

### **The thoughts of a nameless.**

Most people live in, I live from shit“. The garbage collector doesn't even try to whitewash her activity. But even if the life of this woman appears dreary at a first glance, she is doing better than many an other person – because she lives on a dream island. In MY DREAM OR LONELINESS NEVER WALKS ALONE director Roland Reber lets the lady float through the sewers in a rubber boat with an inflatable palm tree. For one night Godot, as the woman calls herself, is set at her side a nameless MAN. Together they undertake a ramble through the garbage of life. The MAN is embodied by Wolfgang Seidenberg, who can be seen as “Frank Töppers” in “Marienhof” since 1994 and now attempts his first character role. He chose a daring project for this plan. MY DREAM OR LONELINESS NEVER WALKS ALONE has been realized without public funding and without financing from a private film fund. The aim was to create a bizarre piece of art without any precept or restrictions. The result is a filmic wonder bag, who knows to surprise the viewer over and over. Experimental theater alternates with video installations and a trenchant TV satire. This sometimes seems overloaded, is sometimes too top-heavy – but replaces some psychotherapy sessions.

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

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

Soon the man realizes that he can only get healing through the dealing with himself. The pictures with which Roland Reber goes into the existential questions, are powerful and extraordinary. The film is an adventure the viewer has to get involved with unconditionally. But the courage is being rewarded – in every sense.

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

*(teleschau – the media service, Julia Köhler)*