

Friday,
December 2,
2022

GOMORRAH

Directed by Matteo Garrone

The
Daily Mafia
Issue
#1

Sophia Callesen

Gomorrah

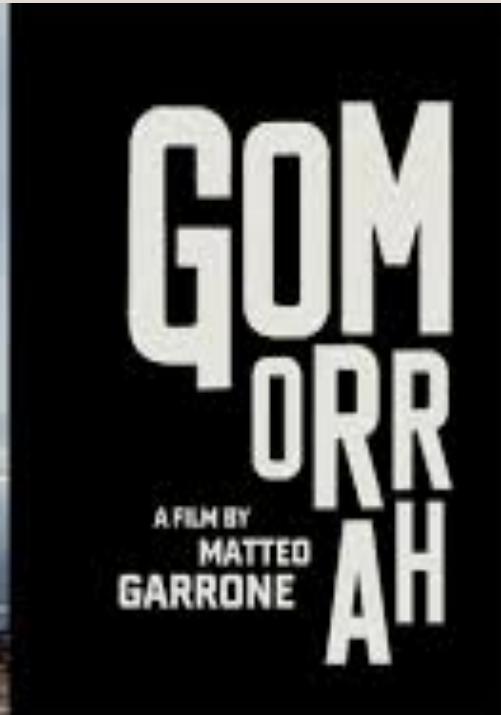
Film Description/Pot

Gomorrah is a film that was directed by Matteo Garrone and produced in 2009 by the Fandango production company, bringing in a worldwide box office intake estimate of \$35B.

It is loosely based on the novel written by Roberto Saviano, which was also titled *Gomorrah*. Saviano chose this title as a play on the word Camorra, since it is the subject of both the book and film. The biblical reference to the name was inspired by a speech given by a priest, who the Camorra shot dead.

However, the film differs from the story because Garrone chose to remove Saviano himself from the main narrating figure position to reduce relatability among audience members and the glamorization of organized crime. This helped make a more realistic illustration of the Camorra. Garrone also chose to utilize plain and unadorned cinematic style, meaning he did not alter/glamorize the setting utilized in the shots.

The purpose of the film was to expose the criminal underbelly of Naples by focusing on the Camorra, which was a criminal organization similar to the mafia, existing in Campania. The film focuses on the interwoven stories of five individuals (Don Ciro, Totò, Franco and Roberto, Pasquale, and Marco and Ciro), who all desire to make their own compact with Camorra.



Gomorrah (2009)

Sophia Callesen

The Camorra

Mafia Relations in Naples

The Camorra was a secret society of criminals, residing in Naples and growing to power in the 19th century. Like the mafia, the origins of the Camorra is unknown, speculations are that it could have originated in Spain and then been transported to Italy.

Also similar to the mafia, during the unification of Italy, the Camorra lost its grip on the country, due to Mussolini putting out hits on all criminal organization related people. Some of the bosses and heads also fled to America during this time, where they actually came in contact and fought with members of the Cosa Nostra mafia in the United States. Their standing dropped extremely low in the 1920s and all remaining individuals were eventually absorbed by the mafia.

The Camorra itself had different "subgroups" that focused on certain illegal trades. For example, the mass Camorra

focused on youth relations; the business Camorra focused on gaining money through drug trafficking and utilizing it for construction; the political Camorra focused on the political field.

Although not linked to the Cosa Nostra or mafia itself, the operations and goals of the Camorra were similar. Common activities carried out by the Camorra were smuggling, blackmail, extortion, trade, money laundering, waste management, prostitution, production of fake goods, migrant trafficking, drug trafficking, and road robberies.

Unlike the Cosa Nostra, the Camorra was broken up into local clans that would commonly fight against each other. Their goal was also to infiltrate society and politics, creating environments of murder, corruption, and fear in all classes and levels of society.



Gomorrah (2009)

Characters

Camorra's Criminal Activities

Sophia Callesen

This section highlights "interviews," biographies, and the documentation of important characters and how they exemplify the impacts of Camorra's criminal activities locally and nationally.

Pages 2 - 4

Cinematography

Marco Onorato

Sophia Callesen

This section highlights a short biography about *Gomorrah*'s cinematographer, Marco Onorato. It also focuses on certain cinematographic aspects utilizing specific scene examples.

Pages 5 - 7

Iconic Scene

Promoting the Storyline

Sophia Callesen

This section highlights an iconic scene in the film *Gomorrah*. The scene focused on in this section is the final scene in the film, depicting the death of want-to-be gangsters, Marco and Ciro.

Pages 8 - 10

Sophia Callesen

Totò

Impact of Camorra's Criminal Activities

The character Totò exemplifies the impact of the Camorra's criminal activities on a local and national level because he is the epitome of how young children dream about being a part of the Camorra/mafia because of the glamorization of their lives that they see from the outside.

Eventually, these vulnerable children get swept up/coerced into the lifestyle at very young ages, and then they must suffer the consequences that come with being a part of the Camorra/mafia.

In *Gomorrah*, Totò falls predator to the glamorization of the mafia and dreams about being a part of his local clan, and when the opportunity comes around when local gang members stash and run from a crime scene, he gives no hesitation in returning the items and asking to join the gang.

In this same way, the movie helps to illustrate a realistic depiction about how easy and normal it is to see mafia related crime events happen all around you at any time and at any age.

The film also illustrates how common it was for young children to be recruited by local clans. Totò is immediately taken in for initiation, where the gang members shoot him directly in the chest at close range while he has a bullet proof vest on. This exemplified and normalized the introduction of violence towards children. It showed that no matter the age, everyone is subject to the violence and danger subjected to them by the Camorra.

Once a part of the clan, the film illustrated the importance of secrecy and loyalty among its members, which is how the members create such strong bonds

among themselves. This prevents vulnerability within the clan, which helps ensure they gain power and, in turn, wealth. Totò is no stranger to this either, being forced to give up his old lifestyle, family, and friends in order to truly be a member of the clan. He readily agrees to their terms, and he even confronts his friends, telling them they can no longer associate with each other because must be enemies.



Gomorrah (2009)



Gomorrah (2009)

Sophia Callesen

Totò

Story

At the beginning of the film, Totò is shown as being a delivery boy, whose biggest dream is to be a part of the mob. During his shift, he sees drug dealers (who are a part of the Camorra) abandoning a gun and bag of drugs because they are attempting to escape from the police. He takes the hidden items and decides to return them to the dealers, asking if he could join their gang. They agree and put him through an initiation, where they shoot him in the chest at a close proximity while he wears

a bullet proof vest to test his strength and courage. Totò's gang receives threats as the feuds in between the clans of the Camorra intensify. This is followed by one of his fellow gang members being shot in a drive-by shooting. His gang seeks revenge by executing an innocent woman, whose son had just joined a rival clan. Totò was in charge of luring her out, since she was the woman he used to personally shop for.

Sophia Callesen

Totò

Biography

Totò (played by Salvatore Abruzzese) is a sensitive, yet strong and unflinching, 13-year-old grocery delivery boy.

On the side, he also is a personal shopper for a local woman, whose husband is described as being "away."

He admires the lifestyle and culture of the Camorra, and his greatest desire is to join the Camorra. In fact, he will do just about anything to get into the Camorra, including abandoning his old lifestyle and friends.

The actions he takes within the film lead to his ultimate goal, which causes him to become encapsulated by the Camorra lifestyle and all the consequences and dangers that come with it.



Gomorrah (2009)

Sophia Callesen

Pasquale

Story



Gomorrah (2009)

The film depicts Pasquale as a simple man, who just wants to earn enough money to live.

Unfortunately, the sweatshop he works in, Lavarone, barely pays him enough money to survive. This causes him to search for other work, where he finds himself in a position teaching Chinese garment workers how to make clothes. However, this company is in direct competition with his

Current Camorra-run company. He is able to hide this other job for a little while. However, in order to secretly get to and from this job at night, Pasquale has the Chinese workers hide him in the trunk of their car.

Eventually, the Camorra finds out, and they decide to kill his students (the Chinese workers) in a drive-by shooting scene while he is present.

He luckily survives, but he is also forced to leave his job because he was a traitor.

He goes on to find work as a truck driver, living a not so happy life. On one of his runs, he is delivering items to a café, where he looks at a tv that is on in the shop. On it, he sees famous actress, Scarlett Johansson, wearing a dress that he had made. He gives the camera a bitter-sweet smile as he leaves.

Sophia Callesen

Pasquale

Biography

Pasquale (played by Salvatore Cantalupo) is a middle-aged man.

He is a talented tailor, who designs and makes dresses. Pasquale works for a Camorra-funded factory that oversees the production of haute couture.

However, he also has a side job to earn more money, which is training Chinese garment workers, who are in competition with the Camorra factory he currently works at.



Gomorrah (2009)



Gomorrah (2009)

Sophia Callesen

Pasquale**Impact of Camorra's Criminal Activities**

The character Pasquale exemplifies the impact of the Camorra's criminal activities on a local and national level because he is the epitome of your everyday, normal Italian man, trying to work, get enough money, and provide for his family. He also helps to depict how normal, poor people get caught up in criminal organizations, even if they do not really want to. Pasquale worked as a tailor in a company run by the Camorra. They abused him, used him, and paid him very little for his work. This illustrates the life of a common Italian worker in big business. Even if they did not purposefully want to work for the Camorra, the Camorra is everywhere and owns everything, so it symbolizes the

inescapability of organized crime groups in Italy. Pasquale's side job, teaching competing migrant workers and hiding from the Camorra symbolizes how the Camorra was able to create an atmosphere of fear and anger among all classes because of their immense power and hold over society and politics. This in itself is another way the film helps depict the inescapability of organized crime in Italy. In the scene where Pasquale gets caught and attacked in a drive-by shooting, this scene helped illustrate how easily irritable and dangerous the Camorra were. If you tried to go against them, even if it was in good nature, it costed those around you their lives, and it could possibly cost you yours.

Sophia Callesen

Marco & Ciro (aka Sweet Pea)

Impact of Camorra's Criminal Activities

The characters Marco and Ciro exemplify the impact of the Camorra's criminal activities on a local and national level because they are another epitome of how young people are drawn towards this glamorized life of crime, due to the constant nature of criminal organizations surrounding them and the depiction of the life of gang members.

Marco and Ciro take their fantasizations a step further by attempting to create their own local clan, so that they can live the life of extravagant crime bosses. This dream helps illustrate how common it was for young teenagers to get swept up in a fantasy world, that is anything but that in reality.

In the scenes that follow, Marco and Ciro decide to take matters into their own

hands, committing small scale crimes. Following this, local clan bosses become enraged and threaten the two boys, which exemplifies how dangerous the Camorra was, giving no leeway to young teenagers. In the world of criminal organizations, everyone is held to the same standards no matter the situation.

In between threatening's, the film shows the two boys refusing to back down to the local clan, going as far as stealing from them. These scenes help demonstrate the lengths that the Camorra will go to in order to protect itself and the power it has over people. If common folk saw how easy it was for two, young, ignorant boys to overthrow the Camorra clan, then they would believe that anyone could easily overtake them. Here again, the Camorra

illustrate how, no matter the person or age, any and all threats must be extinguished, so that they can remain in power over their social and political society. In killing Marco and Ciro, the local clan heads achieved exactly this, using them as a warning/threat to everyone that they are not to be challenged or messed with.



Gomorrah (2009)



Gomorrah (2009)

Sophia Callesen

Marco & Ciro

Storyline

The film begins, depicting Marco and Ciro as two young teenagers, who desperately strive to create and operate their own clan separate from their local clan. Their dream is to become bosses like those depicted in famous mafia movies. In the film, their "clans" first hit is at Hotel Boomerang, when they decide to rob African immigrants while they are completing a drug trade. The leader of the local mob hears about the robbery and warns them to lay low. They do not listen and decide to spy on and steal

weapons from the Camorra gang, firing them off with pride and joy. They use these guns later to rob an arcade, spending their loot on a strip club. The Camorra threatens them again to return the stolen weapons, but they do not listen. Zio Vittorio sets a trap, offering them a large sum of money to join his clan and return the weapons. They agree and are executed by Giovanni, Bernardino, and Vittorio. The film ends with their bodies being dragged away and put into a loader.

Sophia Callesen

Marco & Ciro

Biography

Marco (played by Marco Macor) and Ciro (played by Ciro Petrone) are two brash teenagers.

Throughout the film, they are depicted as being intrigued by and obsessed with gangster movies. Specifically, they love Scarface by Howard Hawks. They commonly act out and quote scenes from Hawks's film during the movie.

They both have a strong desire to become bosses/crime lords themselves. They even go as far as wanting to create their own clan, independent of their local clan.

However, in pursuit of their dreams and goals, they both ignorantly ignore warning signs and danger, which consequently gets them into trouble with their local clan.



Gomorrah (2009)



Gomorrah (2009)

Italian Cinematographer – Marco Onorato

Biography



Marco Onorato

Picture of Italian Cinematographer, Marco Onorato, on the carpet at the 2008 European Film Awards, where he received an award for Best Cinematography for his work on the film *Gomorrah*.

Throughout his career, Onorato also received numerous nominations and awards for his work as an actor and cinematographer.

At the Italian National Syndicate of Film Journalists, he was nominated in 2005 and 2009 for the Silver Ribbon Award for Best Cinematography.

“You watch with growing dread. This is no life to lead.”

- Roger Egert (review)

Marco Onorato is a famous Italian cinematographer and actor, with his positions focusing predominantly on performance, camera work, and electrics.

He was born on May 18, 1953, in Rome, Lazio, Italy. He died of illness on June 2, 2012, in Rome, Lazio, Italy at the young age of 59. He had one brother, Glauco, and one sister, Maria.

Throughout his career, Onorato worked with many people, with the most famous being Matteo Garrone. Onorato worked on every single one of Garrone's films until his death.

The films that he is most famous for working on are: C'era un Castello con 40 Cani (1990), Mean Tricks (1992), Land in Between (1996), Guests (1998), Oreste Pipolo (1998), Sono Positivo (1999), The Embalmer (2002), Take me Away (2003), Primo Amore (2004), The Voyage Home (2004), War Ballet (2004), Call me Salome (2006), A Morning at the End of March (2006), Maradona: The Hand of God (2007), Gomorrah (2008), The Traveller (2009), The Winters (2009), For Apache Napoli (2009), Reality (2012), Steel (2012), and Cha Cha Cha (2013).

At the Golden Globes, Italy, he was nominated in 2013 for the Golden Globe Award for Best Cinematography. He won the Golden Globe Award for Best Cinematography in 2009.

At the Flaiano Film Festival in 2004, he won the award for Best Cinematography.

At the European Film Awards in 2008, he won the European Film Award for Best Cinematography for *Gomorrah*.

Lastly, at the David di Donatello Awards, he was nominated in 2003, 2004, and 2009 for the David Award for Best Cinematography. He won the David Award for Best Cinematography in 2013.

Sophia Callesen

Lighting**Opening Scene in the Tanning Salon (Gorrone 1:56)**

In this scene, Onorato utilizes vibrant, blue lights in the tanning machines that the lead gang members are in.

This was an impactful choice on Onorato's part because the color itself is being utilized in juxtaposing ways.

The color blue itself is meant to indicate open space, freedom, imagination, and intuition. In this scene, the blue helps to give the restrictive tanning beds a more open, spacious feeling. These meanings of the color itself are also probably indicative of the feelings going through the gang members' heads as they are pampering themselves and talking to each other.

However, this directly juxtaposes the use of blue lights in a film or production setting. When used within a production,

Blue lights help to bring awareness to and emphasize something important (like police sirens). This is because blue is the farthest wavelength from white light, which is the traditional light color utilized on film sets.

In this scene, Onorato uses blue light to help emphasize the importance of the scene taking place and the characters themselves, since the heads of the gang are being killed.

It also helps to bring awareness to the fact that these gang heads are able to enjoy and indulge in the luxuries of life. Gorrone took a very realistic approach to this film, not glamorizing or ornamenting anything within it.

However, this scene allows the audience

To physically see the only part of the film that depicts the glamorization of organized crime life, which ends up being short lived since they are killed soon after.



Gomorrah (2009)



Gomorrah (2009)

Sophia Callesen

Costumes**Meeting Scene (Gorrone 38:14)**

Even though I pulled out this specific scene, I wanted to focus on the costumes utilized throughout the entirety of the film.

Gorrone really strove to make this film as personable and realistic as possible. A great choice on his part was by putting the characters in normal, everyday gear. In other mafia movies we have watched, the characters within the mafia get these elaborate dresses or suits that seem quite expensive, which adds to the glamorization of organized crime that the other movies bring about.

However, Gorrone puts the mafia members in cheaper looking suits. This helps distinguish them from the lower-level characters in the film, but it still makes them pop out.

The film itself depicts the amount of poverty present within the city. By putting characters in clothes normal people would find in cheap stores, it helped to further emphasize this point and make the film more realistic and relatable.

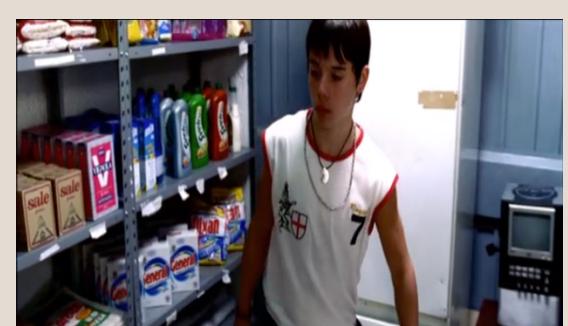
Sophia Callesen

Camera Work**Titò Being a Personal Shopper Scene (Gorrone 6:22)**

Throughout the film, Gorrone and Onorato utilize the shaky camera style while filming. This helps to make the scene feel more authentic and realistic because it makes audience members feel like they are personally in the scene/moment as it is occurring.

I chose to focus on this scene that depicts the introduction to Titò because it is the one that I felt most drawn into. The camera is constantly panning, tilting, and turning in every direction, mimicking how a person's head would move if they were in the room watching Titò move about and shop.

Although other scenes also utilized this effect, I think that this one really helped illustrate the amount of realism that Gorrone and Onorato were striving to attain by utilizing the shaky camera method.



Gomorrah (2009)

Sophia Callesen

Sound

Drive-by Shooting Scene
(Gorrone 1:49:19)



Gomorrah (2009)

Throughout the film, Onorato used an interesting sound style that I have not really seen in many films. He was able to isolate the sounds, like they were looped in after shooting. Although many films utilize the practice of automatic dialogue replacement (ADR), Onorato seemed to use it for every piece of dialogue and extra sound made within the

film. I thought this scene was a great example of this because you can hear the money being shuffled through so clearly and distinctly from the footsteps of each man, which is also distinct from the car pulling up, which is distinct from the shooting sounds, which is even distinct from the dialogue.

By isolating the sounds, Onorato could create one clear master of the sounds when combined, versus having them all be jumbled together in one chaotic track. This isolation helps emphasize each individual sound within the take, making sure to keep the integrity of each item, making the film more appealing to hear.

In other films we have watched, when drive-by scenes occur, it can be quite difficult to listen to, and I often have to turn my volume down because it just sounds chaotic. I found that I did not have to do that for this film because of the way that Onorato used ADR, looping, and editing. Making these sounds clearer also made it sound like we were in the scene versus watching a video of it.

Sophia Callesen

Photography

Working in the Warehouse Scene (Gorrone 59:37)

Themes and styles also help keep your document coordinated. When you click Design and choose a new Theme, the pictures, charts, and SmartArt graphics change to match your new theme. When you apply styles, your headings change to match the new theme.

To change the way a picture fits in your document, click it and a button for layout options appears next to it.



Gomorrah (2009)



Gomorrah (2009)

Sophia Callesen

Scenery/Settings

Walking Through Le Vele di Scampia Scene (Gorrone 1:30:47)

Gorrone did something very fascinating with this film to help drive the story line. He used specific places and shot the scenery in a way that made it come to life, anthropomorphizing the scenery into a character itself.

I thought that this scene was a good one to pull from the film because it illustrates the Le Vele di Scampia and Don Ciro walks through the complex.

This construction is a project put on by the city in attempts to provide low-cost housing to families. They are just big enough to live in, and everyone takes care of the green space outside.

Throughout the film, we see this complex starting off in fairly good shape. As the film progresses, the building becomes more warded and broken, which helps to symbolize the status of the city itself breaking from within from the Camorra clan feuds.

In a way, the deterioration of the building also represents the inevitable deterioration of all of the characters' lives in the film, since none of them get a happy, storybook, fairy tale ending.

The building itself also represents hope in an otherwise hopeless environment. As it breaks, so does the society around it and people within it.



Gomorrah (2009)

Iconic Scene

The Finale: Marco and Ciro's Deaths (Gorrone 2:06:46)



Gomorrah (2009)

An iconic scene from *Gomorrah* is the final scene of the film, where Marco and Ciro are killed by Vittorio, Giovanni, and Bernardino (Gorrone: 2:06:46).

Here, Vittorio tricks Marco and Ciro into thinking they are doing some daunting task for the local clan in exchange for \$10,000. They agree to do it, and are lured out onto a beach, where they are shot from behind to death and loaded into a loader, which takes their corpses away.

This scene symbolizes how the fantasization of gang life lives within everyone, especially the youth. It shows how easy it is for children to get carried away in this dream of becoming a big boss living a luxurious life.

Here, specifically, we see the lengths that the Camorra will go to in order to protect itself and the power it has over people. If common folk saw how easy it was for two, young, ignorant boys to overthrow the Camorra clan, then they would believe that anyone could easily overtake them. No matter the age, any and all threats must be eliminated.

This gives way to a dreary, realistic depiction of the atmosphere that Italians living among organized crime groups had to deal with.

This scene also illustrates the hopelessness within society because of the inevitability of strenuous lives, little pay, danger surrounding them at all times, and death waiting in a barrel for anyone who moves a wrong muscle. It also depicts how "lives are disposable under the Camorra" (Renga 409). This really helps drive in the realism Gorrone attempted to depict.

"You're causing too much trouble. It's wise to be with me that way you don't have to worry."

- Zio Vittorio

Some common tropes that this scene also depicted were the use and normalization of child soldiers within organized crime, contracts on hitmen, the pervasiveness of organized crime, and the cycle of revenge.

Another interesting thing about these characters and this scene is how it also illustrates how ignorance pertaining to organized crime is bliss. If the Marco and Ciro would have dropped the fantasy and heeded the warnings, they would not have been killed because they would not have enraged the Camorra.

Also, it ends with the Camorra winning, which helps symbolize how the police and government are useless when it comes to stopping organized crime. In fact, they are not even in this film.



Sophia Callesen

The latest breaking news of the day

The Deal

Reporter:

Can you please describe the suspects in question?

Bartender:

They were two young children, and they came in to drink at my restaurant the other week. Both of similar stature and height. Short buzzcut hair. Normal looking clothes for teenagers.

They came in and ordered a couple of drinks. It looked like they were just going to talk to each other, but then another man walked in.

Reporter:

What did the other man look like? What did they talk about?

Bartender:

The other man was a little bit taller. He was wearing a dark shirt. He had light hair. He was dressed a little more formally and had a nice watch. He seemed very serious, but the kids didn't seem too worried oddly enough.

I couldn't hear what they were saying. As soon as they started talking, they got real quiet, almost like they were trying to hide something. I tried to listen in, but when I got close, they all glared at me. I feared for life and went to the back to hide.

Reporter:

And what did they do when they finished their conversation? Did you see what direction they all left in? Did they leave together?

Bartender:

I have no idea where they went. Like I said, I was hiding in the back because something seemed off, and I was afraid. I can't afford to be killed. I have a family.

I did see the two young boys leave together. But I have no idea where any of them went.



Gomorrah (2009)



Gomorrah (2009)

Sophia Callesen

The latest breaking news

Unknown Blood Found on Beach

Reporter:

Hello maam, would you be able to tell us what you saw here on the beach the other day?

Woman:

I was out walking my dog when he started sniffing around the walls here. I thought nothing of it because you know, he's a curious little fella. Then all of a

sudden, I hear him sneezing up sand. I looked down and found a big brown-red blood stain and screamed! There was no body or anything in sight. I have no idea where it came from! I fainted at the sight and woke up to my little boy here licking my face with his blood covered tongue. I passed out again...

Reporter:

Thank you for sharing your story with us.

Sophia Callesen

The scoop of the day

Teens Steal Motorcycle

Reporter:

Hello sir, can you tell us what you saw here on your farm the other day?

Farmer:

Sure! I was just out trying to feed my cattle, when out of nowhere, these two young boys popped out of my empty barn.

A white car pulled out, and the boys immediately hopped on my motorcycle and. Rode off chasing it.

They looked like they were in a hurry to get somewhere, the both of them, but I don't really no where they'd be off to at this time of day going that fast. They went off and to the right there, and then they just kept going straight. Good luck finding them all!



Gomorrah (2009)

Sophia Callesen

The scoop of the day

Shootings Heard on Beach



Gomorrah (2009)

Reporter:

Hello sir, could you share with us what you claimed to hear while sleeping on the beach the other day?

Man:

I was in a deeeeep deeeeep sleep, dreaming about power and money, when

all of a sudden out of nowhere, I heard a shot fire! I thought it was just in my dream because I was fighting off drug lords and gang members, so I thought nothing of it and fell back asleep.

Reporter:

You fell back asleep... even though you heard shots???

Man:

What can I say, I'm an imaginative guy. Then I heard about 5 or 6 more one after the other, and I knew something was wrong.

Then I heard this loud beeping sound that trucks make when they back up, which was followed by a loud grumbling noise that shook the ground a little. I heard screaming, so I didn't go investigate.

Reporter:

Did you hear their conversation?

Man: No

Sophia Callesen

The scoop of the day

Suspicious Equipment Rented

Reporter:

Hello sir, can you tell us about the rental request you received this week?

Shop Owner:

Sure, some guy with a deep voice called the other day asking if he could rent out a large loader. Her asked if it would be big enough to hold a couple full grown men in. I didn't think much of it though.



Gomorrah (2009)



Gomorrah (2009)

Sophia Callesen

The latest breaking news of the day

Two Young Teenagers Being Placed into Loader

Reporter:

This just in, we have now found an anonymous witness, willing to testify on behalf of the missing boys, Marco & Ciro, that went missing earlier this week. Hello maam, would you be able to recount exactly what you saw for us?

Old Lady:

You have to promise to protect me if I tell you this. I'm talking 24/7 surveillance. Police witness protection. Every measure that you have. I don't wanna die!

...I was walking on the beach when I heard some strange men rustling around the shanties over there. They were yelling a plan at each other and suddenly were saying "they're here hide!" I was afraid, so I hid behind a little abandoned house where they couldn't see me.

All of a sudden, these two kids with guns run up out of nowhere. It looked like they were on a mission or something. Then these two large men jumped out behind them and shot them point blank in the head. The poor kids fell down dead in the sand and were taken away in a loader...



Gomorrah (2009)

Editor's Note

References



Gomorrah (2009)

“Adapting, Translating, and Reworking Gomorrah.” *Adaptation*, vol. 12, no. 3, 13 Dec. 2019, pp. 222–239., <https://doi.org/10.1093/adaptation/apz007>. Accessed 29 Nov. 2022.

Behan, T. “Camorra.” *Camorra | Office of Justice Programs*, National Criminal Justice Reference Service, 1996, <https://www.ojp.gov/ncjrs/virtual-library/abstracts/camorra>.

“Cosa Nostra and Camorra: Illegal Activities and Organisational Structures.” *Global Crime*, vol. 17, no. 1, 2016, pp. 60–78., <https://doi.org/10.1080/17440572.2015.1114919>. Accessed 27 Nov. 2022.

Dickie, John. *Cosa Nostra: A History of the Sicilian Mafia*. 1st ed., Palgrave Macmillan, 2004.

Hawks, Howard, director. *Scarface*.

Garrone, Matteo, director. *Gomorrah*. Fandango, 2009

“Gomorrah Crime Goes Global, Language Stays Local.” *European Journal of English Studies*, vol. 14, no. 2, 2010, pp. 173–188., <https://doi.org/10.1080/13825577.2010.481466>. Accessed 28 Nov. 2022.

The Caddo Company, 1932. IMDb. “Gomorrah.” *IMDb Gomorrah*, IMDb.com, 10 Apr. 2009, <https://www.imdb.com/title/tt0929425/>.

“Remember when we were brothers? Now we’re enemies.”

- Totò

“La Malavita: Gomorrah and Naples.” *Film Quarterly*, vol. 62, no. 4, 2009, pp. 72–75., <https://doi.org/10.1525/fq.2009.62.4.72>. Accessed 28 Nov. 2022.

Renga, Dana, editor. *Mafia Movies: A Reader*, 2nd ed., University of Toronto Press, 2019.

Tikkanen, Amy. “Camorra.” *Encyclopædia Britannica*, Encyclopædia Britannica, Inc., 2011, <https://www.britannica.com/topic/Camorra>

TV Tropes Crew. “Gomorrah.” *TV Tropes Film / Gomorrah*, <https://tvtropes.org/pmwiki/pmwiki.php/Film/Gomorrah>.