



NAPOLI, 1977.

THE STORY OF HOW IT ALL BEGAN

The highly anticipated prequel to the Sky Original mob crime saga is a six-part drama tracking the criminal coming-of-age of the young Pietro Savastano

Directed by **MARCO D'AMORE**, who also serves as artistic supervisor and cowriter

Created by **LEONARDO FASOLI, MADDALENA RAVAGLI** and
ROBERTO SAVIANO

LUCA LUBRANO as young Pietro Savastano

Starring **FRANCESCO PELLEGRINO, FLAVIO FURNO,**
TULLIA VENEZIA, FABIOLA BALESTRIERE, ANTONIO BUONO, CIRO BURZO,
LUIGI CARDONE, MATTIA FRANCESCO COZZOLINO, ANTONIO DEL DUCA,
JUNIOR RANCEL RODRIGUEZ ARCIA, ANTONIO INCALZA, RENATO RUSSO, CIRO
CAPANO, BIAGIO FORESTIERI, and VERONICA D'ELIA



Naples, 1977. The story of how it all began – how a very young Pietro Savastano will enter a criminal world, against the backdrop of a city in transformation: poor, rough-edged, marked by cigarette smuggling and on the brink of the heroin era. It's **GOMORRAH – THE ORIGINS**, the highly anticipated six-part prequel produced by **Sky Studios** and **Cattleya**, part of **ITV Studios**, expanding the epic **Sky Original** crime saga inspired by Roberto Saviano's bestselling novel. The six-part prequel series **Gomorra – The Origins** will be available to watch on Sky and streaming service NOW on 28 July in the UK.

The new series – an origin story tracing the criminal education of the future boss and offering a fresh perspective on the roots of Pietro's power – captures an era that shaped the face of modern crime.

The series was directed by Marco D'Amore, who helmed the first four episodes while also serving as cowriter and artistic supervisor. Francesco Ghiaccio has directed the final two episodes. The series was created by Leonardo Fasoli, Maddalena Ravagli, and Roberto Saviano, and will be internationally distributed by Beta Film.

The series stars Luca Lubrano as the young and ambitious Pietro Savastano, Francesco Pellegrino (La Santa Piccola) as Angelo 'A Sirena', a reluctant gangster under pressure from a legacy he didn't choose; Flavio Furno (Il Candidato) as 'O Paisano', a convict who is rallying followers for a new kind of Camorra; Tullia Venezia as young Imma, a gifted musician with dreams that extend far beyond Naples; and Fabiola Balestriere (Veleno) as Annalisa Magliocca – and yet-to-become Scianel, still a young mother under the fist of her violent husband. Other cast members include Antonio Buono, Ciro Burzo, Luigi Cardone, Antonio Del Duca, Mattia Francesco Cozzolino, Junior Rancel Rodriguez Arcia, and Antonio Incalza.

The prequel *Gomorra – The Origins* is based on the bestseller “Gomorra” written by Roberto Saviano, published by Arnoldo Mondadori Editore. The bible and the outlines are written by Leonardo Fasoli, Maddalena Ravagli and Roberto Saviano, the screenplays are written by Leonardo Fasoli, Maddalena Ravagli and Marco D'Amore.



SYNOPSIS

Naples, 1977. Pietro is fifteen years old. He grew up without a father or a mother, raised by a sort of aunt and her two children, and lives with them in conditions of extreme poverty. All he dreams of is one day living the good life—having a nice car and a beautiful woman by his side. This is why he has always been fascinated by Angelo “A Sirena,” the young king of the neighborhood. Angelo seems to have everything. He is handsome, charming, and charismatic. Together with his friends, he runs a shop selling American clothes, frequented by young people from all over the city, and he also manages the neighborhood’s illegal gambling den on behalf of the Villas, an old Camorra family from the city center that dominates Secondigliano. Pietro wants to be like him.

That is why, when the gambling den is robbed, determined to make himself noticed, he brings Angelo the decisive proof that allows him to hand over the culprits and the stolen goods to Don Antonio Villa. By doing so, the young Savastano finally earns the favor of his idol and begins to follow him in his ambitious plan to carve out his own space in the city’s criminal underworld.

But before long, Pietro, Angelo, and their friends find themselves moving on treacherous ground, ending up as the balance between the opposing forces: Corrado Arena, the city’s most powerful cigarette smuggler, allied with the Sicilian Mafia; and ‘O Santo, the young heir of the Villas, allied with the French and willing to do anything to be the first to finally open Naples to the heroin trade. Meanwhile, in the shadows, a new and ruthless enemy, ‘O Paisano, is taking his first steps toward seizing control of the entire city...

Pietro thus becomes involved in a brutal clash, soon discovering that the life he had always dreamed of carries a dark side he had never considered. And when he meets Imma for the first time and falls madly

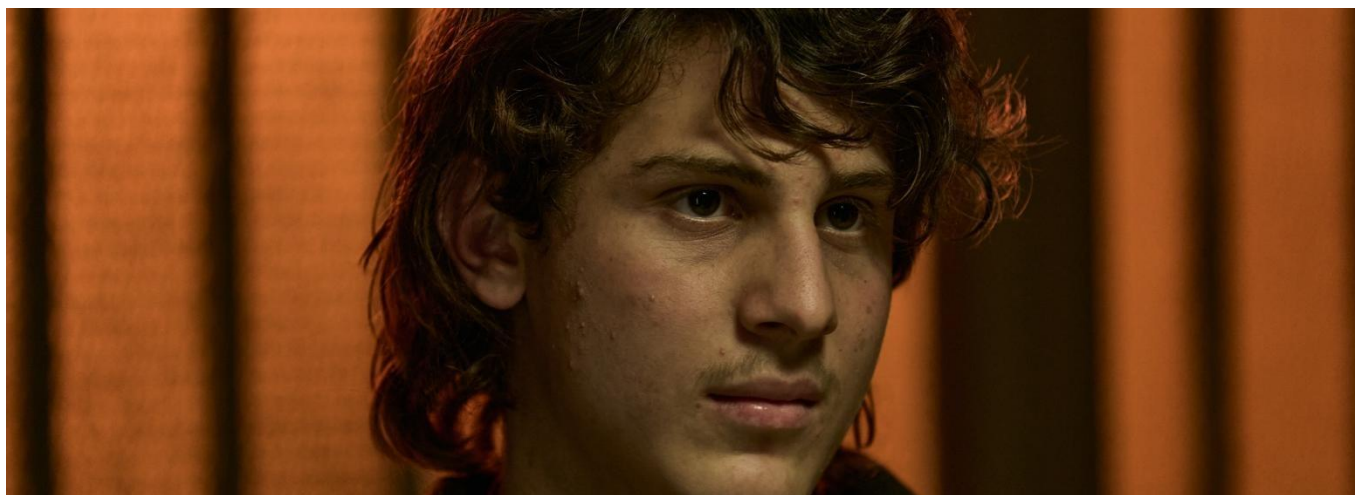
in love with her, he begins to wonder whether this is truly what he wants, or if a different future might be possible.



CHARACTERS

Pietro (15) **LUCA LUBRANO**

Raised without a father or a mother by a sort of aunt and her two children, he lives with them in conditions of extreme poverty on the outskirts of Secondigliano. Between petty thefts and odd jobs, he dreams of a different life: women, cars, elegant dinners. But his greatest desire is to become like Angelo “A Sirena,” the king of the neighborhood. When he enters Angelo’s world, however, he discovers that behind that glittering façade lies a dark side, and he begins to wonder whether that dream is truly worth pursuing—or whether his love for a young Imma might offer him true salvation instead.



Angelo 'A Sirena (25)**FRANCESCO PELLEGRINO**

Handsome and magnetic, he is everything Pietro dreams of becoming: bold, charismatic, the true king of Secondigliano. He runs a gambling den and an American clothing store, drives a blue Mustang, and seems invincible. In actual fact, he is only a subordinate of the Villas, an ancient Camorra family from central Naples, who have entrusted him with control of the outskirts. Raised by an elderly uncle after his parents' death, Angelo is a lonely man who desires nothing more than to break free from the Villas' grip, and who recognizes in Pietro his own loneliness and ambition.

**'O Paisano (35)****FLAVIO FURNO**

From the prison where he is "unjustly incarcerated," he is able to understand the needs of the inmates—the last ones, forgotten by the system of clans that exploited and then abandoned them—and becomes their guide. He is listened to and respected as one would a prophet, and in the prison corridors he quickly gathers an army of affiliates who swear blind loyalty to him. And thanks to his sister, Anna, his word also reaches the streets of Naples, where his ideas of a new Camorra-style humanism begin to take hold, challenging the old and outdated criminal system.

**Anna (35)****VERONICA D'ELIA**

She is 'O Paisano's sister, but to her the boss is not just a brother—he is a guide to be followed with blind loyalty. Like a voice stretching from the Poggioreale prison across the city of Naples, Anna spreads her brother's word and carries out his plans with clear-headed and ruthless strategic skill. Seemingly harmless, Anna is destined to become a figure the bosses of Naples will be forced to reckon with.



Imma Ajeta (15)
TULLIA VENEZIA

The daughter of two jewelers from Corso Secondigliano, Imma lives in the wealthier part of the neighborhood and is already planning to move to New York to attend the school she has always dreamed of. Convinced that every dream can come true, Imma will soon realize that this is not the case for everyone. Because not everyone has the privilege of being able to dream—like her friend Annalisa, oppressed by her husband, or Pietro, who is even willing to give her up rather than drag her into the ruthless world he comes from.



Michele Villa AKA 'O Santo (22)
RENATO RUSSO

Known as 'O Santo, he is the heir to the throne of one of Naples' criminal aristocracy families, the Villas. His father, Don Antonio, is one of the most powerful bosses of the historic center, and under his rule even Angelo is a subordinate, managing the Secondigliano district on his behalf. 'O Santo is strategic and two-faced, capable of smiling at you as he shakes your hand while stabbing you with the other. Above all, 'O Santo is ambitious and has little patience for his father's traditionalist vision. He already sees the future clearly and will do whatever it takes to bring it about—even going behind Don Antonio's back, if necessary.



Corrado Arena (35)
BIAGIO FORESTIERI

He is the king of smuggling, and without him no one in Naples would light a cigarette. In the city he is a legend: unrivaled at the helm of a speedboat, owner of a villa in Posillipo overlooking the Gulf of Naples all the way to Mount Vesuvius, and respected by every boss in town. But he wants more, and he soon finds in Angelo a valuable ally to pursue new and ambitious plans and to rewrite the city's criminal balance of power in his favor.



Annalisa Magliocca (21)
FABIOLA BALESTRIERE

Young Scianel, proud and beautiful, is just over twenty. She already has a child and is married to a man much older than her, who considers her his property—to beat or to possess at will, depending on his needs. And Annalisa can do nothing about it, because that man, her husband, is someone who matters in Secondigliano and is untouchable. No one will help her. And so she takes refuge in her perfumes, her fragrances, and a few conversations with her friend Imma, waiting for the day when all this pain will finally come to an end.



Manuele (**Mattia Francesco Cozzolino**), Lello (**Antonio Del Duca**), Toni (**Junior Rancel Rodriguez Arcia**), and Fucariello (**Antonio Incalza**) are Pietro's inseparable friends, and together they live the most daring adventures. Pietro grew up under the same roof as Manuele Caputo (17), sharp and always ready with a reply, and Lello Caputo (16), the younger brother, who has always dreamed of playing in Serie A. In addition to these two "adopted brothers," the group also includes Toni (15), as generous as he is reckless, and Fucariello (9), an orphan always on the lookout for trouble and something to fill his stomach.

PRODUCTION NOTES - SKY STUDIOS

For a long time, saying Sky meant saying Gomorra. Over the years, we have explored new paths, told new stories, and brought to life equally memorable characters, but the saga of the Savastano family and Ciro di Marzio's thirst for power are our DNA, our story, our origin.

With Gomorra, it wasn't just the Sky drama series' that were born—it was the birth of a new Italian serial storytelling. We showed the audience that even in Italy, we could do things on a grand scale, that even the small screen could deliver emotions that everyone thought existed only in movie theaters. And not only did we compete with the great American stories, we did something no one had dared before: we descended into a dark, unexplored world, and we chose as protagonists those who, in any other story, would have been the worst of the villains. We chose the damned, and we told of their hatred, their resentment, their thirst for power, and their pain. And the audience loved them—not because we defended them, but because they were real, and perhaps because something in them spoke to all of us.

We could spend hours talking about Gomorra, and we did—while the series aired up to its epic finale, and for years after, when, following the last season, the desire to return to explore those unstoppable passions, that cursed vitality, those bonds stronger than blood, remained alive. What we are, we owe to Gomorra, and for years we worked with Cattleya and the team who built this epic to find a way to return to that world, to come back home. Until we found the right story, once again written by the skillful pens of Maddalena Ravagli and Leonardo Fasoli: the story of the origins of young Pietro Savastano, a boy who couldn't be further from the great bosses of the original series, in a world—the Naples of the 1970s—that in many ways is incomparable to the context of Gomorra as you know it.

We reunited the team, and at the helm of a cast of very young new faces—a winning gamble that Sky has taken many times—returned once again our Immortal, Marco D'Amore, who, in the role of director, served as a bridge between the original series and this new prequel.

How did this innocent boy become the most ruthless boss of all? And how did this vibrant city fall into the deepest abyss? What are the origins of evil, and what remains of good when it collides with power and violence? We can't wait to tell you.

A fine d'o juorno sta tutta ccà.

Nils Hartmann,
Executive Vice President Sky Studios Italia

PRODUCTION NOTES – CATTLEYA

Going back to the origins is never easy. And when we talk about Gomorra – The Series, which has become a true global cult phenomenon, it's perhaps a bit reckless. But beyond loving risk because it makes us more creative, we believe that nothing is truly untouchable; in fact, having the opportunity to deeply explore worlds so rich in stories and characters is a great privilege.

However, the right story was needed, because when you face such an important legacy, the bar is set very high. But the proposal from the writers convinced us immediately: a Gomorrah that wasn't Gomorrah. And "The Origins" is exactly that. Pietro Savastano, Imma, and Scianel are there, but immersed in a completely different world, in a Naples far away in time—the pre-earthquake 1970s Naples, which no longer exists. A story with room for warmth, where you laugh and cry. That never happened in Gomorra – The Series.

In this new chapter, what drives our characters is not power, but the dream of a better life. A dream, however, that is not granted to everyone—or that may be granted, but at a very high price. Staging such an ambitious project, with so many characters, each representing profoundly different worlds—from the poor world of the kids, to the flashy world of small-time criminals, to the petty bourgeoisie, and up to the highest criminal aristocracy—was a complex task. It was skillfully led by Marco D'Amore and brilliantly executed by all departments, which, together with the production team, recreated a world that is visually powerful and emotionally immersive.

Every dialogue, every character, every detail of set design and costume has been meticulously crafted to give the audience a world that is as diverse as it is warm, yet at the same time ruthless. Above all,

the goal is to convey a sense of truth—the beating heart of Gomorra—whether the story is set in the present day or fifty years ago.

Riccardo Tozzi,
Cattleya's founder

Naples, 1977. Naples and its provinces. In 1977, in the Ises neighborhood of Secondigliano, one in seven



DIRECTORS NOTES

children dies from malnutrition and poor sanitary conditions. Street kids and barefoot boys in the mud, the cholera outbreak of '73, cigarette smuggling, gambling dens, prostitutes, and the underworld of local gangsters. On January 21, 1977, Jimmy Carter becomes President of the United States; in Italy, color television broadcasts begin; in Buenos Aires, the peaceful protests of the Mothers of Plaza de Mayo start; and somewhere in Ohio, signals from space connect to extraterrestrial intelligence.

Secondigliano is a long stretch of commerce and trafficking. A small bourgeoisie mingles with the struggling people, while the population grows disproportionately. Corso Umberto cuts this world in two: on one side, certain building expansions; on the other, countryside and ruins, with toilets on balconies and houses without running water. There stands Pietro, with his friends. There lie their dreams and the anger that grows with them. Between those dilapidated houses and stray dogs, hope and desire thrive among the poor—the desire to make themselves matter, to become someone. To become like Angelo.

Angelo “A Sirena” (“The Mermaid”), a name that evokes wonder and myth, hypnosis and amazement. Blonde as an angel, with a beautiful car, fine clothes, American songs. And so Pietro—just Pietro, Pietro without a surname and hungry—clings, holds on, bites into this magic, but soon discovers the trick. He sees with his own eyes what lies behind the enchantment. He sees the blood and hears the whistle of bullets, feels fear rising from his stomach and turning into saliva in his mouth, afraid of losing the little he has, even his life—the very life itself!

So when fear comes, he runs to balcony of a girl. Throws stones to wake her. Shouts her name, a name he repeats constantly since learning it. That name, kissed between the lips... Imma! And Imma comes, with Imma’s eyes, and the words only she knows how to say, and still those big eyes that chain him, like—and perhaps more than—the song of the Siren.

At the origins of evil and the Camorra, of business and the System, of drugs and gangs, there are them. There are us, and a story that becomes a paradigm of a city, suspended between good and evil, redemption and condemnation, violence and beauty. Contested between those who judge and those who still want to understand. Waiting, every single day, to speak and be spoken about, making noise even in silence.

Marco D’Amore

Sometimes, in certain lives, there is a precise moment when everything breaks. While directing my two episodes, I sought exactly that: to illuminate those points of fracture, when fragility opens like a crack and reveals the future. It is there that a new destiny is born; it is there that emotions become powerful, fierce, and real.

Working with the actors in this series has been a blessing—they delivered themselves to the scenes without filters, without fear. Through them, I sought images to carve, glimpses of truth in which life suddenly enters and throws you off balance with its contradictions.

The harshness of a father convinced he is educating his son.
A love that tries to endure, even when it hurts.
A fragile peace, always on the verge of collapsing.
The hallucinated dreams of those chasing power and freedom as if they were mirages. A courtyard in celebration, full of desperate souls yet so filled with beauty.

It was a grand journey, starting from afar and running to the very last breath. I can say I have lived in the 1970s, alongside a fantastic crew that faced obstacles as vast as stormy waves. At the helm of this daring journey, we had a unique captain—first a son, and finally a father of this legendary series. I joined the course he charted in his four episodes, seeking to honor it, aiming to arrive together in a new world. Marco deserves credit for taking us far without losing anyone along the way. And now, to the viewer, the vision of what we have discovered. Sit back—Naples is magnificent.

Francesco Ghiaccio

SCREENWRITERS' NOTES

Everyone reaches a moment in life when, returning to a forgotten place, rediscovering an old photo, repeating a gesture that no longer belongs to us, we suddenly find ourselves facing a young stranger. One who judges us without understanding us or our choices, who looks at us with melancholy and regret, but above all, with anger. One who asks: how was this possible? What absurd chain of events and decisions brought you so far from me?

We have relived the last moments of Pietro Savastano, next to Imma's grave. We imagined that a moment before dying, he no longer saw Ciro pressing the trigger in front of him, but a boy with a sweet smile, long chestnut hair tousled by the wind, eyes bright and full of hope: himself at sixteen.

And so we decided to question that boy, to follow him as he moves almost like a dance, together with his chosen brothers and the very young Imma, through Naples at the end of the 1970s—a city full of music, promises of change, modernity, and freedom for everyone. We watched him face the adult world with the burning urgency of orphans, but without fully understanding its rules and still holding the illusion that he could change them.

The poignant story of Pietro and Imma's adolescence is at the same time the story of a criminal adolescence in the Neapolitan Camorra. A world where "mass destruction" drugs are still a distant horizon, and where the ruling families of the historic neighborhoods and the emerging Secondigliano sustain their people through cigarette smuggling.

A world and a teenage boy, captured at the very moment they are about to be swept away by two unforeseeable forces: the arrival of heroin in Naples, and the mad dream of a charismatic visionary who will change all the rules of the game. And change—contrary to what all of us, along with sixteen-year-old Pietro, believe—is impossible to control.

Leonardo Fasoli, Maddalena Ravagli



CASTING

When I received the call for Gomorrah – The Origins, it was for me an invitation to return to the home where I grew up, but with a new and ambitious challenge: to renew what seemed concluded, to start anew, yet following in the footsteps of our forebears.

During the years of Gomorra – The Series, I drew from, explored, and plundered the acting talent pool of Campania, but the generosity of this land knows no bounds. Despite the fear of not succeeding, I embraced the challenge with the confidence that Naples would guide me.

Following the example of the approach that Laura Muccino had designed for the first season of Gomorrah – The Series, I built a team that allowed me to explore the territory in all its twists and turns. With my wonderful collaborators Alessia Foraggio and Egidio Giordano, we visited academies, small acting schools, explored the city's squares and alleys, mapping the territory and having the great privilege of documenting it.

The challenge within the challenge was to explore a new generation of aspiring actors who grew up watching the original series and who inevitably know its style and language.

For this reason, our initial choice was to do a first round of auditions with texts that were different, that did not reference the Gomorra universe so familiar to them. This allowed us to observe them through a different lens, forcing even us to exercise imagination and to step away from the beaten path.

“The only way to honor your teachers is to betray them,” and I believe this is what we did—with the respect of not wanting to overlap, but to go deeper.

This was especially true in the search for actors to embody the historical characters. For this reason, I feel I can say that what led us to choose Luca Lubrano for Pietro is the charisma of a future boss who still carries the purity and innocence of his age; in Tullia Venezia for Imma, the burgeoning lioness strength of a girl ready to become a woman and embrace her nature; and in Fabiola Balestriere for Scianel, the storytelling ability and readiness to face the enormous challenges that life presents her. Not merely an aesthetic resemblance, but a closeness of spirit and character.

But beyond them—and together with them—the entire cast is a varied, vibrant universe of humanity and talented performers, whom Gomorrah – The Origins gave me the opportunity to explore and get to know, and to whom I am eternally indebted.

Davide Zurolo

Naples, 1977: a city that is a world. Lives far apart collide in the daily dynamics: the outcasts, the powers that be, the youth who dream and demand emancipation. The production design of *Gomorra* – *The Origins* draws from these contrasts, working on the emotions of the characters, their intensity, and the disorientation that the environments create when they host social and cultural diversity.

In total discontinuity with the contemporary settings of the original story, the series immerses the imagination in a distant past, in myth, in the darkness and color of 1970s Naples. On one side, the spaces of adults—dark and masculine—celebrate arrogance and the display of power; on the other, poor and modest environments highlight the great dignity of women who uphold the lives and hopes of the new generations. All these spaces carry the weight of the twentieth century: desaturated colors in shades of brown, dim lighting, large rooms with few objects steeped in tradition.

It is here that the story of Pietro and his friends Lello, Manuele, Toni, and Fucariello unfolds. Their building is an ecosystem, a semi-collapsed structure where generations pile up, solidarity thrives, and the right to laugh and play persists. In this marginal territory, where the countryside is giving way to sprawling concrete suburbs, Corso Secondigliano radiates outward—a thoroughfare gradually filling with shops, businesses, interests, and money. Here, Naples wants to be international, with shops reminiscent of a metropolitan city shaking off its past.

Here Angelo “A Sirena” and his friends open a second-hand clothing store, which transforms into a glamorous space with glossy surfaces, bright reds, glitter, and vanity. A tunnel with very low ceilings compresses the tension of the narrative and expresses the strength and courage of Angelo’s ambition: it is not design, but power, a will to act through which they transformed an old warehouse into their space—store—headquarters, full of aesthetic and social transformations beyond the local context.

In the gambling den, another fundamental location of the series, Pietro and his friends make their first entry into the adult world, a world forbidden to minors: where pinpoint lights cut through the smoke and glide over the high lacquered paneling, dulled by time and wear.

Finally, the prison: here the majesty of the space was designed to suggest mysticism and abstraction, to evoke the religiosity of the new doctrine that ‘O Paisano is spreading among the bars.

Fabrizio D’Arpino

LOCATIONS

One of the protagonists of *Gomorra* – *The Origins* is 1970s Naples itself, a city undergoing profound socio-economic and cultural changes. Naples preserves the traits of the eras it has lived through, and this inspired the decision to shoot the series on location, without relying on stage reconstructions.

We can ideally divide the series’ worlds into five macro-locations: Pietro and his friends live in Palazzo Caputo, a farmhouse in rural Scampia of the 1970s. In San Giovanni a Teduccio, we found a building perfectly frozen in time. Here, through major set design adaptations, we recreated a world of small shared spaces: bathrooms and kitchens, expressions of a meager era, where the sense of community is the only salvation for its inhabitants.

Angelo 'A Sirena, on the other hand, belongs to the urban area of Secondigliano, where he and his friends run an underground gambling den inside Bar America—recreated in a historic square in the city of Nola—and a glamorous shop of second-hand clothes from the United States, also reconstructed in San Giovanni a Teduccio.

The lives of Imma and Annalisa unfold along Corso Secondigliano, the wealthiest part of the neighborhood, historically home to commercial activities and noble buildings. To recreate Imma's family jewelry store, we found an abandoned shop in the center of Corso San Giovanni a Teduccio, also setting up the surrounding businesses.

The Villa family, the clan that controls Naples and Secondigliano, has its stronghold in the city center: noble buildings, narrow streets, underground caves, almost dead-end spaces that serve as the backdrop for illicit trades and daring escapes.

'O Paisano's narrative arc, instead, unfolds entirely within the Poggioreale Prison. For these scenes, we identified a disused facility in the municipality of Santa Maria Capuavetere (a former prison briefly used as a university), which still preserves its original detention layout.

Finally, there is the quintessential natural location: the sea, with its immense narrative power. Cargo ships passing near the port of Torre Annunziata were filmed live, as were the Bagnoli Bay, wedged between concrete monsters and coastal landscapes, the Nisida promontory, and Portici.

It was a complex project, facilitated by collaboration with local authorities, who enabled the setup of massive organizational and set design structures necessary for the action sequences and all scenes involving hundreds of extras and period vehicles.

Katia Franco, organizzatrice generale

COSTUMES

Many costume challenges were faced on Gomorrah – The Origins, the foremost being how to depict the 1970s. The historical research on documentation was long and obsessive, and it was essential to acquire a deep understanding of those years—the shapes, the colors, the fits.

This work was important not only to bring authenticity to the costumes but also to equip us with the tools to take creative liberties when the narrative demanded it for certain characters.

Another challenge was portraying radically different worlds within the same era, a task achieved in part through the use of color, moving away from black and embracing a more vibrant polychromy.

The archaic and poor world in which young Pietro Savastano and his friends grow up is dominated by browns and beiges, with worn and dirty fabrics. Yet, the brighter colors of childhood and innocence—primary colors, reds, blues, yellows, greens—make their way into this world.

The world of the young men of Secondigliano, ambitious and irreverent, is projected into the future and future fashion: this is Angelo's world. Handsome, charismatic, resembling a rock singer, he dresses in leather, uses purples and burgundies, mixing them with yellows and psychedelic patterns.

The world of the old Neapolitan bosses, by contrast, is ancient and solid, built on rules and hierarchies, where elegance in its most classical sense is the leitmotif.

Finally, the petty-bourgeois world of Imma and her parents remains stuck in soft, classic colors and shapes: sage green, cream white, brick red, blues, and collegiate patterns.

Olivia Bellini

ORIGINAL SOUNDTRACK

A timeless epic of emotions.

The musical genesis of *Gomorrah – The Origins* arose from a reflection: what kind of musical soundscapes could be created for the almost mythical birth of a story whose ending is already known to the audience?

The intention, realized and shared with Marco D'Amore, was not to anchor the original music to the sounds of the 1970s in which the action takes place—that task was left exclusively to the period songs—but to allow the score to evoke the epic emotions of the protagonists and the story of a city in constant transformation.

The stylistic signature of the original music was born, after reading the scripts, through the composition of two long suites from which the pieces evolved, moving between epic, intimacy, action, and tension. The most intimate moments were underscored with a few electric guitar notes, immersed in electronic textures. The electronic elements also return in different, unsettling forms, with driving rhythms that blend with acoustic instruments and Middle Eastern influences, such as the oud and classical guitar.

A key element is the main theme ("Origini" by Marco D'Amore), which serves as a leitmotif both in a purely orchestral form—to convey grandeur or as a "playful" touch that evokes the joy of a childhood lived in poverty—and in an orchestral form interwoven with electronic inserts, narrating the rise of new forms of power.

Completing the composition, fragments of ancestral female voices punctuate the musical narrative, evoking melodies from an idealized, timeless past and adding depth to the emotional dimension.

Pasquale Catalano

CAST

LUCA LUBRANO (Pietro Savastano)

FRANCESCO PELLEGRINO (Angelo 'A Sirena)

FLAVIO FURNO ('O Paisano)

TULLIA VENEZIA (Imma)

FABIOLA BALESTRIERE (Annalisa Magliocca)

ANTONIO BUONO (Mimi)

CIRO BURZO (Tresette)

LUIGI CARDONE ('A Macchietta)

MATTIA FRANCESCO COZZOLINO (Manuele)

ANTONIO DEL DUCA (Lello)

JUNIOR RANCEL RODRIGUEZ ARCIA (Toni)

ANTONIO INCALZA (Fucariello)

VERONICA D'ELIA (Anna)

RENATO RUSSO ('O Santo)

CIRO CAPANO (Don Antonio Villa)

BIAGIO FORESTIERI (Corrado Arena)

VERONICA D'ELIA (Anna)

CREDITS

Directed by

MARCO D'AMORE (EP. 1-4), FRANCESCO GHIACCIO (EP. 5, 6)

Created by

LEONARDO FASOLI, MADDALENA RAVAGLI, ROBERTO SAVIANO

Based on	"Gomorra" by ROBERTO SAVIANO published by Arnoldo Mondadori Editore
Screenplay	LEONARDO FASOLI, MADDALENA RAVAGLI, MARCO D'AMORE
Artistic supervisor	MARCO D'AMORE
Casting	DAVIDE ZUROLO (U.I.C.D.)
Assistant director	GIAIME GRIECO, FABRIZIO IMPARATO
Stunt Coordinator	ALESSANDRO BORGESE
SFX Supervisor	LUCA RICCI
Post-production	SIMONA DE LAURENTIIS
Suono in presa diretta	CLAUDIO BAGNI
Production design	FABRIZIO D'ARPINO
Costumes designer	OLIVIA BELLINI
Original soundtrack	PASQUALE CATALANO
Editing	PATRIZIO MARONE (AMC)
Cinematography	VITTORIO OMODEI ZORINI (EPS.1-4), MATTEO CARLESIMO (EPS.5, 6)
Organizzatrice Generale	KATIA FRANCO
Responsabile Sviluppo Sky Studios	EMANUELE MARCHESI
Executive Producer	MATTEO DE LAURENTIIS
Executive producers for Sky Studios	NILS HARTMANN, CHIARA CUCCI
A Sky Studios and Cattleya production, in association with Beta Film	
Produced by	RICCARDO TOZZI, GIOVANNI STABILINI, FRANCESCA LONGARDI, GIULIA FORGIONE

Ministero Della Cultura Direzione Generale Cinema Audiovisivo

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