

wtp international
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presents

ILLUSION

A film by Roland Reber

with

Carolina Hoffmann, Antje Nikola Mönning,
Wolfgang Seidenberg, Marina Anna Eich, Andreas Pegler,
Christoph Baumann, Ute Meisenheimer,
Claire Plaut, Thomas Kollhoff

Germany 2013

Drama, HD, colour, 1:1,85, Dolby SR, 93 Min, rated 16

Theatrical release (Germany): 23rd Januar 2014

Festivals:

International Hof Film Festival, Oct 2013
Sitges International Filmfestival, Oct 2013
International Film Festival of India, Nov 2013
Chennai International Film Festival, India, Dec 2013
Pune International Film Festival, India, Jan 2014
International Split Film Festival of New Film, Spt 2014
International Film Festival Innsbruck, June 2015

www.illusion-themovie.com

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CAST

SUSANNE BAUER
NIKOLA
THEO
CLAUDIA
ULI
CHRISTIAN SCHLUGER
MAJA
LANDLADY
DIETER
BARTENDER 1
BARTENDER 2

Carolina Hoffmann
Antje Nikola Mönning
Wolfgang Seidenberg
Marina Anna Eich
Andreas Pegler
Christoph Baumann
Ute Meisenheimer
Claire Plaut
Thomas Kollhoff
Martin Kagerer
Marcus B. Holzhauer

MIRA, WILBUR, MÄDCHEN
GOD
BAND "Together"
HARLEY RIDERS
SOCIAL NETWORK

as themselves
Roland Reber
Stephan Schmalholz, Sabine Mix
Axel Hillesheim, Sandra Heindl, Carsten Butz
Patricia Koch, Steffen Neder, Maximilian
Melerski, Lukas Böttcher, Anton Eder,
Michael Krauss

CREW

director / screenwriter
producer

Roland Reber
Patricia Koch, Antje Nikola Mönning, Roland
Reber

executive producer /
line producer

Marina Anna Eich

music composer /
assistance to director
art work
director of photography /
editor
light design
camera assistant / light
grip

Antje Nikola Mönning
Mira Gittner, Steffen Neder

production assistant
grip and light assistant

Anton Eder
Michael Krauss

Production | distribution
World sales
Production year
Shooting time
Post production
locations

wtp international GmbH
2013
April – June 2013
June – September 2013
Augsburg, Munich, Landsberg/Lech

Germany 2013 | HD | 1:1,85 | 93 minutes | Dolby SR | colour | FSK 16

ILLUSION

ILLUSION – a film about people, their wishes, fears, hopes and longings. A glance behind the façade of daily routine. A visually stunning cycle between reality and illusion, a carousel of emotions with thrilling twists.

COMMENT OF THE DIRECTOR:

“A film about the human being and its secretiveness, mendacity and banality. The film has three levels: first the privacy which has been shot with a very steady and calm camera. It shows the human being in his everyday life. Then the bar which for me is a metaphysical level that lies in between the reality and illusion. And thirdly the illusion which takes place in the head of the people” (Roland Reber)

SYNOPSIS

“A film about the human being and its secretiveness, mendacity and banality.”
(Roland Reber)

Eight people that cannot be more different meet in a BAR. For one night they escape their everyday life which is paralyzed of rituals and find themselves in a journey to their world of thoughts, their quintessential lust. Oppressed wishes, sexual fantasies and fears come to the surface and forgotten experiences are revealed. The evening takes its course...

A visually stunning cycle between reality and illusion, a carousel of emotions with thrilling twists.

Landlady: *“Worse than any desire is when you can feel no more. Here in this bar you get offered an escape because a dream touches everyone. I break pieces of ice under which all desires freeze because we serve whisky called ‘dreams on the rocks’. Our bar will be filled with old stories until the presence fulfills the search for life.”*

PRESS QUOTATIONS

- „As if David Lynch and Helge Schneider would have worked together.“
(*Süddeutsche Zeitung*)
- „...one never forgets a Roland Reber film. They are special... A film that shows that there is much more between heaven and earth no filmschool wisdom could ever dream of.“ (*kino-zeit.de*)
- "In this intimate play, which isn't limited by film school teachings and has numerous visual effects obtained by complex post production, slumbers the anarchistic independent spirit of Helge Schneider, Christoph Schlingensief, Luis Buñuel and Lars von Trier set in a "Eyes Wide Shut" backdrop." (*Blickpunkt:Film*)
- „Sometimes revealingly funny, then sensually erotic. Somnambulistic soul striptease!“ (*Deadline Film magazine*)
- “A high for all the senses!” (*zelluloid.de*)
- „...the big discrepancy between the outside and the inner life of the characters appears like a stunning find from reality... a worthwhile little expedition“ (*spielfilm.de*)
- „Also the music is worth mentioning in Illusion. In a mixture between most different styles, Antje Nikola Mönning not only succeeds in emphasizing the atmosphere in the Bar, but especially gives to each different dream world a very particular background music “ (*Cinetastic.de*)
- „...hypnotizing images! An unconventional, special film.“ (*Virus Magazin*)
- „Highly erotic ensemble-drama about eight people who are fleeing from their everyday life into a bar and devote themselves to their sexual fantasies.“ (*kino.de*)
- „There used to be more such cineastic anarchists in Germany – just think of Schlingensief – meanwhile Reber seems to be the last one standing.“
(*Rheinpfalz, 29th oct 2013*)
- „The film’s cinematic language impresses with visual and acoustic finesse.“
(*Filmdienst*)
- “Real big cinema! A must for every true film fan.” (*sneakfilm.de*)
- “Indie author’s film maker Roland Reber (“Angels with dirty wings”) once more presents a study about being human, highly symbolic, which oscillates between awkward trash and fascinating moments of cinematic art “(*Cinema*)

PRESS NOTE

After “24/7 The Passion of life” (2005), “Angels with dirty wings” (2009) and “The truth of lie” (2011) , ILLUSION has been the fourth film of wtp international GmbH that celebrated its German Premiere at the renowned International Hof Film Festival. Like all other productions, ‘ILLUSION’ was produced without public funding and with the creativity and commitment of everyone involved. A small team with various duties and responsibilities within the cast.

Shot on the Arri Alexa camera ‘ILLUSION’ will be shown digitally from the 23rd of January 2014 in German cinemas and will be out on DVD and BluRay approximately end of July 2014.

The special thing about wtp international film production is their uncompromising dedication to film welding the film production team tightly together since 7 feature films. Additionally to this it’s wtp’s way of producing – with 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.

The previous films of the team, which consists of the writer and director Roland Reber, actress, director of photography, graphic designer and editor Mira Gittner, producer, assistant to the director and music composer Antje Nikola Mönning, actress, executive producer, press agent and distributor Marina Anna Eich, besides several other organizing talents, were screened at numerous international festivals.

- “The films of Roland Reber and his small committed team are discoveries of an independent cinema which are rare in the international film community.” (*Feuilleton, Süddeutsche Zeitung*)
- „wtp films with the collective dedication of its team have become an unmistakable trade mark.“ (*Blickpunkt:Film*)
- „...Unicum in the German cinema landscape...“ (*Süddeutsche Zeitung*)

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. 2009 they managed to land a foothold in the German DVD market with their own DVD-label. 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 was also broadcasted at the cultural TV station ARTE on 10.11. 2011.

ABOUT THE PRODUCTION

FROM THE IDEA TO THE FILM

„The idea emerged some time ago, but I wasn’t clear how we are going to make this movie. We did think of our other films and said: this time we want to do it in another way: doing a very philosophical film without any philosophical text.“ (Roland Reber)

The film has been completed within 2 months (April to June 2013), with a small team, lot of freezing, 200 cans of Red Bull, little sleep and huge commitment of everyone

involved in October 2013. It celebrated German premiere at the International Hof Film Festival and world premiere at the SITGES International Filmfestival, Spain.

SPECIAL WORKING METHOD

„The special working method of wtp international allows focusing on the creative process. I develop the script and make the directing of the actors on set. Mira Gittner is responsible for the pictures and the editing. I direct softly and don't interfere a lot. Meaning I am leaving it up to the actors and give a lot of free space to act. I conduct the ensemble in a silent way, more from the back seat. In fact the special working method was the same, but it has become a different film.“ (Roland Reber)

Teamwork – literally speaking.

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 result is an integrated art work to which everyone involved has a creative relationship. This approach also leaves lots of space for spontaneous ideas during filming. Only a few dialogues of the “everyday life”-scenes existed in written form at the beginning of the shooting. More scenes have been written week by week. There was no improvisation. In that way, bit-by-bit, the film was made. Everyone could bring in his creativity and ideas. The VISIONS on the contrary have been developed on set. Sometimes even shortly before the shooting day. In an old brick manufacture the actors developed the precise realization together with the team. For some this was a very exciting process.

ABOUT THE MUSIC

Antje Nikola Mönning playing NIKOLA, being the co-producer and director's assistant, was for the first time responsible for the music with own composed pieces.

“Since I started playing the guitar at the age of 6 I liked composing my own music. I thought about what kind of music would fit to Claire who sings in our film. She has a beautiful Chanson voice. During riding the bike I got the ideas for the lyrics and melodies. Then it was a teamwork with Mira: she told me which kind of music could fit to the individual scenes and I tried to transcribe it into music or I had an idea (e.g. the choral “oramuste”) which then led to certain images.“ (Antje Nikola Mönning)

INTERVIEWS

INTERVIEW WITH ROLAND REBER (director, writer, producer)

How did the idea appear?

The idea emerged some time ago, but it wasn't clear how we are going to make this movie. We did recall our other films and said: this time we want to do it in another way: beginning with precise characters and doing a very philosophical film without any philosophical text.

What is the main topic of the film for you?

The human being. The human being and his secretiveness, mendacity and banality. Everyday life in contrast to his phantasies and thoughts. The film has three levels: first the privacy which has been shot with a very steady and calm camera. It shows the human being in his everyday life. Then the bar which for me is a metaphysical level that lies in between the reality and illusion. And thirdly the illusion which takes place in the head of the people.

How was the shooting?

Great and cold. Cold because of the temperature outside. You don't expect such coldness in June. Great because the actors showed all their phantasies in the brick manufacture, the bar and the everyday life – scenes.

All actors have been great, the ones that I have worked with before as well as the ones that I have worked with for the first time.

Is there any anecdote of the shooting?

There are so many, I could tell hundreds. One e.g. during the castigation-scene. Antje didn't feel well but not because of what you see in the film but of the cold temperatures.

How was the working method? Wie verläuft die Arbeitsweise bzw Regieführung?

I direct softly and don't interfere a lot. Meaning I am leaving it up to the actors and give a lot of free space to act. I conduct the ensemble in a silent way, more from the back seat. In fact the special working method was the same, but it has become a different film.

Do you have a favorite scene?

For me there is no favorite scene. For me the entire film is a single connected conglomerate of scenes which I all like very very much, the calm ones as well as the loud ones.

How was the script realized?

First of all I wrote the everyday life scenes, then the scenes in the Bar. The Illusions in the hall were developed by the actors together with myself and Mira who is to be mentioned at the top for the whole film. Due to her multiple functions behind the camera and in the editing and her entire way to be, she decisively shaped the film.

INTERVIEW WITH CAROLINA HOFFMANN (role: SUSANNE)

How was the shooting?

The shooting was great! There was a nice and inspiring atmosphere at the set and the way Roland is directing is awesome. Some days, mainly for the visions, we didn't have a clue what was going to be shot today and also in the BAR the script said for example "Vision Photography" and I had no idea what it was going to look like, but it worked!

Tell about your role. Are there parallels to your own life?

I think the transformation that Susanne goes through in the film is very fascinating, from a mousy into a lively young woman. Yes, there are parallels, for example the way from the "child" to the woman, but I think everybody goes it. I can understand her transformation very well because I also did it and I am still going through it. I think she managed to do something in which only few people succeed, she accepted her past and herself and is satisfied with herself and therefore nothing can get her out of balance now.

How did you join wtp?

That is a funny story, it happened through my dentist. I had just finished the acting school and she told me she knew people from the film business and gave me their phone number. I thought I just could try; the worst thing that could happen is that they say no and perhaps I could watch or just walk through the scene. And now I'm here!

How were the naked scenes for you?

At the beginning I thought: "no, I won't do that, I am not as confident as that!" But it was a great team and I approached it slowly and behold I felt very comfortable and they got great scenes.

INTERVIEW WITH ANTJE NIKOLA MÖNNING (role: NIKOLA / production / music / assistant director)

Tell about your role.

The role I play in "Illusion" is a psychologist. She hides behind the mask of progressive analyst phrases, but is probably the most inhibited of all without the necessary dose of alcohol.

Were there favorite scenes?

Beside the Vision "God in everyday life" I also liked the vision of my character very much. I created it myself from the beginning to the end. I thought it was fascinating that the greatest sexual fantasy of a psychologist is a raping orgy with castigation. She would hardly admit this to herself or others, because within her patients there certainly are also victims of violence.

In psychologists circles it is known for a long time, that the most common masturbating fantasy of women is a rape, but this survey is not allowed to be published. But in our film we want to portray the true, blunt desires of people, that is why for me the scene had to be as brutal as possible

What is the meaning of the BAR for you?

The Bar... does it exist at all? Or is it just a part of the world of dreams into which the

protagonists hide, to confront themselves to their true core within a secure area? For me it is a gate to the world of thoughts existing in every person. An area of (self-) awareness, which people leave again (or not...), some happy, some shocked about what they found out. I think it is good that it is left open whether it leads to any changes in the everyday life.

You did not only play the role of NIKOLA but also composed the music to the film. How did the idea to the music arise?

I liked composing my own music ever since I started playing the classic guitar at the age of 6.

When it became clear, that we wanted Claire to sing in the movie, I thought about which kind of music would fit her nice chanson voice best. Mostly the ideas for melodies and lyrics came while I was motorbike riding. Then it was an interaction between Mira and me: she told me what kind of music she imagined for particular pictures or scenes and I tried to realize it, or I got an idea (like the choral "Oramuste") which then led to certain images.

INTERVIEW WITH MARINA ANNA EICH (role: CLAUDIA / production/ sales/ press)

Tell about your role.

My character has a "normal" life, as certainly many people know it: got to know a man quite early, abandoned her studies because of that, got married early and finds her caught in the everyday routine after a while. She is content with herself and her life. The BAR shows her what her inner desires are and that she would rather live a totally different life.

What is the meaning of the BAR for you?

For me it is a mirror into which everybody can look deeply into himself/herself and is like this being confronted with his/her inner self. It intensifies emotions and brings suppressed desires, thoughts and fears to the surface. The BAR is a transcendent area, a kind of door. All guests have the opportunity to go through that door to "know as they are fully known". A confrontation with what makes them "human" and their attitude towards it.

You are not only actress but also executive producer and line producer and also responsible for the distribution and public relation. How do you manage these multiple functions?

I cannot explain exactly how it works. I think if you do the things you do with heart and joy, more is possible than you would have imagined.

I definitely ran short of sleep. But that was not too bad. There was always enough red Bull and coffee. An additional positive aspect is surely the film team, consisting of few very competent people which made a calm, quick and effective shooting possible. Anyway I can say that the preparation and shooting time of ILLUSION was very nice and funny even though during the shootings in the hall it was unusually cold for June with only 4 °C.

It certainly was very stressful to play my own role and at the same time be responsible for the locations, the logistic schedule of the crew and the shooting schedule as well as for the well-being of the other actors. But as one can see it worked out perfectly without harming the atmosphere at the set or the shooting.

INTERVIEW WITH WOLFGANG SEIDENBERG (role: THEO)

Tell about your role.

As a child I wanted to become a priest and was an active member of the protestant church for a long time. Then the crisis with God came – even if I never imagined him as a Harley rider – and the crisis with the institution, which is lasting until today. For me Theodor lives in a permanent crisis, with God, his profession, his wife, his sexuality, his age, but remains speechless towards this situation and faces it with very little consciousness.

How was it to work with Roland Reber and the wtp team with their special working method? You already participated as an actor in “My Dream”, were there differences?
The development of the story from a first meeting until the last day of the shootings without specific guidelines is an exciting process. Especially as you feel that Roland definitely has a Vision of the whole. “My Dream” was an adaption of a theatre play by Roland and therefore the script was available at the beginning of the shootings, but the freedom was still bigger than for most other projects.

Were there difficult scenes for you?

The scenes in the BAR, in which I didn't know – just as my character – what it all meant. The Visions, the pictures behind the chatting of the words, were only shot afterwards.

INTERVIEW WITH ANDREAS PEGLER (role: ULI)

How was the shooting for you?

I enjoyed it a lot. I was very impressed by the work of the crew, to start with Roland and Mira, but also all the others who seemed to communicate silently. And the colleagues in front of the camera were also great, professional and unpretentious. Despite the sometimes not easy circumstances (nearly nude night shootings with 4 °C in a scrapped fabric hall) never a bad word, nobody seemed to be stressed out, and if they were then they wouldn't let you notice. A very special experience which I don't want to miss.

Tell about your role. Are there parallels to your own life?

The obvious: Uli is a pitiful guy, whom nobody - and especially no women - would even look at. But in his visions it is exactly what they do.

Parallels? I never played a role in which I didn't discover innumerable parallels to my own life.

It were always primates of the species homo sapiens who breathed, ate, drunk, were hungry, were thirsty, digested, pooped, loved, hated, regretted, despised, admired, left, were left etc.. lived and died. Oh yes, I grew up close to the training ground of the FC Bayern and therefore I'm obviously a “red one”. Just like Uli, the character I play. But Uli is not a real Bayern supporter; it is only a projection of his wife, if I understood that right.

Is there an anecdote of the shooting?

Perhaps not an anecdote, but a situation which I think tells a lot about how Roland develops his scenes, lets the scenes develop themselves.

On the first day of the shooting he asked me if I knew songs of soccer supporters. I said no, not really. But I could remember a scene during the European soccer championship 2012, when Ireland hopelessly lied adrift 0:4 against Spain and suddenly a “battle song“ intoned by thousands of Irish voices sounded though the stadium. Nothing of the kind “Hi, ha ho, Dortmund is k.o.” or “Tear Bayern off their Lederhosen” but the chorus of a beautiful, very sad Irish song, 'The Fields of Athenry'. For 15, 20 Minutes the game became irrelevant and the grass of the Danzig stadium turned into the ' Fields of Athenry, where once we watched the small free birds fly. Our love was on the wing, We had dreams and songs to sing, Now it's lonely on the Fields of Athenry.'. Yes Roland said, he remembered. And I should sing this song at the end of the scene. And that is why, after a sequence of talking at cross purposes with my film wife Maja, I end up sitting alone in the bathroom with my Bayern Tricot humming 'The Fields of Athenry'. And damn it, I had this incredibly satisfying feeling one has from time to time in our profession: God knows why, but it is true. It is absolutely true! Don't you dare, dear Mira, don't you dare cutting out that scene in the editing!

INTERVIEW WITH CHRISTOPH BAUMANN (role: CHRISTIAN)

Tell about your role. Are there parallels to your own life?

Absolutely! But I think Christian has parallels to many people in the new millennium. To those, whose smart phone got more than a true companion – a true friend. To those who cannot get along 15 minutes without having a look at their emails or Facebook, who believe it is an advantage to be constantly available and a disaster if your battery is empty.

I think Christian is an extremely modern and current character. Everybody who sees him will recognise a part of himself - if it is only while waiting in a service waiting loop!

Is there an anecdote of the shooting?

Overall the “Oramus” shooting was a highlight. During the carpet chant 8 actors were released on Mira and the crew - with a chant and movement choreography and all the trimmings. It was obvious that this could not happen without any kind of chaos: the CD player had to be repositioned umpteen times, Claire clapped the measures – overall it had the grace of a children's birthday party.

INTERVIEW WITH UTE MEISENHEIMER (role: MAJA)

Tell about your role. Are there parallels to your own life?

The real life of Maja doesn't have parallels to mine. Maja is married to a reticent, unemployed man, runs a youth hostel and apparently doesn't meet people a lot. In the BAR she tries to get in touch with the people by telling stupid jokes, which sadly and embarrassingly doesn't work. The stupid attempt to snatch popularity by pretending to be someone else. I struggled with this for a long time. As I play the role, it must have been somewhere inside me.

Were there difficult scenes?

For me the hours before are difficult, Roland rarely reveals his plans. I'm nervous, keep practicing the text, think about possible costumes, without knowing the scenery which is going to be shot, get more and more impatient, Roland just laughs and

smokes another cigarette. When it begins he says 2 or 3 sentences and everything is clear. Over and over again a little-big miracle for me.

INTERVIEW WITH CLAIRE PLAUT (role: LANDLADY)

Tell about your role. Are there parallels to your own life?

For me the „Landlady“ is not a real character, she is an image of what is happening inside the guests in the BAR. In her songs she describes the key questions and the situation as it is, in her moments of madness she depicts the inner turmoil going on in the characters.

She represents what is churned up if we turn our attention to the things which often remain sealed in our everyday life, behind the surface, behind the role we play.

If we face what is seething underneath the surface, the most different things emerge, beautiful and ugly ones, but still real and primordial.

As I enjoy singing a lot, I am happy that singing has become a part of my role and that I could sing some of the songs Antje Nikola Mönning wrote for this film...and also the moments of madness have certainly already been part of my life...

What is the meaning of the BAR for you?

For me the BAR is an area beyond everyday life, maybe even beyond time and space, in which only the moment matters. Thus it is a free space where everything is possible, which is creating space for the inner self of the guests. Through the encounter of the protagonists, their longings, fears and desires are revealed, which then break through in the “Illusions”.

INTERVIEW WITH THOMAS KOLLHOFF (role: DIETER)

Tell about your role. Are there parallels to your own life?

Well I'd rather not speak about the skeletons in my closet here. But question you do not answer in life are asked ever again and ever more vehement. Until you answer or others answer for you.

How was it to work with Roland Reber and the wtp team with their special working method?

The script is developed during the ongoing work. Then you have, as due to the “working” title “Illusion”, you certain ideas and fears and then it comes totally different.

The team is very small and familiar; therefore there is a quick, flexible and uncomplicated way of working and taking decisions. Things get possible which you would not have thought of and which would take some days of preparation in other productions and people surpass themselves. To work without external producers or public funding makes very free!

Is there an anecdote of the shooting?

Yes, one day was funny. First of all we all swept the floor of a really huge hall because the owner didn't take care of that and then we dressed in black habits and shot the “Choral” scene. I felt more like a monk than like an actor that day. “Ora et labora”, both were some kind of meditative.

INTERVIEW WITH STEFFEN NEDER (art work and light design)

How was your light design for this film?

For the light, just as the story of the film there are 3 levels. In the reality scenes we tried to make it look normal, have a natural lightning. In the BAR it got wilder, more colorful and loud, as it is in nightlife. You can also see a stage with show lights.

Then, for the third level, one must add that we shot in an old brick-factory with beautiful, big, wide, dusty ways. This is more difficult to design, to let look good, because you have to walk very long ways. But I think we succeeded quite well.

Thanks to good cooperation inside the technical crew and all the other divisions it worked out again. There were some very hard days but I think we did well, also regarding the structure. As the story was not clear from the beginning, also the look and concrete light was developed right before shooting the scene.

Obviously I also have indications I can refer to, and then I develop something just before falling asleep or during the night. Then I wake up in the morning thinking: "Yes, we could do it that way, that will surely look wicked. The finishing touch is then made in the team. I appreciate this. I hope it came across, that I am always willing to take propositions of any kind and at least try out and then make the best and most beautiful out of it with everyone involved.

PRODUCTION TEAM / BIOGRAPHIES

ROLAND REBER (director, writer, producer)

“Unicum in the german landscape. The German Cine-Buddha.”
(Sueddeutsche Zeitung / Feuilleton, 2008)

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): **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, graphic design)

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 Geiseltal 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 an actor (excerpt):

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
2004	Am Rande der Nacht (cinema), director: Christoph Busche
2003	The Dark Side of our inner Space (cinema), director: Roland Reber
2002/2003	Pentamagica (cinema), director: Roland Reber
2002	Gone (cinema), director: Zoltan Paul
1999/2001	the room (cinema), director: Roland Reber
2000	Der schwarze Spiegel (TV), director: Rainer Boldt
2000	Fast ein Gentlemen – Tierisch verliebt (TV), director: Dagmar Damek
1999	Eine Hand schmiert die andere (TV), director: Peter Fratzscher
1999	Alle meine Töchter – 4 episodes (TV), director: Wolfgang Hübner
1998	Der Schandfleck (TV), director: Julian R. Pölsler
1985	Die Kathrin wird Soldat – 4 episodes (TV), director: Peter Deutsch
1982	Rote Erde – 4 episodes (TV), director: Klaus Emmerich
1981	Der verkaufte Geburtstag (TV), director: George Moore

Filmography as editor and cinematographer (excerpt):

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: NIKOLA, producer, music composer)

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 the new movie of wtp international "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:

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:

2013	Illusion (cinema), director: Roland Reber
2011	The truth of lie, (cinema), director: Roland Reber
2009	Angels with dirty wings (cinema), director: Roland Reber

MARINA ANNA EICH (role: CLAUDIA, producer, distributor, PR)

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):

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):

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

CAROLINA HOFFMANN (role: SUSANNE BAUER)

Carolina Hoffmann attended the acting school Internationale Schule für Schauspiel und Acting (ISSA) in Munich from 2009 - 2012.

She performs the main character of "Susanne Bauer" in the new movie of wtp international ILLUSION (directed by Roland Reber) which celebrated its world premiere at the renowned Sitges International Film Festival in Spain.
Theatrical release in Germany was 23rd of January 2014.

Filmography:

2013 Illusion (feature, cinema), director: Roland Reber
2012 Verloren (short film), director: Timo Tirado

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

„Films from wtp international are sensual and philosophical, abstract and precise, on the one hand fascinating, on the other hand almost crackbrained.“ (*filmstarts.de*)

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

“Roland Reber and his team wtp international are famous for their difference. They are actually the splinter in the foot of German cinema.”

(*Festival International du Nouveau Cinema, Montreal/Canada, Julien Fonfrède - Programming Director*)

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) as well as Industrials.