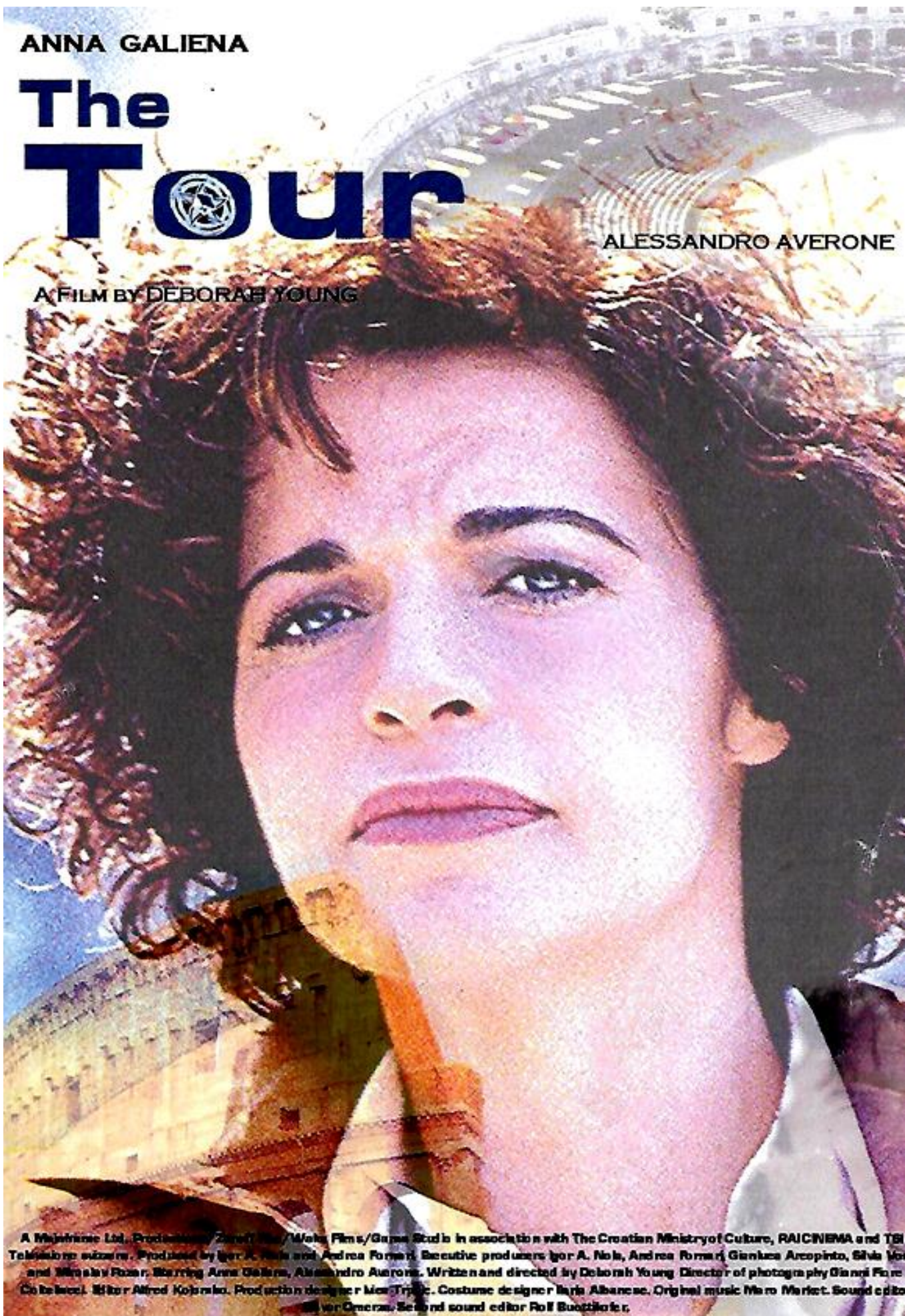


ANNA GALIENA

The Tour

ALESSANDRO AVERONE

A FILM BY DEBORAH YOUNG



A Majestic Ltd. Production / Zoroff Film / Waka Films / Gama Studio in association with The Croatian Ministry of Culture, RAICINEMA and TBI Television network. Produced by Igor A. Nola and Andrea Formai. Executive producers Igor A. Nola, Andrea Formai, Gianluca Arcopinto, Silvia Voli and Miralva Pazar. Starring Anna Galiena, Alessandro Averone. Written and directed by Deborah Young. Director of photography Gianni Fava Colonna. Editor Alfred Kojarsko. Production designer Mica Tripic. Costume designer Maria Albanese. Original music Marco Marlet. Sound editor Tommaso Veronesi. Second sound editor Rolf Buottlicher.

ANNA GALIENA **The
Tour**

ALESSANDRO AVERONE

Produced by Igor A. Nola, Andrea Fornari
Executive producers: Igor A. Nola, Andrea Fornari, Gianluca Arcopinto,
Silvia Voser, Miroslav Pozar
Written and directed by Deborah Young

Born into an Italian family in Istria, Croatia, Eleonora Pilati was traumatically uprooted from her home as a child. Many years later, standing with a group of tourists in front of the Rome Colosseum, an unexpected sight brings her most repressed memories to the surface. In her mind, she returns to Istria. The tour she makes is an interior journey into a family and historical tragedy.

Eleonora Pilati, nata in una famiglia italiana in Istria, e' stata costretta da bambina a lasciare il suo paese e trasferirsi in Italia. Molti anni dopo, mentre guida un gruppo di turisti davanti al Colosseo, la visione improvvisa di una mongolfiera fa riaffiorare in lei ricordi rimossi e la riporta nella sua Istria. Il "tour" diventa quindi un viaggio interiore attraverso una tragedia privata e storica.

Eleonora Pilati, Talijanka rođena u Istri kao dijete morala je pod dramatičnim okolnostima napustiti roditeljski dom i pobjeći u Italiju. Nakon niza godina vodeći grupu turista ispred Koloseuma u Rimu, pojava balona na nebu odvucla joj misli u prošlost, u Istru. "Obilazak" prošlosti u mislima u stvari je unutrašnje putovanje u povijesnu obiteljsku tragediju.



Film critic and journalist Deborah Young is one of Variety's principal European-based reviewers. She was Rome bureau chief for the paper from 1990 to 1993. As a festival programmer, she has worked for the Venice Film Festival and New Italian Cinema Events (NICE), and is currently deputy director of the Taormina-BNL FilmFest. THE TOUR is her first fiction film.

A Mainframe Ltd. Productions/Zaroff Film/Waka Films/Gama Studio in association with The Croatian Ministry of Culture, RAI CINEMA and TSI -Televisione svizzera. Produced by Igor A. Nola and Andrea Fornari. Executive producers Igor A. Nola, Andrea Fornari, Gianluca Arcopinto, Silvia Voser and Miroslav Pozar. Starring Anna Galiena, Alessandro Averone. Written and directed by Deborah Young. Director of photography Gianni Fiore Coltellacci. Editor Alfred Kolombo. Production designer Ivica Trpcic. Costume designer Ilaria Albanese. Original music Maro Market. Sound editor Davor Omerza. Second sound editor Rolf Buettikofer.
Running time: 18 minutes

SYNOPSIS

One day while Eleonora is guiding a group of tourists, she is caught up in a sudden fantasy. As she gazes at the Rome Colosseum, which appears as dark and impenetrable as her own mind, she finds herself transported to the luminous Pola Arena, in the Istria of her childhood. She meets her brother Giulio, who died in India many years before, and he drives her to their home. The big house, which was filled with music and laughter when they were children, is abandoned and in ruins. Torn between fear and desire, Eleonora faces her most repressed memories. This reverie seems long, but it only lasts a few seconds, the time it takes for a hot-air balloon to float over the Colosseum. She finds herself back in Rome with her tour group. Yet inside her, something has changed profoundly.

DIRECTOR'S NOTES

"The Tour" tells the story of a woman from Istria, the Croatian peninsula close to Italy, who was uprooted and forced to move to Italy as a child. The tour Eleonora makes is an interior voyage into her own problems, rooted in a family and historical trauma. The effects of this trauma have become apparent over the years-her brother's suicide in India and her own repressed personality

I have lived in Italy for more than twenty years as a foreign resident, and the theme of the loss of roots and identity is obviously close to me. As a journalist for Variety, I have often visited former Yugoslavia to write about its cinema and its tragedies. Researching the story, I interviewed many people of Italian origin who still live in Istria. It's strange that the dramatic history of these people who were forced to immigrate or live as second-class citizens under Tito has rarely been told in Italian, Yugoslav or Croatian films. Naturally, it isn't possible to do more than suggest the historic background in the space of a short film.

Another theme in the film is the mind's ability to heal itself by reliving painful, repressed emotions. The circular mandala, the mysterious hot-air balloon, the Rome Colosseum and the Pola Arena are all connected to this innate ability of the human mind. But they also suggest that, below the story's psychological and historical levels, there is a metaphysical

THE TOUR

a film by Deborah Young
CROATIA/ITALY/SWITZERLAND

Written and directed by Deborah Young. Cinematography, Giovanni Fiore Coltellacci; editor, Alfred Kolombo; original music, Maro Market; production designer, Ivica Trpcic; costume designer, Ilaria Albanese; sound design, Davor Omerza.

Featuring Anna Galiena (Eleonora) and Alessandro Averone (Giulio.)

A coproduction between Mainframe Ltd. Productions (Zagreb), Zaroff Film (Rome), Waka Films (Lugano) and Gama Studios (Zagreb) in association with the Croatian Ministry of Culture, RAI Cinema and TSI - Televisione svizzera. Produced by Igor A. Nola and Andrea Fornari with executive producers Silvia Voser, Gianluca Arcopinto and Miro Pozar.

17 minutes, Italian dialog with English subtitles. 35 mm, 1.66:1, Dolby digital.

SYNOPSIS

Guiding a group of tourists around the Rome Colosseum, Eleonora is swept up in a sudden fantasy. As she gazes at the Colosseum, which appears as dark and impenetrable as her own mind, she finds herself transported to the luminous Arena in Pola, in the Istria of her childhood. She meets her brother Giulio, who died in India many years before, and he takes her to their home. The big house, which was filled with music and laughter when they were children, is abandoned and in ruins. Torn between fear and longing, Eleonora faces her most deeply repressed memories. This reverie seems long, but it only lasts a few seconds, the time it takes for a hot-air balloon to float over the Colosseum. She finds herself back in Rome with her tour group. Yet inside her, something has changed profoundly.

THE FILMMAKER

Rome-based writer and director Deborah Young was born in Missouri. A graduate of Wellesley College and New York University, she was *Variety's* Rome bureau chief from 1990 to 1993. In addition to reviewing films for *Variety*, she has programmed for New Italian Cinema Events (NICE) and the Venice Film Festival. She is currently deputy director of the Taormina-BNL FilmFest.

She has also worked as a scriptwriter, dialogue coach and assistant director, and directed the 30-minute docu-drama set in Italy, *Here's to the End of the War*.

The Tour is her first fiction film.

CONCEPT

"The Tour" is a ghost story told as a memory.

Memory, like the mind, plays strange tricks. A vivid memory-fantasy suddenly comes to a woman one day at work. In a matter of seconds, it changes her perceptions forever, affecting her deepest feelings about a past she has always refused to examine.

What sparks this memory? Perhaps an ancient symbol like the mandala. The Colosseum itself appears as a mysterious symbol of the mind, with its black portals and round, hollow belly. The pendant around her neck hints at another explanation for this strange vision. Eleonora's tour is not just physical or psychological. It has a spiritual dimension, too.

NOTES ON ISTRIA

The history of Istria and its now decimated Italian population is a complex one. Recounting it is beyond the scope of a short film. Yet the tragedy of some 300,000 Italians forced to leave their homes between 1945 and the end of the Fifties, as Yugoslav rule asserted itself, can be sensed in the melancholy reunion of a brother and sister who have been separated for years. It is tangibly present in the abandoned ruins of Grisignana.

The Roman arena in Pola (in Croatian, Pula) is on the other side of the mirror that Eleonora walks through in Rome. Open and airy, revealing the sea through its arches, it is so similar to the Colosseum -- yet distorted like in a dream or hallucination. It is a place on the other side of her mind, where she imagines meeting her dead brother.

The medieval Italian cities of Grisignana (Groznan) and Portole (Oprtalj), where the film was shot, have been deserted since the Italian exodus.

CHARACTERS' BACKGROUND

Eleonora comes from an Italian family who lived in Istria for centuries, since the Venetian republic. In the early 1960's, just as the great politically motivated waves of immigration to Italy were concluding, her family was forced to leave Yugoslavia. It was a traumatic experience for the two small children.

Eleonora and Giulio's feeling of insecurity and uprootedness has led them in different directions. Eleonora, an overly sensitive child prone to "visions", repressed her powerful imagination along with her memories to live a lonely but "normal" life in Italy. Giulio left on a pilgrimage to India, but ended up committing suicide when he could find no meaning in his life as an unscrupulous young businessman.

Eleonora has not thought about her family for a very long time. The price she pays for keeping these explosive feelings buried is extremely high. Yet deep inside she does not feel mad. She feels a connection to some greater force, whose manifestation she cannot understand or control.

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