



Presents

GOMORRA

TERZA STAGIONE

THE ANTICIPATED 3RD SEASON OF GOMORRAH

**NEW CHARACTERS AND NEW STRATEGIES
TO ATTEMPT RISE TO POWER**

Based on an idea by Roberto Saviano

Directed by Claudio Cupellini and Francesca Comencini

Story editing by Leonardo Fasoli

Storyline by Stefano Bises, Leonardo Fasoli, Roberto Saviano

Written by Leonardo Fasoli, Maddalena Ravagli and Ludovica Rampoldi

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

The wait is over. The third season of **Gomorra – The Series** will land on TV from November 17, every Friday night at **9.15** on Sky Atlantic HD and Sky Cinema 1 HD with two episodes per night. For the very first time, the first episodes of Sky's drama produced by Cattleya and Fandango in association with Beta Film, will premiere in over **300** Italian theaters on November 14 and 15 with Sky and Vision Distribution.

Beyond TV: Gomorra as a social phenomenon

A local crime story gone global: Gomorra, one of the biggest success stories ever for Italian TV, has also become its greatest export, having been distributed across 190 territories. It has also set new standards for Italian entertainment. Taking the production values and visuals for a series to the next level, on par with today's greatest international titles. And achieving iconic status thanks to its convincing settings, and strong overall performances from a locally sourced ensemble cast of unique talents.

The first two seasons have captured an ever-increasing audience, and earned critical acclaim all over the globe. In Italy the series has also become a widespread cult phenomenon, generating social media memes, discussions, viral videos, parodies and the like, with some of its catchphrases even entering daily usage all over the country – from the screen to the street, as it were. For the new season, this phenomenal smash hit has also earned its theatrical debut with Sky and Vision Distribution, reinforcing its solid reputation as a larger-than-life event – well beyond its small screen inception.

A look at the numbers of the original Sky series produced by Cattleya: 150 days of shooting across 160 locations, with over 350 actors, 4500 walk-ons, and a 140-strong crew at work across its sets: all of this resulting in 12 all-new, eagerly anticipated episodes of Gomorra – the series' 3rd season.

Based on an idea by Roberto Saviano and freely adapted from his eponymous bestseller, Gomorra – the series is directed by Claudio Cupellini and Francesca Comencini, and written by Leonardo Fasoli, Maddalena Ravagli, Ludovica Rampoldi. The cast is led by Marco D'Amore (Ciro di Marzio), Salvatore Esposito (Genny Savastano), Cristiana Dell'Anna (Patrizia), Cristina Donadio (Scianèl), notably supported by two young actors from Naples: Arturo Muselli as Enzo, boss of a new gang of young criminals trying to get in on the game in central Naples and Loris De Luna as Valerio, scion of an upper- crust Neapolitan family, awestruck by the world of organized crime and eager to be a part of it. Back in the supporting cast of the 3rd season, reprising their roles, are Fabio De Caro (Malamò), Ivana Lotito (Azzurra, Genny's young wife) and Gianfranco Gallo (Giuseppe Avitabile, Azzurra's father).

CHARACTERS

CIRO (Marco D'Amore). Once Pietro Savastano's right hand man, then his worst enemy and, ultimately, his executioner: last we saw of **Ciro Di Marzio**, he was a man blinded by rage and guilt, with nothing left to lose, to the point of pulling the trigger on the

kingpin himself. Now he must deal with the consequences of his actions: as he tried – and failed – to become king of Scampia at the head of the Splinter group, he killed his wife and caused his daughter's death in the process. Now, **Ciro the Immortal** needs to find out how he can survive in his own troubled shadow.

GENNY (Salvatore Esposito). No longer the spoiled kid trying to prove to his father he is worthy of the family name, Genny has grown up, been around the block, understood a few things. One of them being that **Pietro Savastano's** time had run out: so he, his own flesh and blood, put a gun in **Ciro's** hand to do what had to be done. Now Genny's main issue is to understand how to run his North Naples legacy business while dealing with his new life around Rome, where his wife **Azzurra** lives with their offspring, little **Pietro**. And where more new business needs to be looked after.

PATRIZIA (Cristiana Dell'Anna). Patrizia used to be an honest girl, working her back off to make ends meet and raise her younger brothers on her own. Then she met **Don Pietro**, and everything changed overnight. In the beginning she was only his messenger, and swore to herself she would go back to her former life as soon as possible. Then, perhaps inevitably, she got in too deep in criminal life, to the point of allowing an unbridgeable rift to divide her from her siblings. Today, after **Pietro's** assassination and her family's estrangement, she is on her own. If she is to survive, she will need to find new shelter in the violent world she has become part of.

SCIANEL (Cristina Donadio). Ever the tough, mistrusting woman, Scianel is the product of a criminal environment which has taken all that she had away from her, making her even more ruthless in the process. She has lost her brother **Zecchinetta**, after losing her husband. Now **Don Pietro's** men have even taken out her dear son **Lelluccio**. Behind prison bars she is plotting her revenge. First, she has to figure out how to get out of there; then, she will be ready to take up her many arms to conquer back the power she bloodied her hands to obtain, and once again become the queen of **Secondigliano**.

ENZO (Arturo Muselli). In the **Forcella** neighbourhood everybody calls him **Sangue Blu** (Blue Blood) because he is the grandson of one of **Camorra's** founding boss figures. In time, his grandfather then became one of the first snitches in Neapolitan organized crime history, causing his family to be cast out of power and kept out of the business across the home turf. Now **Enzo** lives with his own sister in a humble abode, running a pizzeria in the old neighbourhood while setting up the odd smalltime deal with a few friends. Still, he hasn't given up on his old dream: to restore the former glory of his name. He is ready to do anything he can to reclaim the position he feels entitled to hold.

VALERIO (Loris De Luna). Valerio is a scion of well-to-do Naples, a college kid looking at a smug future of comfort. Yet, for all of his privileged underpinnings, he is irresistibly attracted to the world of organized crime. Right upon meeting **Enzo**, he sees him as just the ticket to fill that void and be granted access to the previously inaccessible world. Valerio joins his gang, among his friends' jeers and prejudice. He proceeds to prove them wrong in no time, earning solid street cred as a determined and skillful

mobster. But besides that, Valerio is also a loyal and brave young man, and his bond to Enzo will prove very strong indeed.

PLOT

A dog-eat-dog struggle for power

If season two of *Gomorra* saw the formation, rise and crisis of a “Splinter” group and its “System” of power, the new episodes track the survivors of the gangland wars, and how they are curing their wounds. The story begins in the wake of Don Pietro’s death: somebody has to take over as quickly as possible, before news of his murder spreads and the Naples northern area once again turns into a battlefield.

Ciro is on the run: he has pulled the trigger and everyone knows it. But this time around, the man also known as “Immortale” has lost his will to fight: after trying to rule over Scampia at the head of the Splinter gangs, he has had to bury his little daughter, a victim of his own ambition. Secondigliano, now his own personal dark place, can no longer be his home: he needs to get away, fast.

Meanwhile, Genny must try to stay on top of both his legacy business in North Naples and his new life and dealings around Rome. He knows full well that the Savastano power always entirely rests on the absolute control over Secondigliano. But his hometown is not what it used to be.

After years of gang warfare, the drug hotspots are kept in check by the police, and only yield a fraction of their former profit; if the North Naples bosses are to survive, they need new business. So Genny starts exploring opportunities in central Naples, despite its control firmly being in the hands of a few confederated old-time families, certainly not willing to welcome anybody else into their fold.

What Genny needs is some kind of Trojan horse to conquer the old town, and he seems to find just the ticket in Enzo Villa, the young scion of one of the Camorra’s founding families, cast out when its boss became one of the first snitches in Neapolitan organized crime.

Enzo is now part of a newfangled gang of young turks, who are totally disconnected from the old-timer families and their way of doing business; just like him, they can’t wait to claim back what they see as their rightful belongings.

In the Secondigliano men, these long-bearded, tattooed youngsters see the allies who can help them achieve their goals. So they agree to take sides with them in the looming war against the Confederates, actually becoming their army.

And thus, a bloody battle for the heart of Naples begins; a dirty war, riddled with retaliation, deception and subterfuge, where yesterday’s allies become today’s enemies and the one and only rule is, there are no rules. Once more, the main characters will have to use any means available to stay alive.

ROBERTO SAVIANO'S NOTES

Gomorra: looking for trouble around the world

When I started working on Gomorra – the series my basic idea, which I've always held on to, was to be true to reality. Each of the main characters contains a multitude of pathways and stories; they all have a function, and help explain certain dynamics. Nothing in Gomorra – the series happens by chance, there's always a direct link to reality, and a very definite overall purpose – to depict a hidden world, which is usually explained away hastily, and incidentally, as a disruption in public order.

Our idea was instead to reverse that perspective, focusing on the disruptors, closing up on the shadows that have always been there, but have never been observed at close range, from such an intimate perspective. So we put those shadows out for everybody to see, exposing them, as it were, in full daylight.

This has been my own, constant, contribution to the narrative in Gomorra – the series: to provide the audience with a strong connection to reality, with the world of organized crime around which I've been born and bred, but also with a connection to other crime hotspots, from which we have been capturing echoes and shock waves, and of which we might know little, but which have in some way affected our lives.

In its third season Gomorra – the series leaves Scampia, leaves even Naples, and once again leaves Italy behind (after the previous season's trips to Honduras – and Germany, as seen in the Duisburg massacre) only to land in Bulgaria, in the western suburbs of Sofia, in Lyulin: Sofia's Scampia, as it were. Lyulin is a 70s-era satellite ghetto with over 100k inhabitants. What we were out to show is how all the world's ghettos look pretty much the same. They all function on a collective muscle, pumping blood and cash: it is like one big common heart pulsing on an infinite, criminal beat.

And so there's no real place for the classic battle of good versus evil in this tale; there is no place at all for the good. Law enforcement and civil society at large are nothing but white noise in a broadband range of business transactions and military actions of the criminal game that we have depicted here. There is no way to reduce chaos; the sheer scale of chaos can only be amplified.

Nor is there any chance of consolation. In Gomorra – the series you won't find the tough cop hell-bent to catch that runaway boss or die trying. You won't find the social worker going out on a limb to prevent another youngster's life from taking a bad turn. And the reason you won't find any such characters is not that they do not exist, but that they would all too easily capture the viewers, making them empathize and forget about the rest. It would just take moments for this to happen. By contrast, Gomorra – the series puts its viewers in front of a mirror, and asks away. What do you see in that mirror? Do you recognize yourselves? What's it gonna be for you – power, cash, girls, men? And what are you willing to do to get what you want? What rules are you ready to break? And if the story told by Gomorra – the series rings true, what would

or could you do to change anything about it? And this does not mean some boss-chasing cop or some youth-redeeming social worker; this means you.

Roberto Saviano

DIRECTOR CLAUDIO CUPELLINI'S NOTES

Introducing strong new characters, and a different angle on Naples

The third season of Gomorrah – The series starts off with a clean slate. The character arcs and power dynamics which propelled the first two seasons have run their course, and it's all over now: Pietro is dead; Ciro has lost his war, and his family; Genny now seems to freely reign over his kingdom after his son Pietro's birth.

When I agreed to be at the helm of six episodes in this new season, I found my focus in trying to convey what appeared to me right away as the "shadow line" of the surviving lead characters. Genny, Ciro and the others are following a path towards maturity which is, at the same time, the twilight of a waning era.

I endeavoured to give a convincing account of this transition, drawing on my experience depicting that world and its aesthetics in the previous two seasons. In my imagination, this particular transition, marked by mourning and even more somber than anything in the past, had to feel solemn and sobering like a mass function. It's a farewell of sorts to a whole world, and it paves the way for a fresh look at the present time, and at new organized crime wars.

It's a change of pace which entails some new characters entering the scene, along with a new criminal m.o. and a different angle on Naples: this time we went all in around the historic center, in the old districts of Forcella, Decumani and Sanità, subsequently venturing up towards the upper-crust areas of Posillipo and Vomero.

Inevitably, this break from continuity has aesthetic consequences, bringing all kinds of new nuances to Gomorrah without betraying its narrative palette. We dive into Naples' old heart, its claustrophobic web of narrow alleys and impenetrable bassi (the cavernous street-level apartments which are a Naples trademark), but also its spectacular old palazzos and churches.

This is where the camera started acting more nervously, like a pen in our hand as we scribble down a hectic account: a tale of new characters, up-and-coming criminals caught in all their frantic youthful anarchy, possibly at times naive, but definitely marking a radical change in narrative pace.

Overall, though, the biggest news of this season is an attempt to bring a personal tone of voice to all characters. While the young turks are described in an aptly frantic style, the old-school Camorra kingpins of the historic centre are rendered with all the composed gravitas they call for.

Then again, the truest change in the series strictly regards the work done on Genny and Ciro, both seen in a new perspective. For this season we really went the extra mile

to explore our two lead characters' inner life, as they step into their fathers' shoes and fight back against their invisible, and invincible, demons.

These are the main elements I have addressed while helming the new episodes, and I think it really shows on screen: the series has definitely taken a new direction: a complex architecture of continuity and renewal, of ancient rituals and new- found challenges.

Claudio Cupellini

DIRECTOR FRANCESCA COMENCINI'S NOTES

An emotional journey: directing Gomorrah

The making of Gomorrah - The series has been quite a challenge: just totally not like the previous two seasons, in a very different way. At the outset of the whole enterprise, we plunged into an environment, and into stories we didn't know too much about. We were curious and even a little intimidated. Now that we got to know this world so much better, the new challenge has never been about discovery but, rather, about how not to do just more of the same: how to keep marveling at things and feeling awestruck, and how to convey the same passion and curiosity. You have to keep that intense, hungry gaze, as if – every morning, over and over again – you could take your very first look: at this city, at its crumbling yet indestructible beauty; at a tale in which personal feelings and raw struggle for power are enmeshed in a tangle, with a long tail of human frailty trailing behind. A tale of being tied to those who will betray you, and of despising those who might save you.

It's all in the characters, their mystery and their power: they are monsters, and yet so human; we'd never want to be like them, much less to take their place, belong to their world, join their families.

And yet, we get to understand who they are, and we have to recognize whatever common ground there is between them and ourselves. And this is what makes Gomorrah such a powerful experience to be a part of: it kind of nails all of us down; it is not about going someplace else, but it unveils a world that lies within our world; as such, it also becomes a mirror – distorted, monster-like, glowingly neon-lit as it may be – held in front of us.

And exactly because of this emotional glow, it has never, not even remotely, felt like repeating ourselves while filming this third season. Everything has felt new, immaculate. Working days and nights with little to no rest, and with a lot of hard thinking, of endless discussions, of constant search for the meaning of pretty much everything, of some tough collective soul-searching to try and do everything in the best possible way, and recapture that bare, naked look at things, to frame the story in its evolution.

This has probably been the thing about this third season, for Claudio Cupellini and for me, for all the cast and crew: the feeling of extending the characters' emotional range, a renewed focus on capturing their inner feelings, as imperceptible as they may

appear to be, and the ability of making them stand out, even against the sheer size of the saga, and of the production machine behind it; even without ever forgetting that we had this impressive machine at our disposal, to manage and to make the best of. A big show then, a loud and sometimes deafening, and blinding, bandwagon; yet with this petite musique within, this intimate counterpoint melody, this coda, this residual human touch that turns up, unexpected, in every scene, and almost plays like a small contradiction of ourselves. Making us stand out, as I believe.

On a personal note, I have tried to bring my own emotional life to the directorial work, doing my best to some emotional heat to the spine-chilling ice of the story; I have brought all that I am as a woman and a director into this; every movie I've ever made, every camera angle I've ever come up with.

Francesca Comencini

SCREENWRITERS'NOTES

Leonardo Fasoli and Maddalena Ravagli

Writing for Gomorrah means, first and foremost, a full immersion into reality: that's where the whole creative process for imagining the series starts. As in previous seasons, we still follow Roberto Saviano's line in writing his book: a straight, hard look at what's happening in the areas you want to depict.

For us, this has been like the covenant from the get-go; and it remains our guiding principle for every new iteration in writing Gomorrah. To get there, we've had to dive deep into humungous binders of court papers and reports, interrogation and wiretap transcripts; written statements from informants and criminals who turned themselves in; accurate reconstructions of criminal acts: having worked our way through all of this, it felt right to start discussing storylines for the series' third season.

We went on interviewing cops, judges, common people and former convicts to get it all right – the little details for the big picture, the main events, the dynamics and inner workings of the world we reference. This, of course, went hand in hand with reading the papers, both local and national, to try and look into what happened after the second "Secondigliano Feud", the actual gangland fight which was our starting point for the second season. Since then, many things had happened: criminal activities in our reference area had both evolved and faded. Several arrests and a massively reinforced police presence meant reduced traffic around Scampia and Secondigliano. The local gangs had started to look into new routes for their drug business. They tried to strengthen their hold on their neighbourhoods, but outside of normal drug-dealing areas, they pushed towards so-called "messa a sistema" (an integration into the criminal system). In several unexploited areas the Secondigliano gangs, in search of allies, stumbled upon a new phenomenon, repeatedly chronicled by local newspapers over the previous months: the rise of new youngster gangs with beards and tattoos, acting as stray dogs, outside the framework of organized crime.

Moreover, we heard about another intriguing new aspect of that world: the sons of the so-called ghosts, ie people who had gone missing in previous years. Stories, and

legends, about the descendants of past family bosses, who had been cut out of the game and were now coming back to claim their business, their life, and a slice of the pie, just like the disgraced princes or uncrowned kings of the olden days.

The investigations, the hard-earned truth of police forces working the area, along with the personal truths of many locals, their interpretations and legends all helped make up the narrative we started from, the source material for us to build upon. There by creating a universe for our characters to change and evolve in; a universe inspired by the cross-pollination of reality and fiction that, to us, remains the defining characteristic of this series' approach to screenwriting.

Leonardo Fasoli and Maddalena Ravagli

SET DESIGN

Paki Meduri

Gomorra's third season presented a great production design challenge: to show Naples' historic center through the same stylishly gritty lens of the previous season's suburbs. As agreed with the director, this translated into highlighting the old town's grid of long, shadowy, narrow alleys, as claustrophobic looking to outsiders as it is perfectly known to the characters who navigate it swiftly and confidently. By contrast, significant parts of the story are set in both the old Scampia area, known from Gomorra's previous seasons, and Naples more well-to-do neighbourhoods.

About the interiors: the homes of the up-and-coming gangster kids are done in a dark, vaguely 90s style, whereas Genny's Rome villa reflects an upgrade from his Eur penthouse in the second season. The opulence of gilded baroque touches goes hand in hand with contemporary design here, generating a dense, hybrid, at times jarring overall style. In addition, for the first time in the series, we get to discover Naples' well-to-do homes. Access is gained to a previously distant, unaccessible world: confident, elegant abodes, reflecting the refined tastes of Neapolitan well-heeled bourgeoisie. In the new series, more often than not, it is in such reassuring homes that, behind a façade of domestic tranquility, dark forces are at work, hatching their evil plans.

COSTUMES

Veronica Fragola and Susanna Mastroianni

Mostly, the costume work on Gomorra's third season has been about two things: on one hand studying, and integrating, the new areas and new social strata for the debuting characters; on the other hand, to make the old, and popular, characters come back in style, allowing them to evolve without betraying their identity.

Overall work was made more complex by Naples's notoriously strong, ever-changing penchant for fashions and fads. To adopt a certain style and apply it to a character can become a key indicator of his personality, and of his proximity to a certain social group

– or to his distance. To be able to work in Naples itself, researching the very fabric of the narrative at hand, has been both a lucky circumstance and a great source of inspiration. Going with a certain palette for each character can be a matter of psychology, dramatic choice (optimizing his looks for impact), or simply taste. This is why it's important to choose an overall color scheme for each part of the big picture; some bold choices were made for the gangs, highlighting their unity and strength through a consistent palette.

Most of all, the result we have been aiming at is for the audience to be utterly unable to picture the characters wearing anything other than the costumes we created for them!

SXF AND STUNT

Alessandro Borgese (stunt coordinator) and Luca Ricci (SFX supervisor)

As it grew, Gomorrah the series has brought some radical change within the sfx shop headed by Luca Ricci; not only from a practical standpoint, what with investments in new technologies and introduction of new materials and procedures; but also a new approach to the job, through constant confrontation between different departments and a thorough analysis on the tasks at hand. Gomorrah is a complex series, with several tracking shots which require a high degree of precision, and a number of variables that make it an adrenalin-fuelled experience, from both a cinematic and professional standpoint.

During the making of this new season, some sfx were introduced that are a first for Italy, such as the explosion of a moving car; to do this scene, custom-build radio controls were introduced to implement the effect while maintaining full security standards. The scene was carefully studied and planned using new devices and technologies.

The stunt coordinator and his team also supervised all action scenes in the series, both working firsthand and coaching actors in all scenes for which the director's chosen p.o.v. would not allow for stunt doubles. In all scenes involving fire or explosives, state of the art fire resistant wear and flameretardant body gels were used. Gomorrah is the kind of series where as little digital effects as possible are used, and this third season definitely upped the ante in making all action scenes look as real as possible.

SOUNDTRACK

Mokadelic

The third season's scenario was a perfect starting point on which to build some pretty introspective soundscapes, quite spacey and progressive. Taking it up from the past seasons, the score had to adapt to the new story at hand, involving some extended and heightened emotivity and feeling. Some long sequences build an immersive sonic

layer for the audience to really connect with the characters on an emotional level, empathize get in touch with their restlessness.

Some pulsing electronica underscores the action scenes, heightening their dynamics, whereas other, more ethereal themes mirror the thoughtful moments, and seem to build up on them.

All in all, the soundtrack underpins a degree of narrative continuity with the previous seasons, but at the same time it also helps further explore some key underlying themes that open up new directions for the saga.

CREDITS

Produced by	Sky Atlantic, Cattleya, Fandango in association with Beta Film
Based on an idea by	Roberto Saviano, based on Roberto Saviano's novel "Gomorra" published by Arnoldo Mondadori Editore
Story editing by	Leonardo Fasoli
Storyline by	Stefano Bises, Leonardo Fasoli, Roberto Saviano
Novelists	Leonardo Fasoli, Maddalena Ravagli, Roberto Saviano
Directors	Claudio Cupellini (ep. 1, 2, 3, 7, 8, 9) Francesca Comencini (ep. 4, 5, 6, 10, 11, 12)
Screenwriters	Leonardo Fasoli Maddalena Ravagli Ludovica Rampoldi
Casting	Laura Muccino, Davide Zurolo
Director of photography	Ivan Casalgrandi, Vittorio Omodeo Zorini
Set Designer	Paki Meduri
Set Designers	Carmine Guarino, Alessandra Mura
Editing	Patrizio Marone
Editing collaborator	Andrea Prosperi
Assistant director action scenes and 2nd unit director	Enrico Rosati

Assistant director and 2nd unit director	Ciro Visco
Assistant director	Lorenzo Grasso
Special FX	Luca Ricci
Stunt coordinator	Alessandro Borgese
Costumes supervisor	Veronica Fragola
Costume designer	Susanna Mastroianni
Sound	Alessandro Bianchi
Musics	Mokadelic
General organization	Alessia Sinistro
Managing producer	Gianluca Leoncini
Executive producer	Matteo De Laurentiis
Sky executive producers	Nils Hartmann
	Roberto Amoroso
	Sonia Rovai
Produced by	Riccardo Tozzi
	Giovanni Stabilini
	Marco Chimenz
	Gina Gardini
International distribution	Beta Film

CAST ARTISTICO

Ciro Di Marzio	Marco D'Amore
Genny Savastano	Salvatore Esposito
Scianel	Cristina Donadio
Patrizia	Cristiana Dell'Anna
Enzo	Arturo Muselli
Valerio	Loris De Luna
Azzurra Avitabile	Ivana Lotito

O'Stregone	Carlo Cerciello
O'Sciarmant	Pasquale Esposito
o'Crezi	Carlo Caracciolo
O' diplomato	Andrea Di Maria
Giuseppe Avitabile	Gianfranco Gallo
Malamò	Fabio De Caro
Capaebomba	Giovanni Buselli
O'cardillo	Christian Giroso
Marinella	Denise Capezza
Carmela	Angela Ciaburri
Maria	Gina Amarante

While inspired by true stories, the events and characters depicted in this series, including all names and all dialogues, are the product of free artistic creation and expression by the authors.

Any similarity, reference to or identification with actual facts, people living or dead, names, things and locales is therefore purely coincidental and unintentional.

No animals were harmed in the making of this series.