

OFFICIAL SELECTION  
internationale  
hofer  
filmtage  
2024

# There is a Hausen everywhere



THERE IS A HAUSEN EVERYWHERE A COMEDY BY WTP-KOLLEKTIV A WTP INTERNATIONAL PRODUCTION  
ANTJE NIKOLA MÖNNING AMELIE KÖDER HELENA SÄTTLER LENKA ARNOLD UTE MEISENHEIMER AGNES THI-MAI MIRA GITTNER FROU  
CLAIRE PLAUT MARTIN BAYER THOMAS BASTKOWSKI HERBERT FISCHER ANDREAS PEGLER WOLFGANG SEIDENBERG  
ASSISTENT NICOLE ALBRECHT MARIA LÜTHI RUNNER FLORIAN KOTTMAIR PRODUCER PATRICIA KOCH ANTJE NIKOLA MÖNNING  
SCRIPT MIRA GITTNER ANTJE NIKOLA MÖNNING CAMERA AND EDITING MIRA GITTNER MUSIC ANTJE NIKOLA MÖNNING

DIRECTOR WTP-KOLLEKTIV



WWW.WTPELM.COM



# THERE IS A HAUSEN EVERYWHERE

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**wtp international**  
presents

# THERE IS A HAUSEN EVERYWHERE

World premiere: **Hof International Filmfestival 2024**

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### A movie by the wtp-kollektiv

Featuring Antje Nikola Mönning, Amelie Köder, Helena Sattler, Lenka Arnold, Ute Meisenheimer, Agnes Thi Mai, Mira Gittner, Frou, Claire Plaut, Thomas Bastkowski, Herbert Fischer, Martin Bayer, Andreas Pegler, Wolfgang Seidenberg

a wtp international production

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## TECHNICAL SPECIFICATIONS

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<b>Country:</b>	Germany
<b>Year:</b>	2024
<b>Duration:</b>	102 Minutes
<b>Genre:</b>	Comedy
<b>Aspect Ratio:</b>	16:9
<b>Frame rate:</b>	25 fps
<b>Sound:</b>	stereo 2.0
<b>Original language:</b>	German
<b>Format:</b>	DCP
<b>Subtitles:</b>	English

## FESTIVALS

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**Hof International Filmfestival 2024**, Germany, world premiere, 24.10.2024

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## CAST

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<b>Julia</b>	Antje Nikola Mönning
<b>Luisa</b>	Amelie Köder
<b>Marie</b>	Helena Sattler
<b>Valentina</b>	Lenka Arnold
<b>Marion</b>	Ute Meisenheimer
<b>Antonia</b>	Agnes Thi-Mai
<b>Franzi</b>	Mira Gittner
<b>Girlie</b>	Frou
<b>Sophie</b>	Claire Plaut
<b>DJ LoL</b>	Martin Bayer
<b>Karsten</b>	Thomas Bastkowski
<b>Erich</b>	Herbert Fischer
<b>Barman</b>	Andreas Pegler
<b>Man</b>	Wolfgang Seidenberg

## CREW

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<b>Director</b>	wtp-kollektiv
<b>Script</b>	Mira Gittner, Antje Nikola Mönning
<b>Camera &amp; Editing</b>	Mira Gittner
<b>Music</b>	Antje Nikola Mönning
<b>Assistance</b>	Nicole Albrecht, Maria Lüthi
<b>Runner</b>	Florian Kottmair
<b>Producers</b>	Patricia Koch, Antje Nikola Mönning

# THERE IS A HAUSEN EVERYWHERE

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## SYNOPSIS

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“Being free in Hausen” - is the motto of this year's seminar week, which 7 women want to experience in an idyllic farmhouse. Get out of the daily grind and into life. And it does indeed seem as if the women can rediscover themselves together here. But what happens when different generations and different approaches to life collide unfiltered? THERE IS A HAUSEN EVERYWHERE humorously dissects the excitement madness of a society in which opinions no longer serve the purpose of communication.

The seminar turns everything around and yet makes one thing very clear: when we meet other people, we always meet ourselves as well.

## PRESS NOTE

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### **wtp-kollektiv for the first time with collective directing at the Hof Film Festival**

THERE IS A HAUSEN EVERYWHERE is the 7th feature film by wtp international filmproduction to be invited to the Hof International Filmfestival. With a special feature: after the death of director Roland Reber in 2022, the wtp-kollektiv decided to collectively direct a feature film for the first time. Collective directing means that all the actors and actresses on set designed their roles, costumes and make-up themselves and the scenes were staged, rehearsed and then recorded together on location. The house not only served as a set, but also as accommodation for some of the actresses.

Artistically, the wtp-kollektiv returns to its origins with this ensemble film, which was produced independently as always. One main location, a small team and a camera that captures the acting created an atmospheric density during filming in which all participants were able to concentrate fully on acting and telling the story. In this way, in just 17 days of filming and with a total of 18 participants on set in front of and behind the camera, a lively overall work was created that was shaped together.

What happens when 7 women come together in one place for a week? Refreshingly unorthodox, ÜBERALL GIBT ES EIN HAUSEN confronts the elementary questions of the present. Can we accept other people for who they are and how they live? What is perception and what is reality? And when we talk about truth, what do we mean? In this comedy that plays with the absurdities of everyday life, the seminar community in Hausen becomes a microcosmic image of society.

THERE IS A HAUSEN EVERYWHERE was produced by the independent wtp international filmproduction without funding or broadcaster participation and will be released in cinemas in 2025 and available as VoD on all common platforms.

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## PRESS QUOTE

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“THERE IS A HAUSEN EVERYWHERE is – just like the Hof International Filmfestival – a testament to what can be achieved in film industry when people work together.”

(Frankenpost, 26.10.2024)

“Accompanied by the catchy soundtrack STURMFREI, a trip full of wild twists and turns: The wtp-kollektiv – too many cooks don’t spoil the broth here.”

(kinokino extra, 3sat/Television, 27.10.2024)

## LONG SYNOPSIS

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“Being free Hausen!” This is the title of a seminar that 7 women would like to experience together in an idyllic farmhouse in Upper Bavaria. Get out of the daily grind and into life.

JULIA (46) is looking for positive self-realization. Momfluencer LUISA (30), who wants to take a break from her child and everyday life, finds it hard to separate from her mobile phone. MARIE (23) is about to get married and wants to dare to do something once. VALENTINA (45) talks a lot about freedom, but mainly about her own. MARION (58) just wants to experience something nice and ANTONIA (35) - yes, “was she even there?” And then there's FRANZI (50), who doesn't want to be there at all, with her dog MÄDCHEN (3) always at her side.

In fact, at first it seems as if the women could rediscover themselves together here. They sing around the campfire, swim in the pond, barbecue and drink wine together, drive tractors, talk about topics such as the menopause, open relationships and drooping eyelids.

But when the first of them start dreaming of a mysterious singer at night, FRANZI's brother KARSTEN and her father ERICH turn up and the cake-eating turns into a family argument, the harmonious coexistence begins to fall apart: Out of the bubble, into the middle of the confrontation. The search for culprits for everything that happens in the house begins: Who orchestrated the forest bathing that ended in disaster? Who made the incriminating video of LUISA? What was really in the pills that FRANZI gave out to put her to sleep? And who hired DJ LOL to entertain them all?

“When the excitement level is too high, irritation turns into anger, insecurity into panic, hilarity into ecstasy. The excitement level in Hausen immediately jumped from zero to one hundred. I don't know whether it was the house or us. The excitement level is the problem.” (FRANZI)

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## **DIRECTOR`S STATEMENT of the wtp-kollektiv**

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This film was collectively directed, i.e. all the actors designed their roles, costumes and make-up on set themselves and developed the scenes together. The script served as a framework. On set, we first sat down together and discussed each scene. Some texts were shortened, added to or rewritten because both the story and the characters evolved during filming. In order to authentically reflect the spirit of the seminar, we filmed as chronologically as possible. Many of us didn't even know each other beforehand, just like the characters who meet in the seminar. Every group has its very own dynamic. Ours was a lively group that was not controlled by just one person but was allowed to develop freely with the help of the dramaturgy of the story.

“I think we really succeeded in transferring the basic idea of the “Being free” seminar - namely to create it together - to the film.” (Antje Nikola Mönning)

“I had the feeling that we as artists and people had very similar or matching approaches to our work. That made collective directing possible.” (Amelie Köder)

“It was wonderful for me. Sitting over the script together over coffee, discussing the actions of characters and the tragic-comedy of situations and always putting the story at the center.” (Helena Sattler)

“I love working in this free way. It also works very well when everyone pulls together and everyone brings enough empathy, joy and love. I think we managed that well.” (Lenka Arnold)

“Some directing tasks can very well be worked on as a team. It's great to have the opportunity to develop interpretative and creative decisions together. So many different points of view come together.” (Ute Meisenheimer)

“I found the experience of collective directing very exciting because we were all able to contribute our own ideas and really give free rein to our creativity.” (Agnes Thi-Mai)

“It worked for me because the story always prevailed.” (Mira Gittner)



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## INTERVIEW WITH ANTJE NIKOLA MÖNNING

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### ***How was the experience of collective directing on set for you? Does it work?***

For me, this way of directing was a win. The fact that each actress dealt so intensively with her own role, much more vivid and multi-faceted characters were created than we could ever have brought up on our own. And because everyone always kept the story in mind, there was no posturing. Surprisingly, we always agreed quickly when we sat down together to discuss the scenes, I think that also speaks for the script, because there seemed to be a certain stringency.

### ***Where do you see the connection between the social and the personal in the film?***

The personal is always political too. How we see and experience the world depends very much on the society we live in. And at the moment it seems to be very difficult to get into a good communication. Everyone is always looking for scapegoats instead of solutions, and it feels like there is only black and white thinking. Our small seminar community in Hausen was like a microcosmic image of society.

But there is also hope, at least when people start to listen without preconceived answers in their heads.

### ***What is the central theme of the film for you?***

Communication. And accepting other people for who they are.

### ***Your thoughts on your role***

The character of Julia was a dream for me because this character, with all her fears and desires, is so contradictory that I was able to let off steam as an actor. She is the prototype of those who try to find happiness in weekend workshops – in other words, “salvation to go” – and then want to impose their “wisdom” on as many people as possible, regardless of whether these people want it or not. But somehow, contradictions are what make us humans. Otherwise we would be machines.

### ***Script, production, music and acting. How do you manage to switch between the different tasks, creatively and practically?***

It's only possible with a lot of passion and a slightly masochistic tendency towards self-exploitation. And with a lot of discipline and extremely good preparation. That's why Mira and I wrote a script that would always serve as a support if it turned out during filming that something didn't work the way we had imagined. But for me, being involved in the whole process of filmmaking is fulfilling, I wouldn't even call it work. Doing my tax return is work. Sure, sometimes it's challenging to switch back and forth between production management and acting during filming, but I also enjoy doing that because this production method allows us to

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make films independently without the interference of an editorial team.

## ***About the music***

Some of the music was written while I was writing the script, such as the title song “Pause for thought”. As it’s an important part of the movie, I recorded it with Claire Plaut at Groundlift Studio before we started shooting. So we were actually able to have it pressed onto a record, which is then played in the movie. Apart from that, I had a very clear vision for THERE IS A HAUSEN EVERYWHERE: as simple and as unplugged as possible. The music should not evoke any emotions, as is often the case in films, but at most support the emotions conveyed by the acting. That’s why I mainly used my acoustic guitar and a bit of banjo and percussion – and Julius Drescher’s wonderful accordion. Only the dream sequences should differ musically, and VST instruments are also used there in some cases.

## **INTERVIEW WITH AMELIE KÖDER**

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### ***How was the experience of collective directing on set for you? Does it work?***

My experience was a good one. It felt like freedom and opportunity. I really liked the fact that we were an all-female team.

I had the feeling that as artists and people we had very similar or matching approaches to work. That made collective directing easier and possible. I wouldn’t know how it would work if there were too many people in the team with a great thirst for recognition and huge egos. Then it could become difficult.

It certainly depends on the team and the characters. In our case, I think it worked very well. It allowed the movie to grow. Our fantasies and ideas inspired each other and allowed us to create more. It was really nice that this great script became even more vivid and rounded.

### ***Where do you see the connection between the social and the personal in the film?***

As in real life, it’s about people coming together in groups. Different world views. Clashes and enrichment through togetherness. We experience this all the time in our everyday lives. How do I treat my fellow human beings? Do I listen? Do I want to listen? What do I gain from the opinion, the advice, the words of my counterpart? Do I let them change me? How important do I want to be in the group?

These are all topics that play a role in the movie and are commonplace in real life.

### ***What is the central theme of the film for you?***

Communication and world view are the central themes for me.

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## ***Your thoughts on your role***

Luisa!!! =) She is a little starlet. At least she wants to be. With her 25,000 followers. Her appearance might make you think she's superficial and naive. But in the end, she just wants to be seen. Between the care work of her mother-in-law and her son and instant fame, she doesn't really know where she is, who she is and what she wants to be seen as. Luisa likes to get involved with new people very quickly. She likes being influenced in all sorts of different ways. Whether through opinions or actions. She definitely hasn't found herself yet and is slowly beginning to sense that a long-suppressed pain is flashing up from underneath her well-placed façade.

## **INTERVIEW WITH HELENA SATTLER**

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### ***How was the experience of collective directing for you? Did it work?***

It was wonderful for me. Sitting over the script together while drinking coffee, discussing the actions of characters and the tragic-comedy of situations and always putting the story at the center. I never had the feeling that I had to "deliver", but rather that I could contribute creatively to the project, exchange ideas and put all my love into the movie.

### ***Where do you see the connection between the social and the personal in the film?***

Every character in the film has their own personal problems, all of which are born out of the system – be it dissatisfaction with their appearance, fear of the climate crisis or dependence on social media. In our film, these different people come together, they are a co-existence, a small society. How can they live together, let the others live? When do you have to accept other people for who they are and when do they endanger social cohesion? When is the private political? There is a beautiful sentence by Bell Hooks: "Healing is an act of community", which I often had to think about during filming.

### ***What is the central theme of the film for you?***

Community – but perhaps also because that is a central theme in my life right now. Who do we become when we are no longer alone or just in our "bubble" and our fears are given space (or even a whole house:)?

## ***Your thoughts on your role***

I have grown very fond of Marie because she has a great sense of responsibility and desire for love. During the seminar, she learns to be more true to herself and becomes braver without changing her values. I would love to see what she does with her life.

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## INTERVIEW WITH LENKA ARNOLD

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### ***How was the experience of collective directing for you? Did it work?***

I love working in this free way. It also works very well when everyone pulls together pull together and everyone brings enough empathy, joy and love. I think we've managed that well succeeded.

### ***Where do you see the connection between the social and the personal in the film?***

Our characters reflect society on a small scale. This means that if someone is empathetic, for example, it is more pleasant for everyone than if empathy is lacking. It's the same with love and/or understanding.

### ***What is the central theme of the film for you?***

Everyone has/holds their own truth. But this truth does not apply to everyone, just as there is there is no one way for everyone, everyone has their own perception and their own path in life. If you treat each other with respect, acceptance and tolerance, that's great. Slipping into the other person's shoes also brings understanding for the other person. Unfortunately, our characters don't take this to heart as they are all too preoccupied with themselves.

### ***Your thoughts on your role***

Valentina always wants the best for herself and those around her. In her drive for freedom she often overlooks/overrides the needs of others because she feels that her views are exactly right and appropriate. This is sometimes unpleasant for others, which is why Valentina often causes offense and is met with a lack of understanding.

## INTERVIEW WITH UTE MEISENHEIMER

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### ***How was the experience of collective directing for you? Did it work?***

Some directing tasks can be developed very well in a team. It's great to have the opportunity to develop interpretative and creative decisions together. So many different points of view come together. It's very exciting and always surprising and inspiring. But then there is always the moment when one person has to decide how best to implement the proposals. At this point, the collective direction stops and that's a good thing.

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## ***What is the central theme of the film for you?***

What is reality in a social, interpersonal context? Is there one reality, one truth? Of course not. But how many exist? How does personal perception change? Which realities I accept has more to do with faith than initially assumed. Actual (A fact, also fact or factum (from Latin factum, “made”, res facti; ancient Greek πράγματα), is a real, verifiable, existing, true or recognized fact, depending on the opinion. Source: Wikipedia)

## ***Your thoughts on your role***

Marion is a rather down-to-earth woman. She therefore formulates her longing simply – but not without reflection: ... simply to experience something beautiful. How complicated that can be, when you get together with people who function so differently, she doesn't give up – on the contrary.

## **INTERVIEW WITH AGNES THI MAI**

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## ***How was the experience of collective directing for you? Does it work?***

I found the experience of collective directing very exciting because we were all able to contribute our own ideas and really give free rein to our creativity. It's definitely a very exciting experiment and I'm curious to see if it works in the movie.

## ***Where do you see the connection between the social and the personal in the film?***

I can well imagine that female viewers in particular will be able to identify with the characters, their conflicts and fears, even if some of the characters, such as my “Antonia”, are a little surreal. I believe that the story reflects a part of society with our hopes and aspirations well.

## ***What is the central theme of the film for you?***

For me, the central themes of the film are female self-empowerment, friendship and self-discovery.

## ***Your thoughts on your role***

Antonia may seem like a stoner at first glance, but as the story progresses she develops more and more peculiarities that make me suspect that she could be the ghost of the house. Who she really is remains to be seen.

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## INTERVIEW WITH MIRA GITTNER

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### ***How was the experience of collective directing for you? Does it work?***

It worked for me because the story always prevailed. The definition of directing involves “bringing a film or series ‘into the world’, turning a pre-existing work into a living whole of its own.” But does this still require strictly hierarchical structures or departments that are strongly separated from one another? For me, this is no longer in keeping with the times. Isn’t artistic creation more of a process, a merging of all those involved? Ideally, a film should create a connection, but if filmmaking itself is not connected, how can a connection to the audience be established? For me, starting a project together with like-minded people is the artistic process. Actors are not playback devices that only reproduce what someone has written, actors are the ones who bring the written word to life. And you shouldn’t constantly regulate this process, you should first let it run free and then together form into a whole.

### ***Where do you see the connection between the social and the personal in the film?***

What happens when 7 women are among themselves? For me, this seminar week is a training camp for democracy. A seminar is about relaxation, contemplation, we have taken up this myth. The house is a peaceful place, frogs dabble in the pond in peaceful coexistence with their environment, just as the seminar participants had imagined. But soon the first conflicts appear as if out of nowhere – and as is often prejudicially assumed, this does not even require excessive testosterone. Even same-sex seminar participants can clash when different values and morals clash in a confined space. And that’s social and personal at the same time.

### ***What is the central theme of the film for you?***

Life has many facets and harmony becomes fragile when cheerfulness turns into ecstasy, insecurity into fear and irritation into anger. A feature film is not a reflection of reality, but rather a possible extension. One of many possible ones.

### ***Your thoughts on your role***

Franzi is a dramaturgical character for me. We wanted the imagined harmony to be put to the test. Harmony away from everyday life – away from situations that you get into involuntarily, such as the group in the family dispute – is easy. And real community only becomes apparent when it holds together in difficult situations. And in Hausen, after the first provocations, be it the family quarrel or Franzi’s teasing of Valentina, it immediately begins to falter. And then a dynamic develops from which the character of Franzi could be increasingly removed.

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## ***Thoughts on image design***

During the shoot, the focus was on the acting, not on the camera. The camera was intended to accompany the action, more as a documentary, hence the 16:9 format and not a widescreen format. I used the camera to capture the action, it was a camera that followed the actors and not the other way around. That's why we mainly shot with a handheld camera and available light; everyone involved in the scene had to be constantly aware that I was panning the camera in their direction. I found it exciting to reverse the look: to capture the play scenes as a documentary with the Canon C300 and stage the interviews with the Arri Alexa. One way is picturing the environment, the other way is creating an environment. And the boundaries between the two worlds are blurred, because we all live in our own perception.

## ***How did the idea for the script come about?***

The question should rather be: How did the story find us? It's like the crossroads in the dreams of the women in the house. For me, the paths don't lead away, but different paths/ideas/events lead to an intersection where they cross and at this point the movie emerges, which contains all these paths. Take the title, for example. It came from Roland Reber during an audience discussion for the film ANGELS WITH DIRTY WINGS, which was in 2010. The fact that we are making a film this year and the theme of different concepts of life and perceptions came about two years ago at the Hof International Filmfestival, when we showed six of our films in homage to the recently deceased director Roland Reber (Homage Roland Reber & wtp-kollektiv). And we wanted to quote from all the previous films, so Roland was somehow still involved. That's how the character of Marion came about, for example, a quote from our first feature film THE ROOM. A postwoman appears in it who attends the seminar 25 years later in THERE IS A HAUSEN EVERYWHERE. The character is played by the same actress in both films. As is Sophie, DJ LoL, the barman from the delivery service and the man at the end. And I had wanted to tell a movie from the interview perspective for a long time, and this idea finally fitted in here. Then came the question: how do we bring a group of people together in this place? The seminar came to us via a woman whose dog I looked after for a few days. When we first met, she told us about a women's seminar that she had attended and chatted away diligently. And Antje and I simply wrote along in our thoughts. And so it goes on and on, so many roads lead to Hausen or: There is a Hausen everywhere.

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## CAST & CREW (short bios)

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### **Antje Nikola Mönning (JULIA, Script, Production, Music)**

Antje Nikola Mönning (born 1977) completed her acting training in Munich. After numerous theatre and TV engagements, she joined the wtp-kollektiv in 2007 and has been working there as a producer, actress, author and composer ever since. In 2023, she published her book “Nicht normal” ist ganz normal, from which she gave readings throughout Germany. In June 2024, she gave her first lecture as a guest lecturer at the Technical University of Munich on the subject of “Gender/ Sexuality”.

#### Film & TV (Selection):

2024	THERE IS A HAUSEN EVERYWHERE	Director: wtp-kollektiv
2019	ROLAND REBERS CABARET OF DEATH	Director: Roland Reber
2017	TASTE OF LIFE	Director: Roland Reber
2013	ILLUSION	Director: Roland Reber
2011	THE TRUTH OF LIE	Director: Roland Reber
2009	ANGELS WITH DIRTY WINGS	Director: Roland Reber
2007-	2009 FOR HEAVENS SAKE (ARD-Series)	Director: diverse

### **Amelie Köder (LUIZA)**

Amelie Köder (born 1989) successfully completed her training as a state-certified actress in 2013 at the E.T.I in Berlin. From 2016 to 2023 she was permanently employed at the renowned Grips Theater and has been working as a freelance actress and singer since 2023.

#### Film & TV (Selection):

2024	THERE IS A HAUSEN EVERYWHERE	Director: wtp-kollektiv
2024	DEADLINEES (ZDFneo-Series)	Director: Sonja Heiss
2022	CAT AND MOUSE (Short)	Director: Johannes Muhr
2022	KLARA VERSTAND MACHT KARRIERE (Short)	Director: Amelie Köder & Johannes Muhr
2021	NELLY BLY – 10 DAYS AT THE MADHOUSE (Short)	Director: Amelie Köder & Johannes Muhr

### **Helena Sattler (MARIE)**

Helena Sattler (born 1998) is an actress, presenter and author. Born in Hamburg, she studied acting at the Fritz Kirchhoff School in Berlin and subsequently appeared in front of the camera for several TV productions and on stage at the Berliner Ensemble and Ernst Deutsch Theater.

#### Film & TV (Selection):

2024	THERE IS A HAUSEN EVERYWHERE	Director: wtp-kollektiv
2023	MORDEN IM NORDEN (TV)	Director: Ela Kluge
2023	EIN STARKES TEAM (TV)	Director: Johannes Grieser
2023	IGA LINDSTRÖM (TV)	Director: Marco Serafini
2021	UNDER WATER (Short)	Director: Frederic Kau



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### **Lenka Arnold (VALENTINA)**

Lenka Arnold (born 1981) is an actress, singer and dubbing artist. She completed her acting training at the Schule für Schauspiel Hamburg. Since then she has appeared in numerous TV and film productions.

#### Film & TV (Selection):

2024	THERE IS A HAUSEN EVERYWHERE	Director: wtp-kollektiv
2023	HELEN DORN - MORDSEE (AT)	Director: Friedemann Fromm
2021	GORILLA DREAMS (AT)	Director: Klaus Lemke
2019	LINDENBERG MACH DEIN DING	Director: Hermine Huntgeburth
2018	SOKO WISMAR (ZDF-Series)	Director: diverse
2017	DEICHBULLEN	Director: Michael Söth
2014	EIVISSA	Director: Tini Lazar

### **Ute Meisenheimer (MARION)**

Ute Meisenheimer (born 1965) studied film and television studies in Bochum and modern dance in Cologne. She worked with Roland Reber for more than 30 years and participated as an actress and production manager in numerous theatre and film productions in Germany, India and Jamaica. As an artist in the field of painting and drawing, she illustrated the pictures for Reber's book DAS BUCH DES LÖWEN (wtp-verlag) in 2023. For many years, Ute Meisenheimer has worked independently in the fields of press and public relations, film production management and event management as well as acting.

#### Film & TV (Selection):

2024	THERE IS A HAUSEN EVERYWHERE	Director: wtp-kollektiv
2019	ROLAND REBERS CABARET OF DEATH	Director: Roland Reber
2017	TASTE OF LIFE	Director: Roland Reber
2013	ILLUSION	Director: Roland Reber
2002	PENTAMAGICA	Director: Roland Reber
2000	THE ROOM	Director: Roland Reber

### **Agnes Thi-Mai (ANTONIA)**

Agnes Thi-Mai studied theater acting in Munich before moving to Berlin in 2012, where she has been working in front of the camera with international actors and directors ever since. She already shot the film TASTE OF LIFE with the wtp-kollektiv in 2017.

#### Film & TV (Selection):

2024	THERE IS A HAUSEN EVERYWHERE	Director: wtp-kollektiv
2024	NACKT (documentary)	Director: Anne Römeth & Elsa Loy
2023	ELEPHANT IN THE ROOM (short)	Director: Micha Muhl
2022	INDOOR (short)	Director: Simone Trotta
2021	EASTSIDE	Director: Katja von Garnier
2017	TASTE OF LIFE	Director: Roland Reber

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## **Mira Gittner (FRANZI, Script, Camera and Editing)**

Mira Gittner (born 1971) began acting at the age of 10 and has since appeared in numerous film, theatre and television productions. After graduating from drama school in 1990, she was engaged at the Bavarian State Opera in Munich (as an acting soloist), the World Theatre Project in New Delhi/India and the Theatre Institute in Munich, among others. Since 1998, Mira Gittner has been working at wtp-kollektiv not only as an actress but also in the field of image design (camera and editing) and as an author.

### Film & TV (Selection):

2024	THERE IS A HAUSEN EVERYWHERE	Director: wtp-kollektiv
2020	CORONOA 1 & 2 (Shorts)	Director: wtp-kollektiv
2019	ROLAND REBERS CABARET OF DEATH	Director: Roland Reber
2007	MY DREAM OR LONELINESS NEVER WALKS ALONE	Director: Roland Reber
2005	24/7 THE PASSION OF LIFE	Director: Roland Reber
2003	THE DARK SIDE OF OUR INNER SPACE	Director: Roland Reber
2000	THE ROOM	Director: Roland Reber
2000	DER SCHWARZE SPIEGEL (ARD)	Director: Rainer Boldt
1999	EINE HAND SCHMIERT DIE ANDERE (BR)	Director: Peter Fratzscher
1986	DIE KATHRIN WIRD SOLDAT (SR-Serie)	Director: Peter Deutsch
1982	ROTE ERDE (ARD-Serie)	Director: Klaus Emmerich
1981	DER VERKAUFTE GEBURTSTAG (ZDF)	Director: George Moorse

## **Frou (GIRLIE)**

Frou (born 2020) is a Canaan mix from straycrew in Greece. She has been living and training with Mira Gittner since 2021 and made her first film appearance in the music video THANKS TO COFFEE.

### Film & TV (Selection):

2024	THERE IS A HAUSEN EVERYWHERE	Director: wtp-kollektiv
2023	THANKS TO COFFEE (Musicvideo)	Director: Antje Nikola Mönning

## **Claire Plaut (SOPHIE)**

Claire Plaut (born 1975) studied communication science at the LMU Munich. Since 1997, she has worked at wtp-kollektiv as an actress and in production in numerous plays and films.

### Film & TV (Selection):

2024	THERE IS A HAUSEN EVERYWHERE	Director: wtp-kollektiv
2019	ROLAND REBERS CABARET OF DEATH	Director: Roland Reber
2017	TASTE OF LIFE	Director: Roland Reber
2013	ILLUSION	Director: Roland Reber
2002	PENTAMAGICA	Director: Roland Reber
2000	THE ROOM	Director: Roland Reber

## **Martin Bayer (DJ LOL)**

Martin Bayer found his way into acting through engagements with Bavarian television (DIE LÖWENGRUBE, TATORT). He has made numerous appearances at the Gärtnerplatztheatre, the

# THERE IS A HAUSEN EVERYWHERE

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Residenztheatre in Munich and the Bavarian State Opera as well as at the Salzburg Festival. He worked with the wtp-kollektiv for the first time on the cult film 24/7 THE PASSION OF LIFE.

### Film & TV (Selection):

2024	THERE IS A HAUSEN EVERYWHERE	Director: wtp-kollektiv
2019	ROLAND REBERS CABARET OF DEATH	Director: Roland Reber
2005	24/7 THE PASSION OF LIFE	Director: Roland Reber

### **Thomas Bastkowski (KARSTEN)**

Thomas Bastkowski (born 1973) completed workshops in camera acting and stage combat. He worked with the wtp-kollektiv for the first time in 2019 for the film ROLAND REBERS CABARET OF DEATH.

### Film & TV (Selection):

2024	THERE IS A HAUSEN EVERYWHERE	Director: wtp-kollektiv
2022	PERFEKT VERPASST (amazon-Series)	Director: diverse
2021	PATHOLOGIE (AT)	Director: Max Ponischowski
2020	IMMENHOF 1	Director: Sharon von Wietersheim
2019	TATORT – DER PAKT (ARD)	Director: Zoltan Spirandelli
2019	ROLAND REBERS CABARET OF DEATH	Director: Roland Reber
2019	DIE PFEFFERKÖRNER (ARD-Series)	Director: Daniel Drechsel-Grau

### **Herbert Fischer (ERICH)**

Herbert Fischer completed his acting training and studies in Berlin. His first engagements followed at the Staatstheatre Braunschweig and from 1971 to 1979 he worked at the Schauspielhaus Bochum under Peter Zadek. He also worked together with Lee Strasberg. Herbert Fischer was a co-founder of the "Institut européen de l'Acteur" in Nancy. Since 1981, he has worked worldwide as a theatre educator, director and actor, including in Berlin, Paris, Zurich, Frankfurt, Munich, Cameroon and Brazil. From 1998 - 2013 he worked as an acting teacher at "Schauspiel München". Since 2013 he has been teaching at the "Neue Münchner Schauspielschule".

### **Andreas Pegler (BARMANN)**

Andreas Pegler already shot commercials as a child and appeared in various television series. After graduating from high school in 1975, he went to London to study English for a year. In 1979, he began working as an assistant director at the Kleine Komödie in Munich and took acting lessons with Christiane Hammacher. This was followed by engagements as an actor at theaters throughout Germany as well as several tours with recitals. Since 2007, he has appeared in many film and TV productions, including TATORT and the Alpine thriller SCHANDMAHL.

### Film & TV (Selection):

2024	THERE IS A HAUSEN EVERYWHERE	Director: wtp-kollektiv
2024	HUNDSWUT	Director: Daniel Alvarenga
2020	OKTOBERFEST 1990 (ARD-Series)	Director: Hannu Salonen

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2019	ROLAND REBERS CABARET OF DEATH	Director: Roland Reber
2017	TASTE OF LIFE	Director: Roland Reber
2013	ILLUSION	Director: Roland Reber
2011	TRUTH OF LIE	Director: Roland Reber

### **Wolfgang Seidenberg (MAN)**

Wolfgang Seidenberg completed his acting training at the Max Reinhardt Seminar in Vienna. He became known to a wide TV audience through the role of master plumber Frank Töppers in the ARD early evening series MARIENHOF, which he played from 1995 to 2011. In addition to engagements on numerous theatre stages and in other television series, he has also appeared in feature films, e.g. Spielberg's SCHINDLERS LIST. He has worked with Roland Reber and the wtp-kollektiv for many years.

### Film & TV (Selection):

2024	THERE IS A HAUSEN EVERYWHERE	Director: wtp-kollektiv
2019	ROLAND REBERS CABARET OF DEATH	Director: Roland Reber
2017	TASTE OF LIFE	Director: Roland Reber
2013	ILLUSION	Director: Roland Reber
2007	MY DREAM OR LONELINESS NEVER WALKS ALONE	Director: Roland Reber
2002	ZWEI HERZEN GEGEN DIE KRONE	Director: Gernot Roll
1994-2011	MARIENHOF (ARD-Series)	Director: diverse
1993	SCHINDLERS LIST	Director: Steven Spielberg

### **Patricia Koch (Producer)**

After graduating in business administration, Patricia Koch worked for the industry in marketing and public relations. In 2000, she joined the wtp-kollektiv and has been working as a producer ever since. In addition to her work as a film producer, Patricia Koch devotes herself to fine art photography. After studying digital photography at LCC (London College of Communication), her work has been shown in numerous art exhibitions and photography competitions around the world.

### Filmografie as a Producer (Selection):

2024	THERE IS A HAUSEN EVERYWHERE	Director: wtp-kollektiv
2020	CORONOA 1&2 (Shorts)	Director: wtp-kollektiv
2019	ROLAND REBERS CABARET OF DEATH	Director: Roland Reber
2017	TASTE OF LIFE	Director: Roland Reber
2013	ILLUSION	Director: Roland Reber
2011	THE TRUTH OF LIE	Director: Roland Reber
2009	ANGELS WITH DIRTY WINGS	Director: Roland Reber
2007	MY DREAM OR LONELINESS NEVER WALKS ALONE	Director: Roland Reber
2005	24/7 THE PASSION OF LIFE	Director: Roland Reber
2003	THE DARK SIDE OF OUR INNER SPACE	Director: Roland Reber

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## **Nicole Albrecht (Assistant)**

Nicole Albrecht (born 2001) studied theatre studies and cultural and music management in Munich. In 2019, she became part of the wtp-kollektiv for the first time as a production assistant at ROLAND REBERS TODESREVUE. She was awarded the BLM Radio Prize in 2022 for the cross-media program "Hörbar aus Italien" (in the context of M94.5) and received the BLM Special Prize in 2023 for the TikTok format "Pocket News" (in the context of M94.5).

## **Maria Lüthi (Assistant)**

Maria Lüthi studied acting in England and Munich and completed her training at the Zerboni acting school in Munich in 2018. She first worked as an assistant director at the Residenztheatre Munich in 2014. Since then, she has regularly appeared on stage or in front of the camera and works as a freelance actress and assistant director at the Theaterakademie August Everding, among others. THERE IS A HAUSEN EVERYWHERE is her first collaboration with the wtp-kollektiv.

## **Florian Kottmair (Runner)**

Florian Kottmair (born 1979) is a graduate in business informatics (FH), software developer and hobby author who has already published several books, including "Brain Cookies I + II" and the poetry collection "Verse". He was awarded the Hans Hucklebein Prize for his poetry in September 2024. He has been a friend of the wtp-kollektiv for many years and worked as an extra in the film productions TASTE OF LIFE and ROLAND REBERS CABARET OF DEATH (both directed by Roland Reber). In THERE IS A HAUSEN EVERYWHERE he took on the role of Runner for the first time.

# THERE IS A HAUSEN EVERYWHERE

PRESS KIT

## **PRODUCTION PROFILE wtp international FILMPRODUCTION / DISTRIBUTION / SALES**

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We are an association of independent filmmakers who want to create a cinema free of conventional norms and hierarchies.

The wtp-kollektiv stands for democratic, equal and collaborative filmmaking, because a film is the art of many and does not need to be divided into separate departments. In *THERE IS A HAUSEN EVERYWHERE* we explore the boundaries between documentary and fictional filmmaking and merge both forms in a new way of shooting in which all the actors on the set take on the direction together. The camera accompanies the actors and captures the action.

Previous films by wtp international filmproduction have been exploited in cinemas, on DVD/BD or as VoD (on the usual platforms) and TV and have been shown and awarded at numerous international film festivals, including: Hof International Film Festival, Cairo IFF, Calcutta IFF, Sitges, Fantasporto, Beirut and many more.

Finds of independent cinema that are rare in the international cinema landscape.” (Feuilleton, Süddeutsche Zeitung)

“wtp is a kind of Gallic village of the indomitable in the middle of the film industry empire.” (Passauer Neue Presse)

“The films produced by wtp international as a joint effort have long since become an unmistakable trademark.” (Blickpunkt:Film)

“The team around director Roland Reber is one of the few truly independent filmmakers in Bavaria ... and creates works of art with their very own signature.” (3 SAT kinokino)

And since self-sufficiency is part of the DNA of the wtp collective, wtp international unites film production, label, sales & distribution and, since 2022, the independent wtp publishing house with a focus on multimedia books under one roof.

After the death of director Roland Reber in 2022, who had previously directed wtp international's feature films, the idea arose to produce *ÜBERALL GIBT ES EIN HAUSEN*, the first feature-length film under collective direction. The next project is the completion of the novel *DIE SIEBEN ORTE* (THE SEVEN PLACES), which was begun together with Roland Reber and is also to provide the basis for a mini-series.

### **PORTFOLIO FILMPRODUCTION (selection)**

2024	THERE IS A HAUSEN EVERYWHERE	Director: wtp-kollektiv
2024	THANKS TO COFFEE (Muicvideo)	Director: Antje Nikola Mönning
2022	HOMMAGE ROLAND REBER & KOLLEKTIV	Director: Mira Gittner
2022	REQUIEM FÜR EINEN KLEINEN VOGEL (KF)	Director: Mira Gittner
2020	KULTURSCHAFFENDE IN LAUTER STILLE	Director: Mira Gittner
2020	CORONOA 2.0 (Short)	Director: wtp-kollektiv
2020	CORONOA (Short)	Director: wtp-kollektiv

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2019	ROLAND REBERS CABARET OF DEATH	Director: Roland Reber
2017	TASTE OF LIFE	Director: Roland Reber
2013	ILLUSION	Director: Roland Reber
2011	THE TRUTH OF LIE	Director: Roland Reber
2009	ANGELS WITH DIRTY WINGS	Director: Roland Reber
2007	MY DREAM OR LONELINESS NEVER WALKS ALONE	Director: Roland Reber
2005	24/7 THE PASSION OF LIFE	Director: Roland Reber

### PORTFOLIO PUBLISHING HOUSE

2023	„NICHT NORMAL“ IST GANZ NORMAL	Author: Antje Nikola Mönning
2023	DAS BUCH DES LÖWEN	Author: Roland Reber
2022	PSST ... GEDICHTE . GEDANKEN . GESCHICHTEN	Author: Roland Reber

### PORTOFOLIO CINEMA

THERE IS A HAUSEN EVERYWHERE (Feature, 2024)

Director: wtp-kollektiv

World premiere: Hof International Filmfestival, Germany 2024

Theatrical release / VoD: 2025

ROLAND REBERS CABARET OF DEATH (Feature, 2019)

Director: Roland Reber

World Premiere: Hof International Filmfestival 2019

Theatrical release Germany: 23.Januar 2020

DVD / BD / VoD: 27.März 2020

Hof International Filmfestival 2022 (Hommage Roland Reber& wtp-kollektiv), International Film Festival of India, Goa 2021, Pune International Film Festival, India 2021

TASTE OF LIFE (Feature, 2017)

Director: Roland Reber

World premiere: Hof International Filmfestival 2017

Theatrical release Germany: 22.Februar 2018

DVD / BD / VoD: 26.Oktober 2018

MICEA Muestra Internacional de Cine Experimental y Animación de Puerto Rico 2020, Brüssel International Fantastic Film Festival, Belgium 2018, Espoo Ciné International Film Festival, Finland 2018, BUT International Film Festival Breda, Netherlands 2018, SITGES International Fantastic Film Festival of Catalonia, Spain 2018

ILLUSION (Feature, 2013)

Director: Roland Reber

World premiere: SITGES International Fantastic Film Festival of Catalonia, Spain 2013

Theatrical release Germany: 23.Januar 2014

DVD / BD / VoD: 29.August 2014

Hof International Filmfestival 2022 (Hommage Roland Reber & wtp-kollektiv), International Film Festival Innsbruck, Austria 2015, International Split Film Festival of New Film, Croatia

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2014, Pune International Film Festival, India 2014, International Film Festival of India, Goa 2013, Chennai International Film Festival, India 2013, Hof International Filmfestival 2013

## THE TRUTH OF LIE (Feature, 2011)

Director: Roland Reber

World premiere: Hof International Filmfestival 2011

Theatrical release Germany: 29.März 2012

DVD / BD / VoD: 27.Juli 2012

International Film Festival of Fiji 2013, Cairo International Film Festival, Egypt 2012, Pune International Film Festival, India 2012, Fantasporto Film Festival, Portugal 2012, SITGES International Fantastic Film Festival of Catalonia, Spain 2012, Fetisch Film Festival, Kiel/Germany 2012, Int. Film Festival of India, Goa 2011, Chennai International Film Festival, India 2011

## ANGELS WITH DIRTY WINGS (Feature, 2009)

Director: Roland Reber

World premiere: SITGES International Fantastic Film Festival of Catalonia, Spain 2009

Theatrical release Germany: 4.März 2010

DVD / VoD: 24.Sept 2010

Hof International Filmfestival 2022 (Hommage Roland Reber & wtp-kollektiv), Fantasporto International Film Festival, Portugal 2010, Mostra Sao Paulo International Film Festival, Brazil 2010, Ourense International Film Festival, Spain 2010, Hof International Filmfestival 2009, SITGES International Fantastic Film Festival of Catalonia, Spain 2009, International Film Festival of India, Goa 2009, Chennai International Film Festival, India 2009

## MY DREAM OR LONELINESS NEVER WALKS ALONE (Feature, 2007)

Director: Roland Reber

Theatrical release Germany: 13.März 2008

DVD: 6.März 2009 / VoD: 14.07.2022

Chennai International Film Festival, India 2009, Pune International Film Festival, India 2009, Fantasporto International Film Festival, Portugal 2008, SITGES International Fantastic Film Festival of Catalonia, Spain 2008, Ourense International Film Festival, Spain 2008, Festival Nouveau Cinema Montreal, Canada 2008, International Film Festival of India, Goa 2008

## 24/7 THE PASSION OF LIFE (Feature, 2005)

Director: Roland Reber

Theatrical release Germany and Austria: 16. Februar 2006

DVD / VoD: 29.Sept. 2006

TV broadcast: 10. Nov 2011 at ARTE (Germany and France)

Hof International Filmfestival 2022 (Hommage Roland Reber & wtp-kollektiv), NYC Fetish Film Festival, New York 2014, Nachtschatten Fetisch / BDSM Film Festival, Munich/Germany 2014, Faversham Film Festival, Kent, England 2013 (Jury Prize for BEST FILM), International Filmfestival of India, Goa 2009, International Chennai Filmfestival, India 2009, Fünf Seen Film Festival, Starnberg/Germany 2009, Fantasporto International Filmfestival, Portugal 2006, Mar del Plata Independente International Filmfestival, Argentina 2006, Hof International Filmfestival 2005, SITGES International Fantastic Film Festival of Catalonia, Spain 2005, Fantasporto International Filmfestival, Portugal 2006



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THE DARK SIDE OF OUR INNER SPACE (Feature, 2003)

Director: Roland Reber

World premiere: Kolkata International Filmfestival, India, 2003 (Section: Roland Reber Films)

DVD: 27. April 2007 / VoD: 14.07.2022

Hof international Filmfestival 2022 (Hommage Roland Reber & wtp-kollektiv), International Filmfestival of India, Goa 2009, Chennai International Filmfestival, India 2009, Alexandria International Filmfestival, Egypt 2005, SITGES International Fantastic Film Festival of Catalonia, Spain 2004, Dakha Int. Filmfestival, Bangladesch, 2004 (Sekcion: About Roland Reber), Panorama of Int. Film, Thessaloniki, Greece 2004, CIFF Cairo International Filmfestival, Egypt 2004

PENTAMAGICA (Feature, 2002)

Director: Roland Reber

World premiere: International Comedy Filmfestival Istanbul 2003

DVD: 27.04.2007 / VoD: 14.07.2022

International Filmfestival of India, Goa 2009, Chennai International Filmfestival, India 2009, Dakha Int. Filmfestival, Bangladesh 2024 (Section: About Roland Reber), Alexandria International Filmfestival, Egypt 2004, Melbourne Underground International Filmfestival, Australia 2004, Dakha International Filmfestival, Bangladesch 2004, (Section: About Roland Reber), Panorama of Int. Film, Thessaloniki, Greece 2004 (SPECIAL AWARD for Montage in Feature Films), Kolkata International Filmfestival, India 2003 (Section: Roland Reber Films), CIFF Cairo International Filmfestival, Egypt 2003

THE ROOM (Feature, 2000/2001)

Director: Roland Reber

Woeld premiere: The Millenium Film Festival of Fine Arts, Szolnok, Ungarn 2000

DVD: 27.April 2007 / VoD: 14.07.2022

TV broadcast: 2002 (Slovenia)

Hof International Filmfestival 2022 (Hommage Roland Reber & wtp-kollektiv), Producer of the Year 2000 (Bavarian Filmcentre Geiselgasteig), Emerging Filmmaker Award (angelciti Hollywood international Film Festival, USA 2001), Best Foreign Film (angelciti chicago international filmfestival, USA 2001), Best Film 2001 (Panorama of Independent Filmmakers, Thessaloniki, Greece 2001), Beste female actor (Melbourne Underground International Filmfestival, Australia 2001), Presidents Award (Ajijic Festival Internacional de Cine, Mexico 2000), SPECIAL MENTION by the JURY (AFF Alternativa International Filmfestival, Picciano, Italy 2001), International Filmfestival of India, Goa 2009, Chennai International Filmfestival, India 2009, Dhaka International Filmfestival, Bangladesh 2004 (Section: About Roland Reber), Kolkata International Filmfestival, India 2003 (Section: Roland Reber Films), Alexandria International Filmfestival, Egypt 2003, Beirut International Festival of European Film, Lebanon 2002, CIFF Cairo International Filmfestival, Egypt 2002, Suchitra International Filmfestival, India 2002, IndieKino International Filmfestival, Seoul/Korea 2001, Kerala International Filmfestival, India 2001, Portobello International Filmfestival, London 2001, The Director`s View International Filmfestival, New York 2001, Tvplusfilms international filmfestival, Birkenhead, UK 2001, XIX International Filmfestival of Uruguay, Montevideo 2001, SITGES International Fantastic Film Festival of Catalonia, Spain 2000, XXI Unicaja Bienal International Filmfestival, Malaga, Spain 2000