



PROPAGANDA ITALIA
PRESENTS

FLOWING

A FILM BY
PAOLO STRIPPOLI

NOT CONTRACTUAL



Propaganda

Presents

A PROPAGANDA ITALIA Production

In association with
POLIFEMO

An Italy-Belgium coproduction with
GAPBUSTERS

FLOWING

Directed by
PAOLO STRIPPOLI

Original story by
JACOPO DEL GIUDICE

Screenplay by
JACOPO DEL GIUDICE, PAOLO STRIPPOLI and GUSTAVO HÉRNANDEZ

Starring
FABRIZIO RONGIONE
CRISTIANA DELL'ANNA
FRANCESCO GHEGHI
AURORA MENENTI
and
LEON DE LA VALLÉE

Running time 93'

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CAST & CHARACTERS

FABRIZIO RONGIONE • *Thomas*

CRISTIANA DELL'ANNA • *Cristina*

FRANCESCO GHEGHI • *Enrico*

AURORA MENENTI • *Barbara*

LEON DE LA VALLÉE • *Gianluca*

ONDINA QUADRI • *Alice*

ORSO MARIA GUERRINI • *Ferrini*

ELENA DI CIOCCIO • *Marta*

NICOLÓ GALASSO • *Giacomo*

FEDERIGO CECI • *Leonardo*

PIETRO BONTEMPO • *Giacomo's Father*



PRODUCTION DETAILS

Original Music

RAF KEUNEN

(*Bullhead, The Room, The Drop*)

Cinematography

CRISTIANO DI NICOLA

Editing

MARCO SPOLETINI

(*Gomorra, Tale of tales, Pinocchio, Dogman*)

Production Design

NELLO GIORGETTI

(*Phenomena, Evilenko, 5 is the perfect number*)

Costume Design

NIOLETTA TARANTA

(*Mediterranea, A Ciambra, A Chiara*)

Sound Recording

PAUL MAERNOUDT and **ANTOINE VANDENDRIESCHE**

(*The First King, Miss Marx, Freaks Out*)

Sound Design

MARC BASTIEN

(*Nico1988, Duellles, Miss Marx*)

Sound Mix

FRANCO PISCOPO

(*Il Primo Re, Miss Marx, Freaks Out*)

VFX Supervisor

GIUSEPPE SQUILLACI

(*Ustica, 5 is the perfect number, Eddie & Sunny*)

Casting

TERESA RAZZAUTI

(*Diabolik, House of Gucci*)

Produced by

MARINA MARZOTTO and **MATTIA ODDONE**

Co-produced by

JOSEPH ROUSCHOP, JEAN-YVES ROUBIN and **ISABELLA ORSINI**

Line Producer

GABRIELE (PACIO) PACITTO

Executive Producers

MARINA MARZOTTO and **ANNICK MAHNERT**



A person wearing a dark, heavy coat stands in the rain, their back to the camera. The rain is falling heavily, creating a dense curtain of water. The scene is dimly lit, with a warm, yellowish-green glow from an unseen light source, possibly a street lamp, illuminating the rain and the person's coat. The person's face is not visible, and their hands are tucked into their pockets. The overall mood is somber and mysterious.

SYNOPSIS

In recent days, Rome has been the scene of an unusual event: when it rains, the manholes exhale a dense steam of unknown origin and composition. No one knows that those who breathe in the mysterious substance will have to deal with what they repress, their darkest instincts, their anger. Not even the Morel family. Since Cristina's death in an accident a year earlier, the love of her husband Thomas and their son Enrico has given way to a forced cohabitation, while the youngest of the family, Barbara, would only like to see them united again as they were before. The accident could have been avoided, both Thomas and Enrico know it. Instead of taking responsibility and moving on, they stopped talking to each other. Now they are two souls full of rage, trapped in a Rome that resembles them: dark, nervous, on the verge of exploding.

DIRECTOR'S NOTE

Flowing is a ghost story without ghosts. Of the ghost story it respects the narrative structure, the suspension, and, after all, the “presences” the steam evokes might seem like ghosts. However, they are projections of our darkest instincts, the demons that we hide in the depths of our soul, that we feed without realizing it. Our anger.

The idea of making a horror about rage in Rome immediately fascinated me for its truthfulness. The Rome described in *Flowing* is constantly on the verge of exploding and is not too far from today's reality.

It is sufficient to be in line at a supermarket or the post office, in a bus that is too full to feel it crawling among people. It is the same anger that feeds the worst forms of politics today, that gives rise to the most boorish outbursts on social media, that makes us increasingly individualistic.

Flowing identifies the cause of all this in incommunicability and seeks its antidote through the family history of the Morel, the main characters of the film, who become synecdoche of an entire society.

Thomas and his son Enrico stopped loving each other when they began blaming each other for Cristina's death, wife and mother: the most important person in their lives. Since then, they couldn't really talk to each other anymore and left that atrocious feeling become entrenched. When they breathe in the steam exhaled by the drains, this feeling comes to life and takes on the features of Cristina, however, she is different from her loving self: she craves revenge and sets them one against the other.

Only Barbara, a mere child, can stop their thirst for blood.

Barbara, who would never be fooled by such a distorted image of her mother, finds in the family union the antidote to the fatal effects of steam.

In *Flowing's* finale, the concepts of **union** and **family** thus become the only effective antidote to the rage within each one of us.

Horror is the ideal vehicle to tell this story, which is extremely dear to me, in a compelling way.

Fear is not the end but the means. The means to tell the universal story of a society on the path to war and at the same time the intimate story of a father and a son that a traumatic event has made equal to that angry humanity that surrounds them.

The ambience of *Flowing*, is a Rome far from extremes. It is not the most difficult suburbs, neither the neighborhoods of the upper bourgeoisie. **The Great Beauty** is miles away. It is a Rome steeped in everyday life, made up of large buildings which dominate the protagonists, becoming real characters in the film.

It is a silver-tinted Rome, framed by the winter sky. But the paleness of the city is broken by the horror visions of the film, violent incursions also from a chromatic point of view: a naked girl appearing in a sewer conduct, a small red car that darts in front of Thomas' car, a myriad of chrome-white balloons in an apartment hallway, and much more.

Since I believe that every self-respecting horror film must have its icons, I am convinced that *Flowing* finds its own in the black tears that announce the transformation of the characters and in the mud monster of the finale, which is inspired by the disfigured and twisted bodies of Francis Bacon.

From a musical point of view, I looked for elemental and crawling sounds that over the course of the film would evolve into a more recognizably horror soundtrack, dominated by the sounds of violins and the waterphone, *Flowing's* instrument of choice. I was interested in creating a strong counterpoint to the non-original music of the film, in particular to Sergio Endrigo's *Aria di Neve*, chosen precisely for its melancholy and evocative warmth.

My intention was to make *Flowing* a dramatic film that would slowly slide into a spiral of horror, photographing the neuroses and weaknesses of the world we live in through the filter of the genre. I wanted *Flowing* to be what I most love and constantly look for as a spectator: a horror film with a heart.

Paolo Strippoli





MUSIC COMPOSER'S NOTE

The big challenge for the score of *Flowing* was to find the right balance between the drama it holds and the horror elements.

The family story at the heart of the film is very present and leads us to the bigger picture behind it. In each scene the characters and their struggles, obstacles and development: it's rare to see a more in-depth approach of personal coping with inner demons *is* horror, but this is the horror itself and that's fascinating. Their conflict with personal demons is the horror.

To achieve this, we've combined emotional layers with horror elements. A soft cello combined with metallic and harsh sounds, an emotional piano with scratching violins. Even where the accent is emotion, we used a counter point in the instrumentation. These combinations are slowly growing into each other, but the music itself grows as well into the film. It grows in intensity as it does in presence. To keep the music intimate, in the tone of the film, a small string ensemble was used to emphasize this.

All this combines two sets of instruments. The first set is acoustic: strings, piano and acoustic percussion. The strings are used in a wide variety of techniques: from very soft to scratching and gliding.

The piano is sometimes detuned to give a sense of unease.

And for the acoustic percussion, we used a waterphone, an instrument filled with water that resonates according to the amount of water in it, since water (and fluids in general) is one of the most important elements in the film.

The second set are the electronics: sometimes a hybrid form (acoustic elements filtered by digital filters), sometimes pure electronic to create a contrast with the intimacy. These electronically generated sounds were also used by the excellent sound design, to seamlessly integrate one into another.



Raf Keunen

MAIN CAST



FABRIZIO RONGIONE • THOMAS

Born in Belgium in 1973 from Italian parents, he made his film debut with **Rosetta** by Dardenne brothers (Palme d'Or at Cannes Film Festival 1999), then acting in many other films of the famous directors including **L'enfant** (Palme d'Or at Cannes Film Festival 2005), **Le Silence de Lorna** (2008), **Two Days, One Night** with Marion Cotillard (presented in Competition at Cannes in 2014 and awarded the Magritte Prize), **The Kid with a Bike** (2011), **La fille inconnue** (2016).

His other works include: **Le parole di mio padre** by Francesca Comencini (2001), **Tartarughe sul dorso** by Stefano Pasetto (2005), and **La prima linea** by Renato De Maria (2009).

In 2011 he is chosen by Daniele Vicari for the film on the events of the G8 in Genoa **Diaz - Don't clean this blood**. In 2012 he plays the leader of the bandits in the thriller **Sulla strada di casa**, the big screen debut of director Emiliano Corapi, with whom he returns to the set with the new film **L'amore a domicilio** presented at the BiFest of Bari 2019 and released in 2020.

In 2013 he stars in the film **La Religieuse** by Guillaume Nicloux, with Isabelle Huppert, in Competition in Berlin. In 2014 he stars in the film **La Sapienza**, directed by Eugène Green (various international festivals). In 2016 he co-starred in Andrea de Sica's **I figli della notte**, (2017), and in the Belgian film **Une part d'ombre** by Samuel Tilmann and also in 2017 in Eugène Green's **Le fils de Joseph**, both as leading actor.

In 2018 he is in Matteo Rovere's **The First King** where he plays Lars the Elder.

In 2020 he is also in Italian theaters with **Rosa Pietra Stella** by Marcello Sannino, presented at the Rotterdam Film Festival; he plays the unforgettable 'Pirate' of cycling in **Il caso Pantani - l'omicidio di un campione** by Domenico Ciolfi, and is in the cast of the award-winning **L'incredibile storia dell'isola delle rose**, by Sydney Sibilia (film that won 3 David di Donatello awards and 3 Nastri d'Argento in 2021).

In 2021 he is the protagonist of two upcoming films, **Flowing** directed by Paolo Strippoli and **Diario di Spezie**, by Massimo Donati, while **Azor** by Andreas Fontana (Berlin Film Festival 2021) is released worldwide, still as protagonist, while the film **L'événement** by Audrey Diwan - in which Fabrizio has a small but intense participation - wins the Golden Lion at the Venice Biennale 2021. Between the end of 2021 and the beginning of 2022 he participates in three other films: **Una donna è fuggita** by Fabrizio Ferraro, **Orlando**, which marks his return to the set with Daniele Vicari, and **Il Ritorno** directed by Stefano Chiantini. In Belgium he is also involved in television and theater, both as an actor and as a director (memorable **Napoleon** directed by Robert Hossein staged in 2002 and with over 300,000 spectators), but also as a brilliant host (Magritte du cinéma, 2013, 2014, 2018, also as an author), and starring in two famous French series, **Le village français** and **Mafiosa**.

For the theater, he has created, written and acted in 3 monologues: **A genoux** (Critics' Prize in 2002), **On vit peu mais on meurt longtemps** (2009), **Homo Sapiens**, toured throughout Belgium between 2019 and 2020.



CRISTIANA DELL'ANNA • CRISTINA

After graduating in Drama in London, Cristiana was immediately noticed by the British public in the theatrical re-adaptation of **Una donna sola** by Dario Fo' and Franca Rame, which earned her the positive criticism of London's Time Out. Protagonist of the first short film, entitled **Moths**, by the increasingly acclaimed director Rose Glass - **Saint Maud** - she made her film debut with the thriller film **Third Contact** in 2011.

Starring in the series **Gomorra** in 2016, in which she plays Patrizia Santoro, the success of her character has seen her return in seasons three and four, now airing on HBO Max in the United States.

The importance of the roles and projects she has worked on has not ceased to grow; she played Caterina Chinnici, in the film presented at the European Parliament **Rocco Chinnici - È così lieve il tuo bacio sulla fronte**; she was the protagonist of the ratings champion film on Rai1 channel **In Punta di Piedi** and the box office record-breaking film **Mister Felicità**, starring alongside Alessandro Siani.

Always in love with Mario Martone's works, she declared in an interview in La Repubblica daily newspaper that one of her ambitions would be to be part of one of his films.

In **Qui Rido io**, she realized it by playing the female lead alongside Toni Servillo.

She shot the film **Tensione Superficiale** directed by Giovanni Aloj, and in 2021 took part in the horror film **Flowing** by director Paolo Strippoli. In the leading role she recently finished shooting the film **Cabrini**, produced by Oscar winner Jonathan Sanger. At the end of 2021 was also released the film, nominated for the Golden Globe (2022), **The Hand of God** by Paolo Sorrentino, of which she is part.

MAIN CAST



FRANCESCO GHEGHI • ENRICO

Born in Rome in 2002. He slowly approached acting by attending various theater workshops and realizing that it was becoming his great passion. After a few shows in the theater his first real job is at the age of 14 as a co-star in the film **Io sono tempesta** by Daniele Luchetti in which he plays the son of Elio Germano; he appears again in some episodes directed by Ivan Cotroneo and Piero Messina of **Stasera a casa Mika** in 2017. In 2018 he plays Gian Galeazzo Sforza in **Medici 3**, the following year he stars in the film **Mio fratello rincorre i dinosauri** by Stefano Cipani presented at Venice Days at the 76. Venice Film Festival. In 2020 he repeats his presence at the 77th Venice Film Festival. thanks to his interpretation, in the role of Christian, in Claudio Noce's film **Padre nostro** starring Pierfrancesco Favino. He is also the young protagonist of the film **Il filo invisibile** directed by Marco Simon Puccioni, soon to be released by Netflix. His latest work is an intense TV movie for Rai, about the history of the Paralympics.



LEON DE LA VALLÉE • GIANLUCA

Leon de la Vallée is a rapper known by his stage name Leon Faun. Roman, born in 2001, he has been passionate about music since childhood, thanks also to his family that brings him closer to art in all its forms. Leon discovers rap at the age of 12 years and a few years later begins to write in a creative environment with various artists in Fiumicino, including the producer Duffy, who will accompany him in all his major projects. After a few tracks and the Ep **Endless**, produced by Duffy and Tha Supreme and published under the pseudonym of LYO, in 2018 comes out the first single **Animus** released from Leon Faun, produced by Duffy and published as New Challenger on YouTube channel of AAR Music.

Between 2018 and 2019, five tracks are released as part of the **Mairon Chronicles** project. Thanks to his uncommon imagery, able to combine the fantasy world with rap music and the sound universe created by Duffy, Leon comes to be known by the general public and his singles boast to date millions of streams and views (among which stands out his most famous track **Oh Cacchio** that to date has over 16.5 million streams). In 2020 he publishes the tracks **Gaia**, spearhead of the Roman artist, **La follia non ha età** and **Occhi Lucidi** that reconfirm, also thanks to his interpretation in the official video clips, his talent, and get great appreciation.

The Roman rapper, despite his young age, stands out thanks to a unique and well-defined identity characterized by the originality of the topics covered and the excellent technique and mastery of flow. The immediately recognizable fairytale mood takes shape and is completed thanks to the producer Duffy, who after a few years of study as a self-taught has created sounds, timbres and melodic progressions that unmistakably characterize his productions. Claudio Cupellini's **La Terra dei Figli** marks Leon de la Vallée's debut as an actor in the mail role. **Flowing** is his second film.



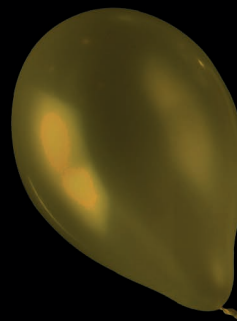
AURORA MENENTI • BARBARA

Born in Rome in 2013, attends the third year of the primary school. Lands in the world of cinema with the film **10 giorni senza mamma** with a small participation.

Then in March 2019 takes part in a Vodafone commercial shot in Lisbon. At the end of 2019 takes part in the filming of **Don Matteo 12**, produced by Lux Vide, in the role of Ines La Cava as co-star.

In February 2020 she took part in the filming of the movie **Women Stories** directed by Lucia Puenzo and produced by Iervolino Entertainment in the episode entitled **Lagonegro** with Eva Longoria and Leonor Varela.

In 2020 she took part in the film directed by Paolo Ruffini **Rido perché ti amo** produced by Pegasus, in the role of Amanda child. Also in 2020 she takes part in the filming of **Notti in bianco baci a colazione** directed by Francesco Mandelli and produced by Red film in the role of Ginevra as co-star. In 2021 she takes part in the shooting of **Flowing** film directed by Paolo Strippoli and produced by Propaganda Italia in the role of Barbara. She is currently engaged on the set of **Don Matteo** for the shooting of the new season.



A YOUNG CREATIVE TEAM REPRESENTING ITALY'S NEW GENRE WAVE

PAOLO STRIPPOLI • *Director and Screenwriter*

Paolo Strippoli was born in Corato, Bari, in 1993. He graduated in directing at the National Film School - CSC in Rome after graduating in Performing Arts and Sciences at La Sapienza University.

In 2019 he won Italy's most prestigious screenwriting prize, the Franco Solinas award, for best story for *L'angelo infelice*.

In 2020 he had his directorial debut coupled with Roberto De Feo at the helm of the Netflix original film *A classic horror story*, with which he won the best director award at the 67th Taormina Film Fest.

In 2021 he directed his second feature film, the upcoming psychological horror film *Flowing*.

JACOPO DEL GIUDICE • *Screenwriter*

Jacopo Del Giudice was born in Florence in 1991. He graduated in Performing Arts and Sciences at La Sapienza University. He attended the New York Film Academy in New York, then graduated in screenwriting at the Omero school and the National Film School - CSC in Rome, where he is now a screenwriting tutor.

He is the winner of two Franco Solinas Awards: in 2017 for best screenplay for *Flowing*; in 2019 for best story for *L'angelo infelice*, written with Paolo Strippoli and Milo Tiszone. Since 2021 he has been also teaching at the Mazzacurati School of Cinema.

CRISTIANO DI NICOLA • *Cinematography*

Cristiano Di Nicola was born in Rome in 1990. He attended the National Film School - CSC in Rome. Known in the world of advertising, he is the author of the cinematography of the short film, *Anne*, which won the David di Donatello Award 2021 as Best Short Film, and of the two feature films: *Gelsomina Verde* by Massimiliano Pacifico and *Movida* the first docufilm by Alessandro Padovani, winner at the 14th SalinaDocFest. After his work on *Flowing*, Cristiano went on to be the director of photography for two feature films currently in post-production, *Vetro* by Domenico Croce and *I Viaggiatori* by Ludovico Di Martino.



PROPAGANDA ITALIA

Propaganda is an independent production company. Founded in 2003 by Marina Marzotto and Propaganda SA, it was born as an Italian branch of the international network Propaganda Global Entertainment Marketing, world leader in film financing and product placement. In January 2014, it became primarily a film and audiovisual production company, alternating development and production of its own projects with the work of executive production and development consultancy for third parties. It became entirely independent in 2016 following the sale of Propaganda G.E.M. to Wanda Group.

From 2014 to 2016, the Company co-produced Stefano Grossi's **Enemy of Islam**, produced David Grieco's **The Ploy**, an Italy-France co-production starring Massimo Ranieri and Libero De Rienzo, and was the executive production for Alessandra Galletta's **Obsession Vezzoli** and Alberto Rondalli's **Agadah**, based on Jan Potocki's Manuscript Found in Zaragoza.

Between 2017 and 2018 the Company developed and produced **5 is the perfect number** written and directed by Igor and based on his 2002 homonymous comic book. The film, an Italy-Belgium-France co-production in association with Jean Vigo Italia and Rai Cinema, starring Toni Servillo, Valeria Golino and Carlo Buccirosso, had its debut in competition at the Director's Fortnight of the Venice Film Festival (2019) and was then selected by many other international festivals including: Busan (Korea), Pingyao (China), Ghent (Belgium) and Sitges (Spain). It won 7 Cinearti International Awards and was nominated for 9 David di Donatello and 4 Silver Ribbons, winning Best Actress Award for Valeria Golino in both cases.

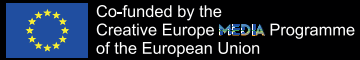
Currently, Propaganda has 2 films that will be released in 2022: **Flowing**, drama-horror winner of the 2017 Solinas Prize directed by Paolo Strippoli and **Monica** by award-winning director Andrea Pallaoro presented at the 79th Venice International Film Festival. In post-production: **After Work**, a creative documentary by Italian-Swedish director Erik Gandini and the psychological thriller **Woken** by Alan Friel. In preparation the family fantasy **Volare!** by Pier Paolo Paganelli and the sci-fi **Obliquo 616** by Lyda Patitucci.

All Propaganda projects are co-produced with international partners.

GAPBUSTERS

Frakas Productions, Tarantula and Pôle Image de Liège decided to join forces in January 2017 to create GAPBUSTERS, engaging in the co-production of high-budget international films and TV series. Joseph Rouschop, co-producer in charge of **Flowing** and founder of Tarantula, has contributed to the vitality of Belgian film production with films such as **Pompei** by Anna Falgères and John Shank (TIFF 2019 and Berlin 2020), **Bitter Flowers** by Olivier Meys, **Baden Baden** by Rachel Lang, **Tutti i gatti sono grigi** by Savina Dellicour. With GapBusters he is also very involved in international co-productions with Italy: **Nico, 1988** by Susanna Nicchiarelli (Venice International Film Festival - Orizzonti 2017), **Children Of The Night** by Andrea de Sica (2017), **The First King** by Matteo Rovere (2019), **Miss Marx** by Susanna Nicchiarelli (Venice International Film Festival - Official Selection 2020), **Freaks Out** by Gabriele Mainetti (2020).





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With the participation of WALLIMAGE (La Wallonie)



wallimage

Franco Solinas Award Winner 2017



premiosolinas

Official selection 2019
Co-Production market

Frontières



FLOWING

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