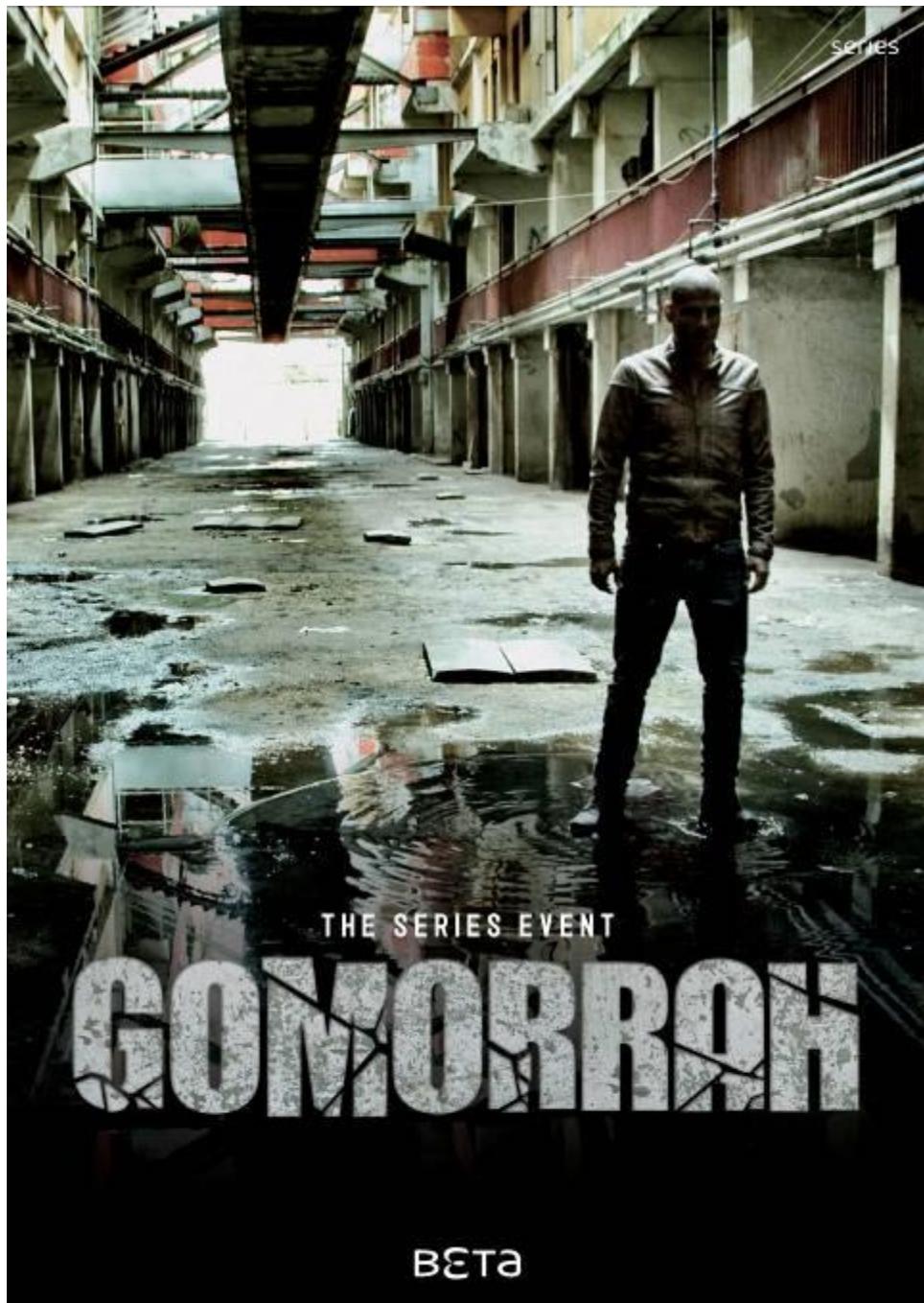


BET^A

presents



BETÀ

GOMORRAH

By an idea of
Roberto Saviano

From the novel
GOMORRAH by Roberto Saviano

Directed by
Stefano Sollima, Francesca Comencini, Claudio Cupellini

Artistic Supervision
Stefano Sollima

Starring
Marco d'Amore, Fortunato Cerlino, Maria Pia Calzone, Salvatore Esposito, Marco Palvetti, Domenico Balsamo, Antonio Zavatteri

Produced by
Sky Atlantic, Cattleya and Fandango,
in association with **La7** and **Beta Film**

Developed for television by
Giovanni Bianconi, Stefano Bises, Leonardo Fasoli,
Ludovica Rampoldi, Roberto Saviano

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CAST

Ciro Di Marzio	Marco D'Amore
Pietro Savastano	Fortunato Cerlino
Imma Savastano	Maria Pia Calzone
Genny Savastano	Salvatore Esposito
Salvatore Conte	Marco Palvetti
Massimo	Domenico Balsamo
Franco Musi	Antonio Zavatteri
Zecchinetta	Massimiliano Rossi
Attilio	Antonio Milo
Noemi	Elena Starace
Malamore	Fabio De Caro
Pino	Carmine Battaglia
Carmaniello O'Cardillo	Christian Giroso
Capaebomba	Giovanni Buselli
O' Trak	Carmine Monaco
Tonino Spiderman	Alessio Gallo
Enzo O' Pop	Emanuele Vicorito
O' Zingaro	Giovanni Allocca
O' Baroncino	Gaetano Di Vaio
O' Pisciavindola	Walter Lippa
O' Fringuello	Alfonso Postiglione

CREW

Produced by	Sky Atlantic, Cattleya, Fandango,
In association with	Beta Film and La7
International distributor	Beta Film
By an idea of	Roberto Saviano
From the novel	GOMORRAH by Roberto Saviano published in Italy by Arnoldo Mondadori Editore
Developed for television by	Giovanni Bianconi, Stefano Bises, Leonardo Fasoli, Ludovica Rampoldi, Roberto Saviano
Artistic director	Stefano Sollima
Story editor	Stefano Bises
Directed by	Stefano Sollima (ep. 1, 2, 3, 4, 6, 11, 12) Claudio Cupellini (ep. 8, 9, 10) Francesca Comencini (ep. 5, 7)
Screenplay	Stefano Bises, Leonardo Fasoli, Ludovica Rampoldi, Filippo Gravino

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Screenplay Coordinator	Maddalena Ravagli
Casting	Stefano Bises
Cinematography	Laura Muccino
Production design	Paolo Carnera, Michele D'Attanasio
Editor	Paki Meduri
Assistant editor	Patrizio Marone
Assistant director	Andrea Prosperi
Costume designer	Enrico Rosati, Lorenzo Grasso,
Sound	Emanuela Annecchino
Music	Veronica Fragola
Executive producer	Maricetta Lombardo, Fabio Santesarti
Associate Producer	Mokadelic
Fandango's production officer	Matteo De Laurentiis
Producer	Maurizio Tini
International Partner	Laura Paolucci, Andrea Salerno
	Riccardo Tozzi, Giovanni Stabilini,
	Marc Chimenz and Gina Gardini
	Beta Film

TECHNICAL DETAILS

Genre:	Drama
Category:	Series
Format:	one hour series
Length:	12 x 1 hour

The first “action” of *Gomorrah* was delivered in March 2013 and led by **Stefano Sollima** - director of the cult series *Romanzo Criminale* - who is also in charge of the artistic supervision. Behind the camera also **Francesca Comencini** (*White Space; A Special Day*) and **Claudio Cupellini** (*Chocolate Kisses; A Quiet Life*). A cast of actors linked to the territory, with rookies mingled with professional actors: **Marco D'Amore, Fortunato Cerlino, Maria Pia Calzone, Salvatore Esposito, Marco Palvetti, Domenico Balsamo** and many others.

The television project starts from a **completely original story**, a monumental plot that tells the fate of two great families. The fresco of a reality in which values often follow perverse logics, dictated by the instinct of survival. But it is not all about criminal logics, as in the series there is also space for the family ties and dynamics typical of the great television saga. A long-running narrative structure, which ideally enters *Gomorrah* in the circle of the great contemporary stories .

On the one hand, a powerful clan and the complex mechanisms that regulate the management and maintenance of a Camorra empire, starting from the ordinary exercise of power, the planning of new

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expansion strategies, all the way to the armed struggle, the ultimate tool for succeeding. On the other, big and small figures that fight against the Camorra and that, with gestures ranging from everyday heroism to the affirmation of the law, work tirelessly to combat and dismantle a "System" that is only a harbinger of death.

The writing of *Gomorrah* was entrusted to Stefano Bises - who also worked on the editorial coordination - Leonardo Fasoli, Ludovica Rampoldi and Giovanni Bianconi, joined during the script phase by Filippo Gravino and Maddalena Ravagli. **Roberto Saviano** participated in the development of the series subject.

The screenplay is based on the deep and thorough research that Saviano has been pursuing for years, still investigating, ceaselessly, the criminal dynamics of a complex and multi-layered world. A relentless analysis of the historical reasons, of the social, economic and political effects of the Mafias, of those forces that are fighting against that evil often at the risk of their own life, of how the criminal scenario has evolved in recent years. And what enormous efforts did the State to avoid the delivery of an entire territory in the hands of clans.

THE NUMBERS AND THE INTERNATIONAL SUCCESS

Over **30** weeks shooting for **216** days in total, **92** of which by using special effects and about **100** working days with the support of master-at-arms and stuntmen. *Gomorrah* wasn't just filmed on location, but in also other Italian cities as Milan, Ferrara, Rome and Ventimiglia, with some outings in Barcelona. **156** locations used for indoor scenes. The shootings were made thanks to the support of Regione Campania Film Commission.

The literary success, boasting over **10 million copies** sold worldwide, that the film directed by Matteo Garrone has staged with extraordinary intensity, has now turned into a television blockbuster created in collaboration with international partners and it has everything in order to cross the borders of the Italian market. So much that the series, even before its television debut, has already been sold by the international distributor Beta Film in **over 60 countries**, including the **UK** (Sky Atlantic), **France** (Canal +/ARTE), **Germany** (Sky Atlantic/ARTE), **Scandinavia** (HBO), **Latin America** (HBO), Australia/New Zealand (TWC) and throughout **North America**. And thanks to an important agreement with The Weinstein Company (TWC), *Gomorrah* will be landing in the **United States** as well, which is a unique event for an Italian-produced series starring mostly unknown actors. A precedent had been set by *Romanzo Criminale* (Sky/Cattleya) production distributed by Beta Film abroad in over 60 countries and whose most technical crew has been engaged in the production of *Gomorrah – The Series*.

SYNOPSIS

Pietro is the commander of the Savastano clan, one of the most powerful and influential Neapolitan Camorra clans, and he has everything that it takes to be the dapper old-school godfather. His power is based on force, and violence is his means of silencing his challengers. At his side there's Ciro Di Marzio, the most obedient and self-confident boss's man.

As Ciro knows better than anyone what it means to be a loyal clan member, when the leader Pietro decides to sacrifice the lives of many of his own only to make a blood-drenched statement to rival clan boss Salvatore Conte, something dies in him. Still, when Pietro is sidelined by a long jail

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sentence, Ciro's own code of honor forces him to obey Pietro's orders: he is to be a mentor first to Pietro's son Genny, and then to his wife Imma.

With his back against the wall and knowing that sowing the seeds of chaos is the best method to bring about a new order, Ciro finally forges a secret pact with the clan's most hated enemy, Conte. The result is not only a relentless bloodshed outside and inside the Savastano clan but also a new order, with Ciro as the new godfather.

But is Ciro really in charge? Pietro, having apparently lost his mind during the endless months of solitary confinement, escapes while being transferred to a mental clinic. Suddenly his eyes are clear, vivid and fierce again – forecasting a vendetta bloodier than any Naples has even seen...

Interview with ROBERTO SAVIANO

From the book, to the movie, to the series: this is Gomorrah's third life. How much of its story is reality and how much is fiction? Why a series?

Because I realized that too many stories had been left out, and that they could be told in a series. The empire of the criminal enterprises, the conflicts, the contradictions... There were a lot of stories that could not have been told in an hour and a half long movie, not only due to the lack of time, but also because they had to leave a sediment in the audience. You really have to enter that world to realize that basically it is also your world. By watching a series people become more curious and want to go back to those stories, that time makes you enter that contest. At the beginning you feel it weird and distant, especially if you are not born there. But then, as episodes follow each other, you realize that those things are also part of your life and that that reasoning is not typical of a criminal beast, but it is also the typical reasoning of a CEO. It is not a so different world. The greatness of the series is also represented by the fact that it gives you the time and the chance to interact with the movie and TV space.

Nothing of what is told has been created by the imagination. Everything has been assembled and put together by imagination, but is had been taken from reality. Characters are based on existing people but they are not the result of a one-to-one relationship, on scale. Each of them is the combination of different characters, as well as each story is mixed with other stories, maybe of rival clans or of clans from other territories. Basically we created a sort of compendium: each character is the sum of lives of different people.

Which is the aspect of this adaptation you cared the most about? Which "guarantees" did you request in the development phase of the project?

The scriptwriters, and Sollima, were only asked one guarantee and everyone agreed with that: we wanted to describe the mechanisms of reality, we didn't want to simplify it, neither did we want to translate it. We didn't want to give solutions. We just have to narrate. This was the only guarantee I requested.

Since the moment we decided to use this method – i.e. to tell the cruelty but in the meantime the stupidity, without telling an epic tale, but also without the fear of showing something that somehow can be attractive – since the moment in which I realized that this was also the willingness of producers, of scriptwriters and of the director, I immediately recognized my project.

Telling this type of reality, even if in a fiction, could it create any emulative mechanisms?

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I think that watching Gomorrah and then emulating the conducts of the characters is really unlikely to happen. Just for one reason: those facts already happen. Considering TV series like “press offices of the evil” is quite superficial. Maybe they can just inspire those people that have already chosen to become criminals. We always go back to the starting point: to the reality that made them take that decision. A movie can never be an incentive to crime. Reality is already further. A fiction cannot induce anybody to follow the crime’s way. It’s against that reality that we have to take action, not against the movie that tells it. In *Gomorrah – The Series* we tell the reality as it is. It is our fiction, because obviously the series is a fiction, played by actors, it is not a documentary.

The prudence simply lies behind the accurate description of that reality. It does not consist in eliminating facts, otherwise a boy could imitate that behavior. This is the only way to avoid epic tales and celebrations. Those things happen when you are not able to describe the characters and you need to manipulate them, to make them charismatic and fascinating. Charisma and fascination are present, because they are powerful men, but they are described by their own behaviors. I don’t want to explain the reality, I don’t want to tell what is right and what is wrong. Even though obviously an opinion arises.

I feel that these characters cannot be loved, as they are described as they are, also with the violence of their contradictions. They are not only shown during the moment of triumph or while they are killed, as it usually happens in films, but they are also shown in their everyday misery, in the hell of their lives. By watching this the audience I imagined, does not simply entertain itself or gets into the characters, but it also realizes it is learning something more. Maybe those stories aroused his curiosity, attracted him, fascinated him. And exactly because he was fascinated by them, the viewer now knows them and so he can take a position on

those stories, he can understand which are the ways to fight against them, to better evaluate the speech of a politician about these themes, he can have his own idea about a trial, about this new wealth coming up, which is not due to a business activity...

Do you think that describing the characters also during their everyday life could make them appear less negative, less distant?

The fact that also criminals have a “human” side does not make them “righteous” people. Nor does this justify their actions. We wanted to show also this issue in the series. It is normal that a viewer could think that a man born there could not act in any other way. But at the same time you also become aware that he found himself at a crossroads and he made the choice.

Why shooting really in Scampia? How important was it to shoot here and not in other locations?

Shooting in Scampia was fundamental, because Scampia is protagonist, it’s an actor not a backdrop that you can build. It is the documentary and scenic element, it’s the DNA of the series. Those buildings, those stairs, that sky, they are protagonists. It was not possible to build them from scratch because it would have been as if we used a lookalike instead of the actor. That territory hooks you. That concrete is a political choice, it is a geo-political description of the Country, it is not only a ghetto, it is also the evidence of a sort of stamina. In those houses there is life, there are still smiles. Kids, many kids. They play. It’s the evidence that it is a mine from which money is drawn, a mine where you die. It’s life. The challenge was to stay there, to tell that story.

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Would you have liked to go there?

I'd have loved to, but it was impossible for various reasons. Last but not least my presence in those territories is a problem. I preferred to let the crew work without me, in a more serene environment. Almost ensuring them I would not go.

Someone accused you of discrediting those territories, of having spread a negative image of Scampia. What do you think about it?

Hundreds of people killed due to the feud. An incredibly violent organization with international clouts. Purchased votes. The biggest push place in the western part of the world. And I am the one discrediting that territory? So, those who narrate that story are discrediting the territory not those who do that type of actions? Because, in the end, if we do not tell them, they would not be perceived and therefore easier to face? It seems an aberration to me. However, there is one thing that must be said: there is a respectable part in Scampia, that suffers when its territory is narrated only through guns. To that part I say that these stories, in reality, bring resources to face the contradictions by bringing attention on them. It is with this part of Scampia that I want to talk, because it's the respectable part, it's upright. And it is to them that I say that it is not possible to believe that telling all that is only speculation. Narrating all that is a choice. You may like what is written or not, or what is filmed, but it is not the choice of telling crime that protects crime, no way. With reference to the other part, that charges me, with complaisance towards certain powers, well, I stay away from it because I charge it of "omertà". How can we face it if we pretend it does not exist? We are not telling about the Mexican syndicates so drug trade does not exist?

Narrating the evil is choosing not to fall silent. You often said so on TV. Looking back would you make this choice again?

I do not disavow this choice. Looking back I would do things in a different way, I'd try to protect myself more. Italy is a cruel country. Some years ago Enzo Biagi told me: "They will pay you back for what you did. This is a Country that cannot stand those who tell things that get across to many people". I did it because it is my job. I am proud of being able of living by my work, I am proud of having been able to take these stories far away. Of making them accessible. Many important years of my life have been devastated by this situation. I should have tried to shield myself. I have many regrets in this sense, but I do not disavow anything, maybe I should have protected my life without taking my chance on a challenge. Instead I burnt the possibility of living my everyday life.

Remarks by STEFANO SOLLIMA, Artistic Director

I have always been convinced that the film does not only absorb the light, the costumes, the sets, the characters that you put in front of it, but it also manages to capture the vibrations filling the places, the emotions of the people who are behind the camera, the tension of the moment. Everything will remain imprinted in the frame, thus adding a touch of unpredictable magic to the final outcome. This certainty has comforted me even in the most delicate and uncertain moments of the very lengthy production of *Gomorrah*, on the whole it took two years of work. All our efforts, all our experiences, would remain fixed in the frames.

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From the very outset, we the directors, namely Francesca Comencini, Claudio Cupellini and I, from Sky, from Cattleya and from Fandango, had had the ambition to create a series that could compete, in terms of content and packaging, with international products, while retaining an all-Italian-style key feature: attention to the truth. The extreme realism of the stories and settings would be enhanced by a rigorous and spectacular staging, as in a gripping genre-tale with, however, an obsessive attention to the truth, and to the deep psychological survey inside the characters.

The realistic, brutal and shocking account of a System of drug traffickers, i.e. of the other side of capitalism, because the lawlessness state of a commodity does not make it more unwelcome or less legitimate, but only the most profitable. And therefore the drug, its supply, its distribution and the money resulting from its sale that is then laundered and put back into circulation within the legal economy.

The point of view of the story could not be anywhere else than inside the criminal organization, the System of drug trafficking would be unveiled by its own members, by its own mechanisms. The ethical approach to the story, however, has been extremely rigorous and resolute. If the narrative mechanisms will engross viewers and keep them glued to the TV, the underlying truth will allow them to maintain an unblemished vision. No one is ever going to see the characters of the series other than they really are. No such thing as identification, let alone emulation. If anything, knowledge and awareness.

The fresco that was beginning to take shape with the writing, was to be precisely made in those areas where our stories had actually taken place and of course the task was not supposed to be an easy one, as we were to manage the filming of a real blockbuster production in an apparently difficult neighborhood, where we had to somehow find a way to overcome the natural and mistrust of the inhabitants. The key realistic component of the project, however, required a real immersion in those places, and, so, we started the journey with enthusiasm, curiosity and even a hint of fear.

The first meeting with the territory of Scampia was not that easy, but the approaching mode was very natural and instinctive. Obviously we would never come to terms with the System, neither would we use overbearing action by getting escorted by the police, quite simply we would talk to people, to the inhabitants of the places where we had decided to develop our story. We would try and overcome their initial and understandable mistrust trying to tell them our plan, asking them to help us make it even more realistic, more respectful of the truth.

We then started a cooperation relationship with the territory that has naturally entailed difficulties and unforeseen production complications, but greatly added to the project, pruning away all the inaccuracies and simplifications we had expectedly bumped into, thus enriching it with that unexpected originality that sometimes only reality can suggest.

Many people and many local associations embraced the project, they actively participated in the filming, defended and protected us and made us feel at home, some were still wary, others openly hostile. So much the better for me, as I am wary of projects, ideas and words that suit everyone.

The only certainty is that all of this complex and wonderful journey we undertook is stuck in the frames of *Gomorrah*. Nothing went lost.

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Remarks by STEFANO BISES, Story Editor

The writing of *Gomorrah* was a lengthy process, it took more than two years to get to the final draft of the scripts of its twelve episodes. The first step was to select the narrative material from the enormous wealth of stories and characters featuring the book by Roberto Saviano.

The universe on which I focused the most, along with Stefano Sollima, Leonardo Fasoli, Ludovica Rampoldi, Giovanni Bianconi, and of course Roberto Saviano, with whom I shared all the development steps of the series, was the criminal universe operating, among the others, in the areas of Scampia-Secondigliano. A universe that could not technically be described as belonging to the Camorra, because, unlike the Casalesi clan or the town clans of Naples, it is controlled by criminal entrepreneurs almost exclusively linked to drug trafficking and trade, rather than by the Camorra itself.

We were struck by the power structure, the meticulous and efficient organization of what has long been described as the largest drug pushing market in Europe, a drug supermarket where you can find any kind and quantity of drug, from the single dose to the one-kilo "package". And we were stuck by the territory, the architecture of the building blocks, perfectly suiting the system and the development of the drug trade, hardly penetrable by both police forces and criminal competition. Up to the point that the decision to set our story in Scampia-Secondigliano came after a long on-the-spot visit.

The story basically follows, of course presented in contemporary terms, the first Scampia feud told by Saviano in *Gomorrah*. We have reconstructed the story by developing the rise and fall of a leading clan gradually losing ground, becoming more fragile and being attacked by its rivals.

The classical three-act-based skein cannot only be found within the single episodes, but it stretches over the whole series that is developed into three narrative phases following the handing over of power within the clan from the boss to his wife and from the latter to her son. The war and the fate of the clan is our horizontal line running along the whole series, the stages that mark it make up the plot of each episode.

Apart from some narrative licenses, we drew inspiration from real facts and characters and we wanted to faithfully reproduce the dynamics and the authentic techniques of everything that is told, trying to keep Saviano's inspiration and look on a complex and violent world made up of a painful humanity, while avoiding moralizing and mythicizing.

Extremely realistic is the account of how to set up a drug peddling market, how to plan and commit a murder, how is the life of a boss in prison or the funeral of a clan member, what are the mechanisms of money laundering. So that the writing has gradually been improved during the series production through the fruitful exchange with the director, directly involved in the field, to try and correct any inaccuracy or approximation.

Realism also influenced us in the use of language: not just Italian with a Neapolitan accent, but rather the real and authentic dialect. Such a choice forced us to use a substantially different language, a different sentence structure and at the same time to find keys, that is to say clearly intelligible words on which to cling to for the sake of speech intelligibility. We know we are asking the viewer for quite a "sacrifice", but language, just as costumes, places and characters is one of the fundamental

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ingredients that gives credibility to the story and that, in addition to the talent of those who have worked in it, makes *Gomorrah*, we believe so, a product out of the ordinary.

BETA FILM – World Sales

Founded in 1959, Beta Film GmbH is one of the world's leading international distributors of licenses rights for TV, HV and new media as well as theatrical rights (Beta Cinema) and is involved in international co-productions. Beta's one-of-a-kind program catalogue comprises over 15,000 hours or 4,000 titles in every available format and genre from top U.S. productions, international TV and theatrical hits, among them several Academy Award-winning feature films, and top-of-the-line European and German programs. Its subsidiary Kineos handles German-language Free-TV rights with a portfolio of 12,000 titles. Beta Film has been part of Jan Mojto's company group since 2004.

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