

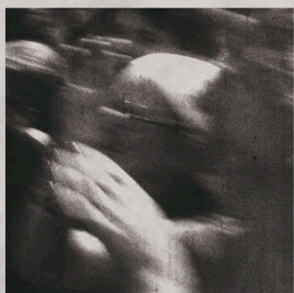
IL



TRENO



VA



A



MOSCA

TFF
TORINO FILM FESTIVAL

THE TRAIN TO MOSCOW

Un film di **FEDERICO FERRONE** e **MICHELE MANZOLINI**

LA FONDAZIONE CULTURALE SAN FEDELE presenta "IL TRENO VA A MOSCA" una coproduzione K'NÉ e VEZFILM con HOME MOVIES-ARCHIVIO NAZIONALE DEL FILM DI FAMIGLIA in associazione con FONDAZIONE CINETECA DI BOLOGNA e APAPAJA montaggio SARA FGAIER musiche originali FRANCESCO SERRA missaggio e progettazione sonora DIEGO SCHIAVO prodotto da CLAUDIO GIAPPONESI, FRANCESCO RAGAZZI
FEDERICO FERRONE, MICHELE MANZOLINI produttore associato SIMONE BACHINI realizzato coi filmati 8mm di ENZO PASI, LUIGI PATTUELLI, SAURO RAVAGLIA

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k'né

vezfilm

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apapaja

CINETECA BOLOGNA

Regione Emilia Romagna

SPS

Governo Italiano

MEDIA

Fondazione cariplo

DOCUMENTARI

LUCE CINECITTÀ

THE TRAIN TO MOSCOW

A JOURNEY TO UTOPIA

(Il Treno va a Mosca)

Torino Film Festival 2013- Main competition

“East Doc Platform Award” Best Project in Post-Production 2012

Rough Cut Lab - Visions du Reel, Nyon 2012

A co-production Kiné (IT), Vezfilm (UK)

With Home Movies- Italian National Amateur Films Archive

In association with Fondazione Cineteca di Bologna, Fondazione San Fedele

In association with Apapaja (IT)

With the support of Fondazione Cariplo, Media Program- European Union,
Documentaristi Emilia- Romagna.

Directors Federico Ferrone, Michele Manzolini

Producers Claudio Giapponesi, Francesco Ragazzi, Federico Ferrone, Michele Manzolini; **Associate Producer** Simone Bachini

Editing Sara Fgaier

Original Music Francesco Serra

Mix and Sound Design Diego Schiavo

Cinematography Andrea Vaccari, Marcello Dapporto (HD); Enzo Pasi, Luigi Pattuelli, Sauro Ravaglia (8mm)

Based on an idea by Federico Ferrone, Michele Manzolini, Francesco Ragazzi

Collaboration to the screenplay Jaime P.Cousido, Denver Beattie

Color Correction Gianandrea Sasso

Post- Production La Camera Ottica- Dams Gorizia

Year of Production 2013; **Length** 70 mins; **Origin** Italy, UK ;

Format 8mm, HD / Black & White and color

PRESS- TORINO FILM FESTIVAL

An enthralling account of an idealistic dream and how it was called into question. A 'slice' of real life which once again comes alive thanks to cinema, far more authentic and touching than any fictional reconstruction could ever be. **Paolo Mereghetti, Il Corriere della Sera**

Socialist utopia as told through amateur found footage: 'The Train to Moscow' is a magnificent documentary by Federico Ferrone and Michele Manzolini ... this precious, lucid, moving work stirs up emotions in a way which would be almost impossible for a work of fiction to do. **Andrea Chimento, Il Sole 24 ore**

Applauses at the Torino Film Festival for 'The Train to Moscow'. **Clara Caroli, la Repubblica**

Stirring and moving 'The Train to Moscow' shows a Russia which never existed and an Italy which exists no longer. **Alberto Crespi, L'Unità**

SYNOPSIS

The Train to Moscow chronicles the end of an era and the end of a dream through the eyes of Sauro Ravaglia, an amateur film-maker, barber and communist. It is 1957 and Alfonsine is just one of the many small towns in Italy's Emilia-Romagna region where communist local governments have reigned supreme in the wake of the destruction wreaked by the war. Sauro and his friends dream of a world of peace, brotherhood, and equality: they dream of the Soviet Union. A once in a lifetime opportunity comes their way when they have the chance of attending the World Festival of Socialist Youth in Moscow. Sauro and his friends arm themselves with an 8mm camera to film their great journey. What happens when they come face to face with their utopian dream?

Sauro Ravaglia – MAIN CHARACTER

Born in Alfonsine (in the province of Ravenna) in 1935, he joined the town's barbers' cooperative when he was 13. That same year he joined the FGCI (Italian Federation of Communist Youth), of which he became the president in 1953. In 1957 he went abroad for the first time as a member of the Italian delegation to the World Festival of Socialist Youth in Moscow. A barber and later a book-keeper, he continued to play an active role in the political life of his town, regardless of the various mutations his party underwent. He developed a passion for photography, making 8mm films and travel. He travelled to and filmed many countries including, Algeria, Australia, Brazil, Bulgaria, Cuba, Finland, Hungary, Morocco, Mauritania, Turkey, the USSR and Yugoslavia. He still lives in Alfonsine, but he spends at least six months a year in countries with mild or tropical climates in order to save on his heating bill.



DIRECTOR'S NOTES

For Sauro and many others of his generation, utopia was not merely a political ideal, but seemed to be a realistic prospect which was almost within their grasp. For people like us who grew up in an age where no one dares dream that an ideal society is possible, making a film like this is an attempt to rekindle that desire for utopia which, simply due to the fact that we were born when we were born, we have never felt as our own. We chose two main sources to do this: the 8mm material which Sauro and his friends Enzo Pasi and Luigi Pattuelli filmed from the 1950's onwards and the present day narration of the main character. The amateur material provides a unique and subjective insight into that era, invaluable with regards to subsequent re-workings or denials. The film is the result of over three-years worth of editing and visual and audio reconstruction. We tried to respect the original view point while constructing a more fluid and stratified narrative. The concept was that of telling the story of the birth and death of the great communist dream in Italy using the images from the time rather than retrospective accounts from the present day. Although a bit of nostalgia inevitably transpires, we did not want to make a nostalgic film. The fact that Sauro, even today, and despite being almost 80 years old, continues to travel the world, is a testimony to the fact that utopia is perhaps not a goal that can be achieved, but a lifelong search.

HISTORICAL BACKGROUND

The Cold War in Italy: After WWII, Italy found itself in a delicate position on the international stage. Welcomed into the Atlantic Pact by virtue of the Christian Democrats' solid alliance with the USA, it continued to be the home of the PCI, the strongest communist party in the West. The policies of Italian communists were principally concerned with local administration in 'friendly' areas.

Alfonsine and 'Red' Emilia: The town of Alfonsine, in the province of Ravenna, embodies many of the characteristics of this region: 'Red' Emilia Romagna. Here the communist tradition was only partially interrupted by the twenty years of Fascism and was strengthened during the Resistance. The PCI elected 'Red' Emilia as its showcase for 'good government' to be held up against that of the ruling Christian Democrats. The USSR and Stalin continued to be regarded with prestige by almost all communists in the region in the decade following the end of the war.

World Festival of Socialist Youth, Moscow 1957 : A few months after the release of the famous report on Stalin's crimes, the Soviet president Khrushchev organized the sixth World Festival of Socialist Youth in Moscow. For the first time in decades the USSR received visitors from abroad, about 34,000 visitors from 130 countries.



DIRECTORS'BIO-FILMOGRAPHY

Federico Ferrone (1981), Michele Manzolini (1980)

Together they co-directed the documentary film *Merica* in 2007. In the following years they worked as directors and producers for the Al-Jazeera network. Together with Francesco Ragazzi and Magdalena Szymkow they created the production company Vezfilm in 2010 with which they produced *Anita*, directed by Luca Magi (official selection Torino Film Festival, Doclisboa) and *The Train to Moscow*.

Filmography

2013 *The Train to Moscow*

2012 *Anita* (co-producers)

2009 *The Enemy Within* (Tv doc)

2007 *Merica* (doc, co-director Francesco Ragazzi)

THE TEAM

Sara Fgaier- EDITING

Editor and producer for the company Avventurosa, in 2006 she began her collaboration with director Pietro Marcello: assistant director of *Il Passaggio della linea* (2007), selected at the Orizzonti section at the Venice film festival; editor and archive researcher for *The Mouth of the Wolf* (*La Bocca del Lupo*, 2009), winner of the award for Best Film at the 27th Torino Film Festival, Best Film- Forum section and Fipresci Award Berlinale 2010 and of many other international awards; editor of *The Silence of Pelešjan* (2012), special event at the Orizzonti section- Venice Film Festival. She collaborated on *Sacro Gra* directed by Gianfranco Rosi (2013), Golden Lion at the 70th Venice Film Festival. She was selected for the Cinema section of the international program "Rolex Mentor and Protégé Arts Initiative" 2012-2013 during which she worked with editor, sound designer and director Walter Murch.

Kiné (Italia)- PRODUCER

Exclusive producer of the Home Movies archive, Kiné has co-produced since 2009 various documentaries broadcasted by Arte France (*Brèves histoires de l'amour qui dure*) and Al Jazeera (*The Enemy Within*). Among the latest co-productions *Eden's Ark* (2011) by Marcelo Felix, *Formato ridotto* (2012), produced with the writers Ermanno Cavazzoni, Wu Ming 2, Enrico Brizzi, Ugo Cornia and Emidio Clementi; *Anita* (2012) by Luca Magi, and *Vacanze al mare*, the debut film of Ermanno Cavazzoni, selected at the last International Festival of Rome.

Vezfilm (UK)- PRODUCER

Created in 2010 by directors and producers Federico Ferrone, Michele Manzolini, Francesco Ragazzi and Magdalena Szymkow, Vezfilm produces documentary films and cross-platforms. Its first international co-production was *My House Without Me* by Magdalena Szymkow (2012), produced with Otter Film and the Andrzej Wajda Studio (Poland). The film obtained several awards at the Festivals of Krakow, Solanin, Regiofun and the Festival of Migrant Film (Slovenia). Its other coproductions are *Anita* (2012) and *Coming for the Visit* (2013) by Lucie Tourette. Vezfilm is currently co-producing the documentary feature *You Have to Be There* by Magdalena Szymkow, on the life of Polish writer and reporter Ryszard Kapuściński.

Apapaja – ASSOCIATE PRODUCER

Founded in 2012, Apapaja Srl produces and distributes artistic documentaries and fiction films. The sole director of the company is Simone Bachini, who with Diritti and Mario Brenta had set up Aranciafilm Srl in 2003. Their collaboration began with the production of Diritti's documentary *Con i miei occhi* (*With My Own Eyes*), and continued with the feature film *Il vento fa il suo giro* (*The Wind Blows Round*) in 2005, when Simone took on the roles of producer and executive producer. The film received nominations for Best Producer and Best Film at the 2008 David di Donatello awards. Diritti's second feature-length film, won the Grand Jury Award, the Audience Award for Best Film, and “La meglio gioventù” Award for Best Film at the Rome Film Festival, 2009. Alongside Diritti, Simone Bachini took home awards for Best Film and Best Producer at the 2010 David di Donatello Awards and Best Producer at the Nastri d'Argento Awards for the film. Diritti's latest film, *Un giorno devi andare* (*There Will Come a Day*), invited to the World Cinema Dramatic Competition of the 2013 edition of the Sundance Film Festival

Home Movies- Italian National Amateur Film Archive- PARTNER

Home Movies collects and preserves amateur films (8mm, super 8, 9,5mm, 16mm) from the whole of Italian. In recent years its archive of over 17,000 films, has attracted several Italian and international productions. Among the recent Italian films that used footage from the archive are *La Bocca del lupo* (Pietro Marcello, 2009), *Pasta Nera* (Alessandro Piva, 2011), *Italy: Love it or Leave it* (Luca Ragazzi, Gustav Hofer, 2011), *Tutto parla di te* (Alina Marazzi, 2012), *Vacanze al Mare* (Ermanno Cavazzoni, 2013)