

1917

THE

REAL

OCTOBER

Artists in Times
of Revolution

PRESS
Kit

a film by

Katrin Rothe

arte

rbb

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1917 – THE REAL OCTOBER

An animated documentary by Katrin Rothe

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TRAILER & PRESS PHOTOS & WEB

www.maxim-film.de/en/portfolio-items/1917-the-real-october

www.1917movie.com

FACEBOOK

www.fb.com/1917-derfilm

WORLD PREMIERE

Solothurn Film Festival, Switzerland, January 21, 2017

INTERNATIONAL PREMIERE

Intern. Animation Film Festival Annecy, France, June 12, 2017

German premiere

achtung berlin – new berlin film award, April 20, 2017

Swiss & German theatrical releases May 4 & May 11, 2017

TV

ARTE / rbb / SRF, 2017/2018

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PRESS

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LOGLINE & SHORT SYNOPSIS

Artists in Times of Revolution.

St. Petersburg 1917. The frontline of the global war is coming closer every day; people are hungry, worried, angry. In February the tsar is overthrown. Many artists are euphoric: Revolution! Freedom! Freedom, finally? No. Starting in October, the Bolsheviks rule by themselves. What were poets, thinkers, and avant-gardists like Maxim Gorky and Kazimir Malevich doing during this drastic change of power? In the film, five of them alight from the director's piles of books as animated cut-out figures. With their own recorded words in their mouths, they participate in salons, committees, and street riots: moments during which the outcome of the history is still unknown.

SYNOPSIS & BACKGROUND

1917 – The Real October is a cinematic retelling of the Russian Revolution. Based partially on previously unknown source material, diaries, reports, and literary works of her animated protagonists, the two-time Grimme-Award-winner Katrin Rothe undertakes a multi-perspective interrogation of what is nowadays known as “October Revolution.”

What happened in Saint Petersburg, then known as Petrograd, during the time between the uprisings in February that forced the Tsar to abdicate and the takeover of power by the Bolsheviks in October? During this phase of the *Provisional Government* (a diarchy of the parliament *Duma* as well as the *Soviets*, the workers' council) Russia drowned in chaos and anarchy. Amidst the on-going world-war it remained without a binding constitution. Why was no civil-parliamentary democracy formed? How did the return of Lenin and Trotzky change the situation in springtime? Which side had when and where how many military or other forces of arms?

The director's attention is focused on the developments within a dangerous instable power vacuum. Along the historic chronology of the events she dives, along with her figures, into their social, cultural, and national policy discourse, into private worlds of thought, bold visions, and flaming pleas – into contradictory, vivid opinions, which change during the course of the events. Out of the diverse reflexions of these artistic contemporaries, a trenchant differentiation of the two revolutions of the year emerges.

How world famous the film's protagonists would become is still unknown at the time of the occurrences. In 1917 all of them are cultivating contacts to each other

as well as to various sections of the community in St. Petersburg. The lyricist **Zinaida Gippius** (voiced by Nicolaia Marston), then 47 years of age, lives opposite the *Tauride Palace*, the parliament building, in which the discordant *Provisional Government* confers separately. She is friends with several ministers and many a paper of grave political importance is authored on her kitchen table. The established painter and critic **Alexandre Benois (Michael Morris)**, 47, as well as the internationally acknowledged writer **Maxim Gorky** (Trevor Rolling), 49, are already well established in Russia's cultural life. Both fear the destruction of art and creativity. The bustling avant-gardist and soldier **Kazimir Malevich** (Paul Bendelow), 38, proves himself as a resourceful organiser and publishes one manifest after another. **Vladimir Mayakovsky** (Steve Hudson), the 25-year-old eccentric poet, tirelessly dashes through the city, is everywhere where it is dangerous and tangles with the older artists. He is dreaming of a new world and a radically different, truly democratic art.

Zinaida Gippius, the poetic “chronographer” of the occurrences of 1917 writes in February: “Like everyone else, I can't get to grips with these times” and in autumn: “There is [...] no more homeland.” Almost one hundred years later, the film artist **Katrin Rothe** sweeps together the colourful snippets of her cut-out figures and scenarios on the floor of her study. The inserted real-life scenes with her as a questioning and arraying narrator (voiced by Danielle Green) link the animated pictures together. Left unsatisfied by the reading of plenty of historical scholarly books, she searches for and finds more vivid thoughts, observations, and “truths” in the contemporary testimonies of the artists. At the same time, a



chronological timeline of the historical facts grows gradually underneath her hands – ultimately woven around by a weave of “red threads”: the approach remains as many-voiced as life itself, even in the re-constructing retrospect.

The visual aesthetics of the film are orientated towards that of the then-

contemporaries (i.e. the eager to try new things, heavily abstract, explicit design-vocabulary of the Russian avant-gardists) and unfolds, adopted into today's world with plenty of charm, an entirely autonomous style. Its unabashed imaginative mixture of artistic and filmic means is characteristic for 1917 – THE REAL OCTOBER. Various materials such as cardboard, cords, and fabric join together to form the characteristic main characters, which “awake” as cut-out animations with complex and highly variably facial expressions, gestures, and body language. At the same time not even a tiny piece of bubble wrap or fake fur denies its actual texture; if anything, the material plays an important part in the finished composition. The interiors, backgrounds, and city panoramas combine serigraphy, fine line drawings, and colourized tableaux of various different cue states, in front of which the protagonists turn up, as well as paper cuttings of demonstrating masses, dancing couples, marching troops, and three-dimensional collages.



Historical black and white shots complement the dramatic composition with impressive references to the layer of the actual historical events and their existential dimension. Just as the visual, so is the auditory aspect of the film a stringently mixed cooperation of heterogenic elements. Specially composed music by Thomas Mävers,

noises, historical sound on tape, tonal atmospheres and the speaking voices compose a river of layers with different density that reinforces the pictures' moods and enriches them at the same time.

For the first time 1917 – THE REAL OCTOBER illuminates the historical subject on the basis of applicable artist biographies and thus debates superordinate, timelessly relevant culture-historical and culture-theoretical aspects at the same time: what role do arts and artists play, what role can they even play in turmoil, awakenings, and upheavals of established social systems? Where and how do they promote the events themselves with their compositions, ideas, and visions in an explanatory, propagandizing, and doubting way? Do they take a stand for the preservation of the cultural and artistic heritage? Or for renewal programmes that entail the destruction of the old? What is their leeway in this endeavour? What happens to the arts when life itself is in danger? What relations did and do artists bear to political structures, to state and financial powers? Can art ever be truly democratic? Is artistic autonomy or collective self-administration possible? How? Within the film, the acts and thoughts of the protagonists answer these questions in different ways. All of the artists perceive what happens differently, process it individually in their own reflexions and works, in their everyday-lives and political commitments, and thus return it to their surroundings, where it is cultivated further. In the concreteness of the year of the Russian Revolution cultural history manifests exemplarily as a sum of historical circumstances, occurrences, and personal fate.

PROTAGONISTS & QUOTES



Alexandre Benois

Voice Michael Morris

Animation Gabriel Möhring

More than ever and with all my soul, I feel it necessary to end the war – at once and no matter what the cost! That is a categorical imperative.

This is folk art. It belongs to us and we must do everything to make the people realise this – to make them take what is theirs.

In the kitchens and servants' quarters the most terrible things were predicted to happen today: wholesale slaughter and similar. Our butler even locked the front door and refused to let anyone in the house!

But I certainly hadn't expected it to happen today – hadn't realised we were seeing the last hours of our 'bourgeois world order'.

Alexandre Benois was one of the most important art critics of his time. He was an aesthete, painter and considered himself a pacifist. Through the battle about the protection of the Russian cultural heritage and the founding of the ministry of culture, he becomes Gorky's ally. His loathing of the war lets him sympathise with the revolution, but he does not find an affiliation. During the days of the October Revolution he is primarily concerned about the cultural goods in the Hermitage. Shortly after the attack on the Winter Palace, he finds and saves handwritten notes of the imperial family. Despite all the events happening around him, he tries to keep up a neutral stance

Zinaida Gippius

Voice Nicolaia Marston

Animation Lisa Neubauer

...it would be good to be blind and deaf, show no interest at all and write poems about 'eternity and beauty' (ah! If only I could!).

All along Nevsky, Tsarist eagles were smashed up – very peaceably. Caretakers swept up the pieces, boys dragged the wings around, shouting: 'Here, a wing for lunch!'



I'm not blind; I know that no intellectual manifesto can save us from those cannon...

Zinaida Gippius was the lyricist of symbolism and a famous literary critic. She was regarded as grande dame of Petersburg's literature and philosophy salon. She despised the Bolsheviks. Gippius lived directly opposite the Russian Parliament and became a witness of all kinds of events. In her flat, politicians of the provisional government socialized – even the commander-in-chief Kerensky. Gippius advocated the civil parliamentarism. Her utopia ended with the Bolsheviks' assumption of power.



Kazimir Malevitch

**Voice Arne Fuhrmann | Paul Bendelow
Animation Jule Körperich and Karin Demuth**

You alone, painters, sculptors, actors, poets, musicians and architects must close ranks to defend art. Only you can help the young generation, who carry the spark of novelty. Only you can sound out the call to art throughout the land.

Everything in life has changed. Life has new helmsmen, alive and healthy and strong – but at the helm of art, it's still the old suppressors of new ideas.

In 1917 Malevich was already a famous avant-gardist. In February he served as a soldier in a writing room near Moscow. Malevich sympathized with anarchist-individualistic principles. During the revolution he became involved in the soldiers' council, acted as efficient organizer, and arranged, among other things, that artists were withdrawn from the frontlines at the end of May.

Maxim Gorky

**Voice Martin Schneider | Trevor Rolling
Animation Matthias Daenschel and Gabriel Möhring**

I am going to found a party of my own, even if I don't know what to call it. The only party member is me. I don't think there will ever be more than three members.



Yes, we must keep fighting anarchy, but sometimes we must also overcome our fear of the people. The fatherland would consider itself less at risk if there were more culture

I would like to stress that an experiment is being carried out on the Russian proletariat. The awful thing about it is that it will long be betrayed by the high ideals of Socialism.

Maxim Gorky was and is to this day an internationally known author. He was a dedicated critic of the tsarist regime. Gorky has been a Marxist and friend of Lenin's long before the February Revolution. He was one of the constants in the circles of Petersburg's intelligentsia. In February 1917 he unbureaucratically founded the *Gorky Commission* for educational work and the protection of monuments. Over the course of the year he dissociated from Lenin and the Bolsheviks more and more.



Vladimir Mayakovsky

**Voice Maximilian Brauer | Steve Hudson
Animation Lydia Günther**

Comrades, if you want your manifestos, posters and banners to draw more attention, turn to artists for help. If you want your proclamations and appeals to be stronger and more convincing, turn to poets and writers for help.

The remains of fashionable and wealthy Petersburg began to convene in the 'Comedians' Pub'. I wrote the following couplet to a rousing tune:

*'Munch your pineapples, chew on your grouse.
Your last day is coming, you bourgeois louse.'
This couplet was to become my favourite saying.*

Vladimir Mayakovsky is the poet of the 1917 revolution. He has been supported by Gorky. Mayakovsky was obsessed with the radical renewal of culture. In February he organized the cars for the street demonstration. He was out and about on the streets and appeared at meetings and discussions. Mayakovsky criticized Maxim Gorky and attacked Benois. At the same time he often sought their help. He quickly grew tired of the numerous assemblies and reorganisations. Mayakovsky rather provoked and tried out new forms of art for the streets. Mayakovsky became the poetic "voice of the October".

CHRONICLE 1917

The dates are, just as in the film, recorded according to the Julian calendar that was used up until 31st January 1918 and has 13 days less than the western Gregorian calendar.

Saint Petersburg = Petrograd

23 February 1917: Protest march of working women in Saint Petersburg (Petrograd). It is International Women's Day

27 February: Mutiny of the garrison of Saint Petersburg

28 February: Establishment of the Provisional Committee of the State Duma and the Petersburg Soviet

2 March: Abdication of the tsar in favour of his brother and establishment of the provisional government

4 April: Lenin's "April Theses"

18 April: Covenant-keeping is ensured to the allies ("Milyukov note")

3-24 June: 1st All-Russian Congress of Soviets of Workers' and Soldiers' Deputies

18 June: Start of the Kerensky Offensive

3-5 July: Industrial unrest in Petersburg (also known as July Days)

24-25 August: Kornilov affair (attempted coup. Counterrevolution)

24-25 October: Occupation of St. Petersburg by troops of the Military Revolutionary Committee

25-26 October: 2nd All-Russian Congress of Soviets of Workers' and Soldiers' Deputies. Election of a Bolshevik-Left Socialist Revolutionary central executive committee. Arrest of the provisional government in the Winter Palace.

8 November: Truce with Germany

9 December: Beginning of the peace negotiations of Brest-Litowsk

3/16 March 1918: exclusive protectorate treaty of Brest-Litowsk

1918 – 1922: Civil war

Sources: Manfred Hildermeier, Russische Revolution

Katrin Rothe

Writer & Director

Producer



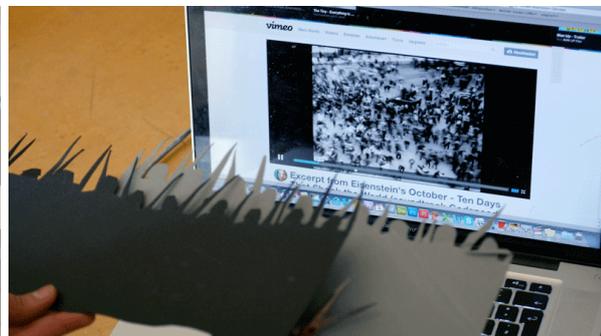
STATEMENT DIRECTOR

Where did the idea for the movie originate?

From a bulky book. It was written after the end of the Cold War and contains many formerly unpublished documentary reports of contemporary witnesses. They were incredibly vivid; I kept imagining what it was like at the time. From there it was an obvious choice to make these imaginations come alive. I was especially impressed by the artists' way of thinking, which was not unfamiliar to me at all.

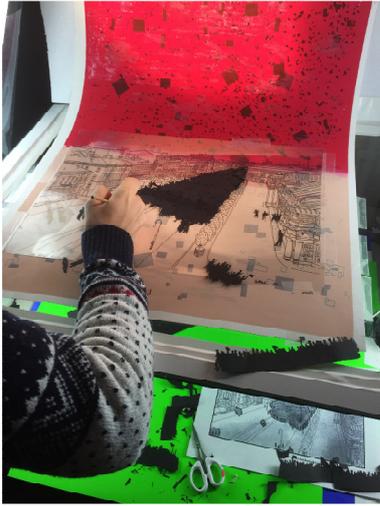
Describe the development of the film!

There was no finished script, only a tremendous amount of source material, all gripping experience reports. The storyboarder Caroline Hamann, with whom I had already worked on 'Betongold', and I have developed a pictorial world for the historic and emotional key scenes. Then we had to experiment: What does cut-out animation for the cinema look like? What kind of designs could carry a feature-length film and still be feasible on a small budget? During this process we had already started with the production. We animated for months in the classic way: underneath a camera. Every day we made around 20 seconds of film.



What is your personal favourite scene of the movie?

There are too many for me to list them.



Which scenes were the most challenging to animate?

What we did was eventually a mixture of two-dimensional animatic and three-dimensional puppetoon, we called it 2.5D. There has never been anything like this before. I have often said: Guys, we'll solve the problems one after another! At the same time all these tiny new inventions were great fun for my team and me.



Art and revolution are current issues. What connection does the film have to the present in your opinion?

We have six completely different subjective points of view: The ones of the five contemporaries and mine, which I have made transparent in the picture through the character of the documentary filmmaker. It is a film that

looks at the past from the present stage. Artists do not make a revolution, they have no weapons, they are no politicians. However, they are considerably involved in what can be described as the 'general morale'. They cannot control what comes out of it but they can take on the responsibility or not.



Katrin Rothe

BIOGRAPHY

Born in 1970 in Gera, Thuringia.

1992-1998 study of 'experimental film-making' at the HdK Berlin (currently known as UdK) under Heinz Emigholz and Elfi Mikesch and at the Central St. Martins London

1999 Announced as master student by Prof. Heinz Emigholz

1999-2001 Graduate scholarship awarded by the state of Berlin, German

Academic Exchange Service scholarship in Tokyo

Since 2001 Freelance filmmaker

Since 2003 Primarily feature-length documentaries

Since 2010 Teaching assignment "Non-Fictional Means of Expression" at the FH St. Pölten (AT)

Since 2012 Producer. Kathrin Rothe Filmproduction has arisen from the company Karotoons, a creative start up from 2001 in the legendary Haus des Lehrers in Berlin, which was the first to create internet-animations in Germany. Within the production of unconventional animated contents, styles, and formats, a special know-how has formed of producing mixtures of fiction and documentary with a certain amount of animation.

2007 + 2014 Adolf-Grimme-Award

FILMOGRAPHY

"1917 – The Real October"

Artists in revolutionary times.

2017, 90 min, Animated Film, Historical Film, Documentary Essay

Production: Katrin Rothe in coproduction with Dschoint Ventschr(CH) and maxim film (Bremen)

in coproduction with RBB in cooperation with arte, funded by Medienboard Berlin-Brandenburg, nordmedia Niedersachsen/Bremen and the Zurich Film Foundation

(Script, direction, production, compositing)

„Betongold - wie die Finanzkrise in mein Wohnzimmer kam“ –

The story of a callous eviction.

2013, rbb/arte, 52 min, documentary film with animated sequences.

Production: Katrin Rothe

(Script, direction, 2nd camera, animation direction, production)

Dokfest München, special Screening

Duisburger Filmwoche 2013, Kassel 2013

3 Sat Dokumentarfilmpreis (1.Preis)

Der lange Atem, 3. Preis des DJVBB

Adolf-Grimme-Preis 2014, Kategorie Information & Kultur

„Polen für Anfänger“ – a road movie with Kurt Krömer and Steffen Möller
Traveldocumentary about German-Polish relationships with animated scenes.
2010, 3sat, bis 2015 Dauer-Stream auf 3sat,
Production: filmtank Berlin
(Script, direction)
Nominated for the German-Polish Journalist Award 2011

„Die Ex bin ich“
2009, 87 min, feature film, melancholic comedy
ZDF, Das Kleine Fernsehspiel
Production: Hahnfilm AG
(Script, direction und animation direction)
Filmkunstfest MV Schwerin, Filmbühne der Volksbühne 15.9.2009

„Was tust Du eigentlich...?“
With plenty of answers to the small and the big questions in life emerges a partly
appalling atmospheric picture of the Germans.
2008, 25 min, documentary animation.
ZDF ‚Das Kleine Fernsehspiel‘
Production: Katrin Rothe
(Script, direction, production)
www.heute.de (as a series 10x 2,30min), ZDF Mona Lisa,
Dokfest Leipzig 2008, Dokfilmfest Kassel 2008, Input 2009, Warsaw Input 2009
(world congress), Trickywoman Wien 1009

„Stellmichein“
Documentary series with animated sequences about the private hardships and
sorrows of job hunting.
2006, 4x28,30 min, documentary series
(Script, direction and animation direction)
ZDF ‚Das Kleine Fernsehspiel‘, Infokanal, Phoenix, numerous reruns
Production: Ö Film- und Fernsehproduktion
Adolf-Grimme-Preis 2007
Input 2007, Lugano (world congress)

„Dunkler Lippenstift macht seriöser“
Documentary with animated sequences about two graduates in the search of the
jobs of their lives.
2003, 60 min, documentary
ZDF ‚Das Kleine Fernsehspiel‘, 3sat, Infokanal, Phoenix, numerous reruns
Production: Unique Film- und Fernsehproduktion
(Script, direction, camera, animation direction and animation production)
Dokfilmfest Leipzig 2003
Duisburger Filmwoche 2003
crossing europe Filmfestival Linz 2004
Nominated for the Deutscher Fernsehpreis, category best documentary 2004
Nominated for the prix europe 2004

1993 to 2001: various short films

Essays, experimental films, photographic films
various German and European festivals, among them the Schülerfilmfest
Hannover, Oberhausener Kurzfilmtage, the BBC short film festival und Zagreb.

ADDITIONAL BIOFILMOGRAPHIES

Thomas Mävers

Composer



Thomas Mävers has been enthusiastic about British spy films, Italian Western, and French Film Noir from an early age on. The film scores by John Barry, Ennio Morricone, and Michel Legrand have been stuck in his head ever since.

After he had experimented with several bands between avant-garde pop and experimental music, he was drawn to Berlin. After early successes with the duo STEREO DE LUXE, he has produced and written with or for RAZ OHARA and the odd orchestra, ELLEN ALLIEN and other artists.

In 2011, he formed the band PRAG with Nora Tschirner and the singer-songwriter Erik Lautenschläger, whose debut “Premiere” immediately charted after its release in 2013, followed by TV-appearances as well as concerts with a ten-headed band or even a full symphony orchestra.

Since 1998 he has been working as a film score composer and as a consequence has arranged the Christmas program of the RBB, written music for short films, commercials and countless documentaries, such as the award-winning productions “Frozen Angels” and “Betongold”

Filmography (Selection)

- 2013 Landträume, TV-Series, div, by several directors
- 2013 Betongold, Documentary, 52 Min., by Katrin Rothe
- 2010 Polen für Anfänger, Documentary, 45 Min., by Katrin Rothe
- 2005 Frozen Angels, Documentary, 90 Min., by E. Black & F. Sandig
- 2002 Cardio Boxing, Documentary, by Tim Luna

Awards

Forget Baghdad

Award Semaine de la critique, Locarno (2002)

Betongold

Adolf-Grimme-Award 2014 and others

Silke Botsch

Montage



Silke Botsch has more than 20 years of experience as a cutter for feature length films, documentaries, commercials / image films, music videos, interactive music videos, and interactive multimedia installations. From 1987 to 1991, right after she had finished her studies, she worked as an editing assistant for CCC-Studios in Berlin-Haselhorst. Silke Botsch worked as an editing assistant and sound editor for film and TV productions for 2 years. In addition to that, she was able to gain experience at the Deutsche Film- und Fernsehakademie Berlin (DFFB) in Berlin and New York. Botsch participated in the creation of animated films as colorist and animator. Since 2000 she has been working as a cutter, director, and director of photography of commercials, campaigns, and image films in the industry.

Filmography (selected works)

- 2015 Raus Hier!, documentary., ARD/RBB series „Gott und die Welt“, 30 min., directed by Mosjkan Ehrari
- 2014 Beasts, short, directed by Rebeca Ofek
- 2014 Hassan Film, documentary, 3-sat serie „Ab 18!“, 45 min., directed by von Irene v. Alberti
- 2010 Songs of Love and Hate, fiction, 110 min., directed by Katalin Gödrös
- 2009 Melihas 3te Hochzeit, documentary, 45 min., 3-sat series „Mädchengeschichten“, directed by Tamara Milosevic
- 2007 Tangerine, directed by Irene v. Alberti
- 2004 Frozen Angels, documentary, 90 min., directed Frauke Sandig und Eric Black

Awards

- Beasts 4th international Student Filmfestival, Beijing, Audience award, 2014*
- Songs Of Love And Hate Filmfestival Max Ophüls Preis, Saarbrücken, Best actress 2010*
- Frozen Angels Winner Prix de Public, Vision du reel, Nyon*
- Tangerine Filmfestival Max Ophüls Preis 2008 / Nominated Prix Europa - Best TV-fiction script 2009 / Achtung Berlin!, Best camera 2009*
- Berlin Wall Hong Kong International Film Festival Short Film, Jury Prize*

Caroline Hamann

Storyboard



After Caroline Hamann finished her studies in graphics at the Camberwell College of Arts, London, she has worked in the animation industry. She started as a stop motion animator for Tim Burton's «Corpse Bride» and moved on to storyboarding after 6 years.

Filmography (selected works)

- 2014 Cricket & Antoinette, feature, storyboard
- 2013 Betongold, documentary, directed by Katrin Rothe, storyboard and design
- 2012 Pirates! – In An Adventure With Scientists, animated feature, 88 min., directed by Peter Lord & Jeff Newitt, junior story boarder for DVD bonus tracks
- 2010 The Flying Machine, animated feature, 85 min., directed by Martin Clapp, Geoff Lindsey and Dorota Kobiela, animation department coordinator
- 2007 Tomte Tummetott und der Fuchs, animation project, 30 min., directed by Sandra Schießl, stop motion animator

Awards (selected works)

Betongold

Adolf Grimme Award 2014

Pirates! – In An Adventure With Scientists

Nominated for Oscar Award, Best Animation Movie 2012

Tomte Tummetott und der Fuchs

Adolf Grimme Award 2008

Jonathan Webber

Character Design



Jonathan Webber studied design and typography in Essex. During the 1980s and 90s, he discovered his talent as an artist and worked on plenty of TV spots, title sequences, and music videos for clients such as Coca Cola, Kellogg's, BBC, and MTV. In 1988 he moved to Berlin, where he focused on animated TV-series and feature films. As an independent freelancer he has worked for various studios in and outside of Berlin. His works span from storyboards, layout, editing, and animation. In 2008 he founded The Big-B Animations Co. with his long time colleague Jody Gannon. They have produced animations for clients such as Ernst & Young, Wash United, ZDF, and KIKA.

Filmography (selected works)

2003 Dunkler Lippenstift macht seriöser, animated documentary, 58 min, directed by Katrin Rothe

1996 Werner - Das muss kesseln, animated feature, 85 min, directed by Udo Beissel

1996 Charlie - Ein himmlischer Held, animated feature, 82 min, directed by Larry Leker and Paul Sabella

1995 Tank Girl, animated feature, 104 min, directed by Rachel Talalay

Gabriel Möhring

Animation



STATEMENT

To enliven the theme of the Russian Revolution from the viewpoint of the creative artists of the time with the help of cut-out animation sparked my interest immediately. The unique aesthetics we have developed for Katrin Rothe's film have had an important influence on the characterisation of the characters and allowed us to experiment during the origination process. The reanimation – through animation – of historical figures – especially Maxim Gorky, whose narrations I had already enjoyed before the production, as well as the collaboration were very fertile and enriching.

CV

Gabriel Möhring holds a BA Media Art and MA Design Animation. His short film "IOA" (2013) was selected by around sixty international film festivals, including Annecy. Since then he has worked as a stop motion assistant animator on the feature "Ma vie de Courgette" and as a stop motion animator on the feature-length animated documentary „1917 – The Real October“ in Berlin. Gabriel Möhring lives in Switzerland.

Filmography (selected works)

- 2016 1917 – The Real October, animated feature, animator
- 2015 Ma vie de Courgette, animated feature, assistant animator
- 2013 IOA, animated short director, animator
- 2011 Haus Anubis, commercial, animator
- 2010 I shot the sheriff, short fiction, co-director

CO-PRODUCERS

Werner Schweizer Producer for Dschoint Ventschr



Werner 'Swiss' Schweizer studied sociology, journalism, and European folk literature at the University of Zurich. Since 1973, he has worked with video and film. He is a cofounder of Video-Zentrum and Genossenschaft Videoladen, Zürich ZÜRI BRÄNNT, and the film production company Dschoint Ventschr Filmproduktion, which was established in 1994. From 1987 to 1989 he realised his first cinematic documentary. He has been working as an author and director of documentaries for cinema and TV. Werner Schweizer is a graduate of the EAVE Producers Workshop (1990) and has since been working as a producer at Dschoint Ventschr film production with a focus on documentary film. In 1997 Samir and Swiss were honoured with the Zürcher Filmpreis for their extraordinary work.

Filmography (Selection)

- 2014 Ulrich Seidl und die bösen Buben, documentary film, as producer, 52 min.
- 2013 Jan – Reifeprüfung am Netz, documentary film, as producer, 94 min.
- 2011 Joschka und Herr Fischer, documentary film, as author and producer, 140 min.
- 2010 David wants to fly, documentary film, as producer, 90 min.
- 2007 Hidden Heart, documentary film, as author, producer, and director, 97 min.

Awards

Hidden Heart

2008 Zürcher Filmpreis

<http://www.dschointventschr.ch>

Peter Roloff

Producer for maxim film



maxim film

STATEMENT

What did I know about the Russian Revolution? Next to nothing! One little part: Lenin travels from Switzerland to Russia in a sealed up train. Another little part: evil Bolsheviks. Another little part: Eisenstein.

Katrin Rothe's approach to carefully examine the year 1917 thus immediately convinced me. No tightening down to catchphrases but rather examining processes, coherences, contradictions, fears, and hopes.

And Rothe's trust in the Russian artists as protagonists for her film. Russian artists that are known for – more than in any other country in the world – expressing the way of life of their people. They are precise eyewitnesses and at the same time daring actors in the world-history-writing St. Petersburg of the year 1917.

With the help of Rothe's technique of cut-out animation we bring the revolutionary year out of the fog of the early 20th century closer to us. As a result, 1917 in St. Petersburg seems like a blueprint for many following revolutions.

The sometimes sketchy animations makes it clear: it is an interpretation of the story, it is a true story of the history of the October, but not the true story, it is Katrin Rothe's true story.

Biography

Peter Roloff was born in Bremen, Germany. He attended (1986-1990) and then lectured (1990-1995) at the Institute for Societal and Business Communication, University of the Arts, Berlin. Since then Peter Roloff has been managing maxim film in Bremen and Berlin, Germany.

Full-length documentaries for TV and cinema, as well as international co-productions, are the primary focus areas of **maxim film**. Alongside this, fictional short films and short documentaries serve as practical laboratories to sound out aesthetic and dramaturgic possibilities and borders for the moving picture.

Invitations to international and national festivals are, among others, Berlinale, Locarno, Dokfest Leipzig, hot docs Toronto, Intern. Film Festival Sao Paulo, Rotterdam, Kassel, Oberhausen, new berlin film award, Filmfestival Max Ophüls Preis Saarbrücken.

Since 2005 maxim film produces congresses, performances, concerts, films, book publications, and exhibits with the creative network Traveling Summer Republic – in Germany and the USA. www.sommer-republik.de | www.utopia-exhibit.net

Filmography (selected works)

2014 Utopia, documentary, 90 min., director: Peter Roloff

2011 Kümmel Goes East, documentary, 92 min., director: Paul Hadwiger

2010 Farewell Quay, documentary, coproduction with B. Krause Filmproduktion, 80 min., director: Brigitte Krause

1990-2009 Lost Water 1-4, film d'essay, 100 min., director: Peter Roloff

2007 All About Tesla – The Research, documentary, coproduction with r&f films, 81 min., director: Michael Krause

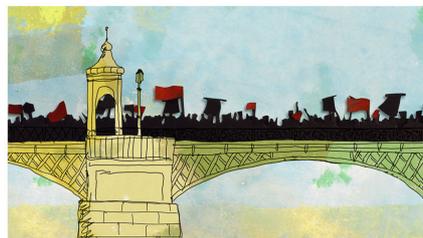
www.maxim-film.de

PRESS PHOTOS

Pictures below are free for press and social media in the context of film and director.

Please find press pictures and other material here:

www.maxim-film.de/en/portfolio-items/1917-the-real-october



TECHNICAL INFO

Original title:	1917 – DER WAHRE OKTOBER
English title:	1917 – THE REAL OCTOBER
French title:	1917 – LA VÉRITÉ SUR OCTOBRE
Russian title:	1917 – ИСТИННЫЙ ОКТЯБРЬ
Countries of production:	Germany / Switzerland
Year:	2017
Genre:	Animadoc – animated documentary
Duration:	theatrical 90 min. / TV 52 + 45 min.
Broadcasters:	rbb / ARTE / SRF
Projection format:	DCP
Resolution:	4K / 2K
Picture ratio:	16:9
Sound format:	Surround 5.1
Language versions:	German, English
Subtitles:	English

CREDITS

written and directed by	Katrin Rothe
music by	Thomas Mävers
editing	by Silke Botsch
Zinaida Gippius	voice Nicolaia Marston animation Lisa Neubauer, Caroline Hamann
Alexandre Benois	voice Michael Morris animation Gabriel Möhring
Vladimir Mayakovsky	voice Steve Hudson animation Lydia Günther
Maxim Gorky	voice Trevor Rolling animation Matthias Daenschel, Gabriel Möhring
Kazimir Malevich	voice Paul Bendelow animation Jule Körperich, Karin Demuth
narrator voice	Danielle Green
reader	Michael Morris
additional animations	Kirill Abdrakhmanov, Caterina Wölflé, Donata Schmidt-Werthern, Thurit Antonia Kremer, Maria Szeliga
storyboard	Caroline Hamann
character design	Jonathan Webber
side-character design	Nino Christen, Keti Zautashvili
background design	Alma Weber, Caterina Wölflé
screen print	Susann Pönisch
color design	Tonina Matamalas
puppets & costume design	Hélène Tragesser, Alma Weber, Lydia Günther, Doris Weinberger, Tamari Bunjes, Maria Steimetz
line producer animation	Katrin Rothe
compositing	Matthias Daenschel, Rainer Ludwigs, Felix Knöpfle, Thorsten Pengel, Katrin Rothe

cinematography animation	Björn Ullrich, Markus Wustmann
assistants	Anna Maysuk, Liza Cramer, Gregor Stephani, Donata Schmidt-Werthern, Lara Czielinski, Lina Walde, Knut Rothe, Jenefer Flach
cinematography	Thomas Schneider, Robert Laatz
art department	Dennis Hannig
live action stills	Thomas Funke
sound design	Anders Wasserfall
beatbox artist	Das Friedl
foley artists	André Feldhaus, Urs Krüger
voice recording	Klemens Fuhrmann, soundcompany berlin audiopost Ramon Orza, Tonstudios Z.
music recording	Stefan Ulrich, palais aux etoiles
sound mixing	Oliver Sroweleit, Studio Nord Bremen
post-production supervisor	Thorsten Pengel
color grading	Lucas Keßler
post-production	Arno Schumann, Montagehalle
subtitles (creation)	Cinetyt AG
historical consultants	Margarete Vöhringer, Heiko Naumann
legal adviser	Alexandra Hölzer
lectorate	Astrid Herbold
translations	Lydia Nagel, Susanne Rödel, Imogen Rose Taylor, Jekaterina Jevtusevskaja, Interna Translations AG

Quotations from the translation by Helmut Ettinger: Hippus, Sinaida "Petersburger Tagebücher 1914-1919", © AB - Die Andere Bibliothek GmbH & Co. KG, Berlin, 2014

Translation of Mayakovsky's poetry by Hugo Huppert, courtesy of Helmut Pawlik

Benua, Aleksandr Nik: „Dnevnik. 1916-1918“, with kind permission by Zacharow Verlags Moskau

archive material "From Tsar to Lenin" Herman Axelbank Socialist Equality Party / David North

production consultant	Gunter Hanfgarn
production managers	Nicole Schink, Sereina Gabathuler, Rainer Baumert (rbb)
commissioning editors	Dagmar Mielke (rbb/ARTE) Rolf Bergmann (rbb) Suzanne Biermann (ARTE G.E.I.E.) Denise Chervet (SRF Sternstunde) Gabriela Bloch Steinemann (SRG SSR)
produced by	Katrin Rothe, Werner Schweizer, Peter Roloff
production	Katrin Rothe Filmproduktion
in coproduction with	Dschoint Ventschr (Zurich), maxim film (Bremen), Rundfunk Berlin-Brandenburg in cooperation with ARTE, Schweizer Radio und Fernsehen
financially supported by	Medienboard Berlin Brandenburg GmbH, nordmedia Film- und Mediengesellschaft Niedersachsen/Bremen mbH, Zürcher Filmstiftung, Stiftung Studienbibliothek zur Geschichte der Arbeiterbewegung

