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presents

ROLAND REBERS
CABARET OF
DEATH

A media satire by Roland Reber

with

Eisi Gulp, Wolfram Kunkel, Mira Gittner, Marina Anna Eich,
Antje Nikola Mönning, Christian Buse, Wolfgang Seidenberg,
Waltraut Borchmann, Ricci Hohlt, uvm

Germany 2019

DCP 2K, colour, 1:2,39, Dolby SR, 93 min, rated 12

theatrical release (Germany): 23th january 2020
DVD/BD/online: 27th march 2020

Festivals:

53rd Hof International Film Festival, Germany Oct 2019

www.todesrevue.com

Verleih / World Sales / Pressebetreuung

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CAST

CORPSE DRIVER	Eisi Gulp
MR NAUMANN	Wolfram Kunkel
MASK	Mira Gittner
BILLIE	Marina Anna Eich
PATSY	Antje Nikola Mönning
FRANK	Christian Buse
TALKMASTER	Wolfgang Seidenberg
LOLA	Waltraut Borchmann
HILDE	Ricci Hohlt
DJ LOL	Martin Bayer
THREE GRACES	Edeltraud Klein, Eva Körber, Ilse Weber
LISA	Elisa Oberzig
HELLO	Andreas Pegler
The KITTIES	Sophie Röhrmoser, Viktoria Jenne, Carina Fritsch, Conny Hohneschläger,
MEN'S BALLET	Carsten Conrad, Daniel Kustermann, Florian Kottmair, Thomas Willmann
PETER	Thomas Bastkowski
UTE	Ute Meisenheimer
MISS APPLE	Bettie Berlin
WERNER	Patrick Grimm
RICHIE	Bernd Fuchs
MONIQUE	Claire Plaut
STEFFEN	Steffen Neder
STRANGLER OF MANNHEIM	John „Massive“ Drake
FRIEND	Angelika Zoller
CITIZEN OF RAGE	Holger Menzel
PERSON	Norbert E. Lex
CLIMBERS-CHOIR	Herbert Stotter, Heinz Messarosch, Wolfgang Friebe, Norbert Herz, Bernd Hänslar, Josef M. Hutter, Josef Geisenberger, Gerhard Wohlhaupter
REPORTER (female)	Nicki Albrecht
REPORTER (male)	Andrej Prescher
HERBERT	Herbert Studtrucker

CREW

DIRECTOR	Roland Reber
SCRIPT	Roland Reber, Mira Gittner, Antje Nikola Mönning
ART WORK	Mira Gittner (DoP + editing), Steffen Neder (light design)
PRODUCERS	Patricia Koch, Marina Anna Eich, Antje Nikola Mönning
LINE PRODUCER/ UNIT MANAGER	Marina Anna Eich
MUSIC	Antje Nikola Mönning
CAMERA ASSISTANT	Michi Krauss, Tom Holderried, Thomas Wozny
LIGHT ASSISTANT/GRIP	Zeljko Hajdinjak, Andrej Prescher
ASSISTANT TO DIRECTOR	Antje Nikola Mönning
CHOREOGRAPHY	Viktoria Jenne, Marina Anna Eich
CASTING	Marina Anna Eich
SET ASSISTANT	Elisa Oberzig, Sophie Krause, Nicki Albrecht
PRODUCTION/DISTRIBUTION	wtp international
YEAR OF PRODUCTION	2019
SHOOTING TIME	June – July 2019
POST PRODUCTION	August – October 2019
LOCATIONS	Alte Druckerei Fürstenfeldbruck, Augsburg, München, Landsberg/Lech, Schongau



ROLAND REBERS CABARET OF DEATH

- „A movie about death which feels alive and brings big cinema to you without the need of a million budget.“ (3sat KinoKino, German-TV)

PRESSE NOTE

ROLAND REBERS CABARET OF DEATH, the 10th feature film of wtp, celebrated its world premiere at the 53rd International Hof film festival, Germany. After 24/7 THE PASSION OF LIFE, (2005) ANGELS WITH DIRTY WINGS (2009), THE TRUTH OF LIE (2011), ILLUSION (2013) and TASTE OF LIFE (2017) wtp international attended this renowned festival for the sixth time.

ROLAND REBERS CABARET OF DEATH is the biggest production of wtp international so far (with 130 participants in front and behind the camera). However wtp remained true to itself concerning the abandonment of any public film funding. With the creativity and commitment of everyone involved they realised again a feature film which will be theatrical released on 23rd January. In march 2020 it will be available on BluRay, DVD and on online platforms.

SYNOPSIS

"In the future, everyone will be world-famous for 15 minutes". Andy Warhol, 1968

What is life? Is it the yearning of a lover, the fear of growing old, the rebellious struggle for a dignified death or the hunt for the most clicks? Is it maybe just a show?

ROLAND REBER'S CABARET OF DEATH paints a multi-layered picture of existence and puts the taboo subject of death back in line into the circle of life.

In various storylines a ruined relationship crosses paths with an old man begging for euthanasia, a live show featuring candidates who are mercilessly sacrificed to the audience, a dancer who cannot escape ageing despite her self-optimization and a man with the mask who craves to be famous at all costs. And between all this, a corpse driver rolls his "clients" through a long corridor and shares his very personal and unaffected thoughts about life and death.

STATEMENT OF DIRECTOR ROLAND REBER

"The film is based on a stage play which I produced following my father's death. It was in 1984. Many viewers thought there wasn't anything like such an interactive entertainment show in which contestants would endure every humiliation for a few likes. Today these shows exist.

'The dignity of men is unimpeachable' – that is the central topic of the film for me, the respectful relation to yourself and to others. In life as well as in death. And it starts with language, inter alia. We treat words the same way we treat people. We are living in a social situation heated up by the media and it's about time that we find our way back to a real discourse so we can act better toward each other."

ABOUT THE PRODUCTION

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 10 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.



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 and writer)

How did the idea for this film emerge?

The film is based on a stage play which I produced following my father's death. It was in 1984. Many viewers thought there wasn't anything like such an interactive entertainment show in which contestants would endure every humiliation for a few likes. Today these shows exist. A new addition is the great finale, the face of death, the next level of entertainment formats, so to speak.

Dealing with the subject of death?

At a young age I worked as an ambulance driver and in the pathology department. I learned a very neutral way of dealing with death there. My father was a carpenter and the graveyard administrator, so I grew up with death. "My death is like a butterfly, constantly flying towards me." – that's the way life is. And that's what you should use and enjoy, in good times and in bad, because all of this constitutes life. I used to enumerate a few things of which I thought my life would not be worth living without. Among them were walking, reading, talking, complete independence. I have lost almost all of that since my stroke. And I realized that, despite many limitations, my life still is very much worth living and I enjoy it to the fullest every day.

What do you see as the main topic of the film?

"The dignity of men is unimpeachable" – that is the central topic of the film for me, the respectful relation to yourself and to others. In life as well as in death. And it starts with language, inter alia. We treat words the same way we treat people.

It has been a key subject for all my life, the careful use of words, that words can be used as a weapon, that we often use them thoughtlessly without considering the consequences. An this goes along with tolerance. To accept yourself the way you are and others the way they are. You don't need to be in complete agreement, but you should pay respect to different views and not step on them.

You make your films without public funding. What is your mode of production?

The way we produce the films is independent. And for that the best way in my opinion is the individual one. Every filmmaker should follow his own path. We are creating films with low budget so we may produce them on our own and always maintain full authority over every aspect of our work. We use our own equipment and make everything ourselves, from production to post production right up to marketing. This way nobody can interfere and that is what gives us the freedom to be creative.

What will be your next project?

ROLAND REBER'S HOTEL OF LOST DREAMS

What do you want to tell the viewer?

What does the film say? I think, something different to everyone. Film has always been a personal opinion and a dialog with the viewer. And he is what is missing more and more in this age of communication. The dialogue is missing. You talk and talk, but you don't say anything. We are living in a social situation heated up by the media and it's about time that we find our way back to a real discourse so we can act better toward each other.

What about the shooting?

Very nice. This film really is an ensemble performance and I am very happy about that. Also positively exhausting. I always want to have the film ready for the Hof International Film Festival, so time is usually getting short. But I enjoyed the time very much and want to say thanks to everyone for taking an active part and for their willingness to communicate with me without the need for many words. And as I have never seen direction as a command headquarter but as a creation of atmospheres, all of it can be done without using many words. For me acting starts to get emotionally moving if it is personal and genuine, and an actor can manage it better if he puts his mind to the part he is playing in contrast to just being a vicarious agent of some godlike commander.



INTERVIEW WITH MIRA GITTNER (role: MASK | cinematography and editing)

What do you see as the main topic of the film?

Dignity, respect, tolerance. It is a pity that intolerance predominates in media and social networks who rather want to express diversity and tolerance.

And that everything is overrated so hysterically. Immediately a high momentum with similarities to mass hysteria evolves, which is then stirred up even more when dramatized by the media. Man as an individual is quite a jovial being, but in large groups he can become quite frightening. And then it frequently only needs a spark to turn a reasonably discussing group into a mob. In ancient times there was the polis, the Romans had bread and circuses, in medieval times it was the pillory and today the media.

We also hardly find time for each other. A conversation, I mean a real conversation, takes time, friendship takes time, a relationship takes time. For me it is a key statement in the film when the corpse driver says: they've got time. Yes, in death you've got time, you are timeless, but it would make more sense to take your time to live.

What was the major challenge while making this film?

To coordinate so many people and not lose the thread. To select filming locations which are accessible and allow Roland to visit them in his wheelchair. But we were a great team and that made the shooting period very relaxed and gave us a good time. Thanks to everyone.

The man with the mask

In my view, the man with the mask is a symbolic figure. The masks we wear in order to get through life, the desire and addiction for appreciation, to me all of this is just a huge cry for love. And in need you can be satisfied with a couple of likes.

At the same time this character is an appreciation of all the artists who put their hearts and souls into their work while nobody really takes notice of their efforts. They play on backyard stages, in pedestrian areas with all their heart, but hardly anyone pays attention. And then some pimply youngster who can be easily marketed arrives and the media rush to him and boost his public perception – in the film it is the Mask's suicide – and suddenly there are myriads of hysterical fans. Meanwhile somebody is playing his guts out on a stairwell in front of a toilet bowl – an allegory for every backyard club – and no one cares.

Screenplay

Roland developed the original text and most of the new parts. My primary task was to assemble and try to organize and connect all the puzzle pieces. Similar to cutting. I admire people who can fill an empty sheet of paper with their words. My contribution is more dramaturgical.

Toccatà and Fugue

The story behind our interpretation of Bach's Toccatà and Fugue, which I call RockToc, starts with my finger osteoarthritis. I did not just inherit my father's creativity but also his finger osteoarthritis, which arose about a year ago. To get my fingers more supple I started playing the flute again. So I came up with Toccatà and Fugue, unequalled lovely – and a perfect finger exercise. Then I suggested we could create a rock version of Toccatà and Fugue for our next film. This piece symbolizes life for me. With all its ups and downs, harmonies and dissonances and it runs and runs on and on, always the same theme in different variations and inexorably moving forward with no time to take a breath, like the metronome which unstopably sets the pace and will not stop before the last bar has been played. During filming I made a bit too much of a show, so I accidentally dropped the flute one storey lower. My horror about it is unscripted, "real life", so to speak, and after I made sure the flute only had suffered some minor damages I thought we could integrate it into the film, so we modified the end of this scene accordingly.

And my fingers actually have become much more supple.



INTERVIEW WITH MARINA ANNA EICH (producer / role: BILLIE / marketing / press)

Main topic of the film

There is often a lack of respect for life itself. Instead of enjoying it, one makes himself dependent on other people's opinion. What a pity if drawing public attention to one's life is paramount instead of the life that could be enjoyed. Mostly it goes that far that you put yourself and others in danger only to get as many likes as possible. First you should think, then you should act or comment.

How do I let health apps and tips dictate my life? Here a healthy mediocrity would be appropriate, or else you get trapped in the vicious circle of self-optimization. Likewise, it is important to find a healthy balance regarding the use of digital/social media. The world and life are much too precious to constantly spend your time chatting on your phone or in front of your computer.

About the role BILLIE

In younger years I wanted to become a ballet dancer myself. I followed this dream until I was 18 years old and had to cancel my studies due to physical limitations. Thus, I know about focusing, giving all you've got, having no backup plan. Dancing was the most important thing. So, I could empathize with Billie very well.

Unlike myself, Billie's desperate optimization mania causes her to lose the ability to enjoy life. She does not show any respect for her own personality and forces herself into a corset. Hence, from my point of view she represents the ever-growing group of people who get themselves stuck in a youth and optimization craze.

Besides, BILLIE rhymes with PILLIE. Given the fact I personally own a large medicine chest with many pillies the name came about. So to speak: If you need a pill for whatever the reason, you go to Marina (laugh).

Firstly, I had to acquaint myself with the Apple Watch. I tested different apps including the sleep rhythm app, where your phone detects the suitable sleeping phase to wake you up by measuring your breath. Conclusion: I had not slept so bad for a long time, and besides I felt observed (which actually was the fact).

It's gross how many people voluntarily bring surveillance devices into their homes.

About growing older

Gerascophobia! The fear of ageing. Self-optimization will never come to an end. As if you are revolving in a circle and chasing your own tail. Due to the fear of getting old and the energy you put into it you waste a major part of your life. It is of utmost importance to find a healthy balance: As a matter of course, it is good to do something for your health: nutrition, exercise, keeping your body and mind in good shape. But without overdoing it or letting it dominate you, but with fun and pleasure. It should relieve tensions and not build up any new ones.

Becoming older is about becoming wiser, too, open up new perspectives, going on a tremendous life journey. And that's what I personally consider to be something really wonderful and rewarding. But maybe you don't see it like this until you get older yourself and not in younger years... Moreover, I deal with myself and life in a more relaxed way.

And why be afraid of it? You can't change it anyway.

About the preparations

It was a true challenge to organize so many people for the audience besides cast and crew. By means of newspaper and internet as well as many phone calls I finally found 90 people who loved to participate as an extra. Some of them came from several hundred kilometres away. I had personally contacted every single one of them beforehand, which was my way of carrying out a casting. For many, many hours I was on my mobile and on WhatsApp... matching the film.

We decided upstream to cast the roles of the Strangler as well as Werner's antagonist with professional wrestlers instead of using actors, because otherwise the risk of injuries would have been too high. In collaboration with the wrestling school ProWrestling in Nuremberg I found who I was looking for. The idea of falling on the table came from the falling guy himself. "Should look like something!" were his words.

As several wrestlers wanted to be part of the film, I came up with the idea to cast two more of them as paramedics, because they knew each other. They had already sent each other to hospital in real life. I simply thought it to be a funny in-joke.

About the shootings

We had gained very much because of our meticulous preparation. That's why I could enjoy every single day of shooting in this calm and relaxed atmosphere. But I was incredibly nervous when we



shot the first crowd scene, the INTRO of the show. Will it work? Will everyone who agreed to come be there? Will everything work according to schedule? Do we have enough catering? Won't it become too hectic with 50 people and two dogs on set? So many participants were a new challenge for us, too. But how does the saying go: one grows through his tasks ☺. In the end everything worked flawlessly, thanks to the closely knit team and the easy-going extras who became totally immersed in the scenes. Judging from the quantity of thank-you-messages and WhatsApp gratitude, not just I got this opinion. Everyone felt in good hands and would love to join us time and time again. I was delighted to hear that. And now we have got a wide choice of extras, too. Most important was the great fun we had. It was an exceptionally wonderful and deep experience, from the preparation till the end of the shooting time. I am already looking forward to our next work: ROLAND REBER'S HOTEL OF LOST DREAMS.

INTERVIEW WITH ANTJE NIKOLA MÖNNING (music / producer / role: PATSY)

What do you see as the main topic of the film?

For me, the film is about being dignified and respectful, in your attitude towards living and dying, the treatment of yourself and your fellow humans as well as when coping with growing older. Instead of getting engaged with and talking to each other, a major part of our communication takes place in social networks and on show stages. That's nothing new, there has always been bread and circuses. But what kinds of humiliation and personal sacrifices do we endure today to be in the spotlight for only five minutes? And which masks do we wear to achieve something in society? Where does real life take place? In oneself? In the exchange with others? Or does something just start to get real if it is shared with others and can be commented upon?

Of course, part of dealing with life in a dignified way is to take a closer look at the topic of ageing. We are getting progressively older and at the same time the obsession with youth is reaching bizarre proportions where self-optimization, nutrition and fitness nearly have become a religious surrogate. And somebody who just wants to die in peace is forced to endure the most diverse needless procedures because they open the door to new money for the hospitals. Fortunately, there are approaches against loneliness in later life, e. g. flat-sharing for seniors. It is wonderful to see how vitally some older people are taking a fresh lease of life. That way several vigorous senior citizens turn out Youtube stars, because authenticity and character wrinkles may indeed be more thrilling than the thousandth lolling video of some model enchantress....

About the part as PATSY

Patsy is an artist with a positive attitude towards life and other human beings and a real show personality who is reluctant to bother much about anything. Her self-experiments as well are not political in nature, but mainly for entertainment purposes even in their socio-critical aspects. That makes her a very ambivalent figure for me. As she has internalized the show business so deeply, she is herself no longer able to communicate in the real and human way she wants to draw attention to through her "flash mob" operations. Her thoughtless handling of words leads to the point where she constantly hurts Frank, even if she does not mean it to be malicious.

About the music

ROLAND REBER'S CABARET OF DEATH is a revue program which consists of several numbers. When the script was fixed, we sat and thought about which type of music could fit which scene. The songs should refer to current issues as well as topics addressed by the protagonists. E. g. the DILDO MARCH was my immediate satirical answer to a certain prime minister and his reintroduction of a border police, the song LOLA WITH THE SUNTAN OIL describes the pointless fight against windmills which Billie is carrying out in her fear of getting older. And to combine classical and rock music as with Bach's Toccata and Fugue means great fun to me personally. Furthermore it is kind of our post-retirement project: Mira and me at least can play those parts heard in the film on the alto flute (Mira), the organ, e-guitar and bass (me), we nevertheless could only accomplish such a good recording in the studio with many retakes. Now we will simply continue to practice for the next twenty years until we can appear on stage as a senior combo along tap dancing Marina (maybe with a walking frame)...



INTERVIEW WITH EISI GULP (role: CORPSE DRIVER)

How did the cooperation with wtp come about?

The cooperation came about because I once had a film shooting with one of their teammates, Antje Nikola Mönning. She had obviously perceived me then and approached me now and asked if I'd like to join them.

Antje had a part in the television series FOR HEAVEN'S SAKE and that was where we met.

What did you think of the shooting?

That is such a matter... everything's a little bit different, isn't it? There is no makeup department, what deeply disappoints me. How do I come off then? That's what I ask myself... To get serious: Very easy people, three wonderful ladies with a very interesting gent I haven't known before. I enjoyed it very much and I especially loved my texts. The best thing is, it was understood that if you give me freedom it will lead to the best outcome.

What is your personal view on the matter of death?

Death comes or not. And if it comes, you don't know anything anymore whichever way you look at it.

A topic of the film is social media. What is your personal opinion about it?

As with everything in life it has its good and its bad, sunny sides and shadow sides. If you followed social media in recent years, you could think the negative impacts are stronger because every dork can churn out something. Unfortunately, people tend to focus on the negative things in life. This is especially emphasized there. As a result it produces an artificial fear and panic. This simply is not healthy for our society. It's about time people start to use social media in a conscious, intelligent and notably, means in a clean way. With clean I mean that if I read a post I may not – quick, quick – submit an outraged reaction and share it, but I must rather verify the accuracy of the posting. It's not hard to do some research. But it brings forth the truth and it leads to more and more genuine truth instead of spreading half-truths and lies.

INTERVIEW WITH WOLFRAM KUNKEL (role: MR NAUMANN)

What do you see as the main topic of the film?

Yet living in an indifferent, greedy, reckless society is a ridiculously floundering death. Of course, dealing with the actual miserable demise of humans is just the logical consequence. Lots of material for comedy and grief – the rapid nothingness.

Would you tell us something about the part you are playing?

Hermann is the part everyone will be playing some day. Full of timid attempts to defend himself, to come to terms and to take stock. Just not everybody has such beautiful last words prior to the great nothing or the everything.

What did you think of the shooting? Any stories to tell?

One gets older: After an odyssey through the clinics of Thalkirchen (most of them seem to have changed their names) gladly found the right one – ended up in the right bed and treated lovingly and proficiently till the end by the nicest film team in the world.

INTERVIEW WITH WOLFGANG SEIDENBERG (role: TALKMASTER)

What do you see as the main topic of the film?

The dignity of men – in living just like in dying.

Would you tell us something about the part you are playing?

The show's host is so entangled in his task as maître de plaisir of a degenerated entertainment industry that the question may arise if he really exists. Probably he once lost himself in service of a sensation seeking audience. A cynic who cannot even find pleasure in cynicism anymore. A sad survivor, an undead of the media landscape.



What did you think of the shooting? Any stories to tell?

The fun part was to always protrude into the picture like a moray eel just to provide irritating comments. After the first day I had muscle soreness from all these sidesteps to the camera. The serene atmosphere on set while you were collectively coping with topics like humiliation, ageing and death was remarkable and comforting.

INTERVIEW WITH RICCI HOHLT (role: HILDE)

What do you see as the main topic of the film?

For me the central topic is: what will I do with my life, what are my desires and dreams and how much time do I have here on earth to fulfil them, do I have to worry about getting older and all the subsequent transformations, do I have to worry about dying?

Which meaning can I give to my life and how much strength do I have to resist hostility and distraction from my environment, do I have to join into every nonsense in social networks, do I have to expose myself to the juggernaut of media and be humiliated, or what does it take to maintain, to appreciate and to protect my own personality.

Would you tell us something about the part you are playing?

Hilde Lutz from Bochum is a practical, cheerful woman at an advanced age who has good memories of her youth and hippie time. She has certainly lived through several ups and downs and for this reason she has a broad understanding and compassion for her fellow humans.

And there's one thing she has learnt: you will have to create the joy you want to have in life on your own. So, for the fun of it she applied as a guest in a television show, and she won.

What did you think of the shooting? Any stories to tell?

The shooting was exceptionally harmonic, I want to say quite affectionate! Marked by mutual respect and goodwill and the conviction that only positive collaboration can spawn something really worthwhile.

INTERVIEW MIT CHRISTIAN BUSE (role: FRANK)

What do you see as the main topic of the film?

For me the central topic is: what will I do with my life, what are my desires and dreams and how much time do I have here on earth to fulfil them, do I have to worry about getting older and all the subsequent transformations, do I have to worry about dying?

Which meaning can I give to my life and how much strength do I have to resist hostility and distraction from my environment, do I have to join into every nonsense in social networks, do I have to expose myself to the juggernaut of media and be humiliated, or what does it take to maintain, to appreciate and to protect my own personality.

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And there's one thing she has learnt: you will have to create the joy you want to have in life on your own. So, for the fun of it she applied as a guest in a television show, and she won.

What did you think of the shooting? Any stories to tell?

The shooting was exceptionally harmonic, I want to say quite affectionate! Marked by mutual respect and goodwill and the conviction that only positive collaboration can spawn something really worthwhile.



INTERVIEW WITH WALTRAUT BORCHMANN (role: LOLA)

What do you see as the main topic of the film?

Game shows in which the participants are humiliated are referenced in a satirical way, as well as the Facebook mania which is solely about likes, where people are insulted and abused by anonymous users, and also about hopeless dreams.

Can you tell us something about the part you are playing?

Lola is an ageing revue star. In private she is a great sport. She is happy, easy-going and all about fun.

What did you think of the shooting?

The shooting days were very positive. The whole staff was friendly to everyone. Once we had gathered in a beer garden to discuss the shooting. I was handed the bunny costume for trial fitting. It was great fun not only for the film crew but for the other guests in the beer garden, too, when I suddenly hopped around as a big fat pink rabbit.



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): **Roland Rebers Cabaret of Death** (feature/satire 2019), **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/psychothriller 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).



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), **Roland Rebers Cabaret of Death** (satire 2019), as well as Industrials.