschaltung (Short film), director: Michael Dreher, HFF München

Filmography as producer / music composer:

- 2017 (music composer) Taste of life (cinema), director: Roland Reber
- 2013 (producer, music composer) Illusion (cinema), director: Roland Reber
- 2011 (producer) The truth of lie, (cinema), director: Roland Reber
- 2009 (producer) Angels with dirty wings (cinema), director: Roland Reber

MARINA ANNA EICH (producer, line producer, distributor, PR. role: VERENA)

After high school, Marina Anna Eich studied Spanish, English and French in Ecuador, Canada and France. She studied Dance at the Dance Academy at the Opera Leipzig and at the University of Music and performing Arts in Frankfurt/Main. As an actor and dancer she performed in several film- and television productions, for example as 'Eva Braun' in a documentary movie for the Japanese television.

In the year 2000 she met the team of wtp and since then works for the film company as actor, producer and is responsible for the PR, sales and distribution. Since 2009 she is product manager for the DVD Label which focuses on arthouse titles.

In 2002 she was awarded the BEST FEMALE ACTOR AWARD during the Night of Bavarian Shorts (on the occasion of the AFM American Film Market Los Angeles/USA) for her acting performance in the short film "Call it Love".

Marina Anna Eich was a member of the jury at several festivals such as the Festival D'Amour de Mons 2007 in Belgium, the Muscat International Film festival 2008 in Oman, the Sitges IFF 2008 in Spain, the Ourense IFF 2008 in Spain, the Fantasporto IFF 2009 in Portugal, the Festival du Cinema Italien d'Annecy 2009 in Switzerland, Brussels International Fantastic Film Festival 2013, Belgium,...

Filmography as actor (excerpt):

- 2017 Taste of life (cinema), director: Roland Reber
- 2013 Illusion (cinema), director: Roland Reber
- 2011 The truth of lie (cinema), director: Roland Reber
- 2009 Angels with dirty wings (cinema), director: Roland Reber
- 2008 Break (cinema), director: Matthias Olof Eich
- 2007 My Dream or Loneliness never walks alone (cinema), director: R. Reber
- 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 film), director: Mira Gittner
- 2000 Josephine (cinema), director: Rakjo Grlic
- 2000 Zwang - Compulsion(short film), 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 the field of production / distribution / PR (excerpt):

2017	Taste of life (cinema), director: Roland Reber
2014	(distribution and PR) S&M Judge, director: Erik Lamens
2013	Illusion (cinema), director: Roland Reber
2011	The truth of lie (cinema), director: Roland Reber
2009	Angels with dirty wings (cinema), director: Roland Reber
2008	(Distribution and PR) Comeback (cinema), director: Maximilian Plettau
2007	My Dream or Loneliness never walks alone (cinema), director: R. Reber
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

ANDREAS PEGLER (Role: Jörg)

Ever since he was a child, he shot commercials and played parts in several TV series. At the age of 13 he collected his first stage experiences as a singer, drummer and guitarist in different school bands. After he graduated from school with Abitur in 1975 he went to London to study and graduate in english studies. In 1979 he worked as a 2nd assistant director at the Kleine Komödie in Munich, took acting lessons by Christiane Hammacher and had his first engagement as an actor in Munichs Kellertheater. He succesfully completed workshops in pantomime, fencing, how to build puppets and playing puppet shows and worked as a news editor and speaker on several channels in Munich. 1990 he got to know Irish music in Ireland. He had several engagements like at the Grenzlandtheater Aachen, at the Kleines Theater Bonn, the Komödien in Frankfurt, Stuttgart and Munich. In addition recitals with irish/scottish music or yiddish songs on several tours. His most important roles are Camille in DANTONS TOD, Kaiphaz in JESUS CHRIST SUPERSTAR, Figaro in DIE HOCHZEIT DES FIGARO, Sruik the puppet player in GHETTO, the cook in MUTTER COURAGE, Peachum in the DREI GROSCHEN OPER, Ebenezer Scrooge in a musical version of the CHRISTMAS CAROL. He translated over 40 works by british and american playwrights for different theatrical publishers. Since 2007 he appeared in many film – and tv productions like for example the TATORT, the Alpine Thriller Schandmahl and in several crime series as well. He already worked with Roland Reber and wtp in 2011 in THE TRUTH OF LIE (Role: Bartender) and 2013 in ILLUSION (Role: Uli).



wtp international GmbH (Filmproduction, Sales and Distribution)

„...Unicum in the German cinema landscape...“ (*Süddeutsche Zeitung*)

„wtp is like the Gallic village of unbendables within the empire of the film industry.“
(*Passauer Neue Presse*)

„wtp films with the collective dedication of its team have become an unmistakable trade mark.“ (*Blickpunkt:Film*)

wtp international produces features and shorts for cinema and television with focus on artistic creativity. As a world wide 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 filmproduction, sales, distribution and dvd-label. Besides the feature film productions which received attention and awards on international film festivals, **wtp international** also works in the field of commercial and industrial film. What is special about **wtp international** is the uncompromising dedication to film, which binds together the production team since 8 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, in order to preserve creative freedom. In November 2009 six of his feature films have been shown as a Roland Reber **TRIBUTE** at the renowned 40th International Filmfestival of India, Goa (IFFI). With the feature film **24 / 7 THE PASSION OF LIFE**, which had its German Premiere at the Hof International Film Festival 2005, **wtp international** ventured into the German and Austrian cinema market as a distributor in February 2006. With the feature **MY DREAM OR LONELINESS NEVER WALKS ALONE / MEIN TRAUM ODER DIE EINSAMKEIT IST NIE ALLEIN** **wtp international** finally ventured into the German-speaking DVD market as DVD-label in November 2008. Since its theatrical release **24 / 7 THE PASSION OF LIFE** advanced to a “cult film” and will be shown every year in the German Cinemas on 24th of July (international BDSM day). It has been broadcasted at the cultural station ARTE in November 2011.

The **filmography** includes among others:

Manuel (short/drama, 1998), **On Television/Der Fernsehauftritt** (short/comedy, 1998), **The Bag/Der Koffer** (short/drama, 1999), **Play Destiny/Spiele Schicksal** (short/drama 2000), **Are Girls Werewolves ...?/Sind Mädchen Werwölfe ...?** (short/comedy, 2002), **Call it Love/dann nenn es halt Liebe** (short/drama 2001), **The Room/Das Zimmer** (feature/psycho-thriller, 2001 - 6 international Awards), **Pentamagica** (feature/comedy, 2003), **The Dark Side of our Inner Space** (feature/thriller, 2003), **24 / 7 The Passion of Life** (feature/erotic-drama, 2005), **My Dream or Loneliness never walks alone/Mein Traum oder Die Einsamkeit ist nie allein** (feature/dramedy, 2007), **Angels with dirty wings/Engel mit schmutzigen Flügeln** (erotic-drama 2009), **The truth of lie / Die Wahrheit der Lüge** (psychodrama 2011), **Illusion** (drama 2013), **Taste of life** (dramedy 2017) as well as Industrials.