

NETFLIX

SUPERSEX

The series loosely inspired by Rocco Siffredi's life

PRESSBOOK

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The **7-episode** series, created and written by **Francesca Manieri**, is produced by Lorenzo Mieli for **The Apartment**, a company of the Fremantle group, and by Matteo Rovere for **Groenlandia**, part of Banijay group. **Supersex** will be available, **only on Netflix**, from **March 6**.

Directed by **Matteo Rovere**, **Francesco Carrozzini**, **Francesca Mazzoleni**, **SUPERSEX** is loosely inspired by the real life of Rocco Siffredi. His family, his origins, his relationship with love, a profound story that goes through his life since childhood and reveals how and when Rocco Tano - a simple guy from Ortona - became Rocco Siffredi, the most famous pornstar in the world.

Alessandro Borghi is Rocco Siffredi, **Jasmine Trinca** plays Lucia, a fictional female character who represents a synthesis of most women with whom Rocco had a relationship in his life, **Adriano Giannini** is Tommaso, Rocco's half-brother, while **Saul Nanni** plays Rocco as a young man. Other cast members are **Enrico Borello** (Gabriele), **Vincenzo Nemolato** (Riccardo Schicchi), **Gaia Messerklinger** (Moana), **Jade Pedri** (Sylvie) and **Linda Caridi** (Tina).

SYNOPSIS

SUPERSEX is loosely inspired by the real life of Rocco Siffredi (Alessandro Borghi). His family, his origins, his relationship with love, a profound story that goes through his life since childhood and reveals how and when Rocco Tano - a simple guy from Ortona - became Rocco Siffredi, the most famous pornstar in the world. Rocco is originally a poor child who loves only Tommaso (Adriano Giannini) - his eldest brother who dates the most desired girl in town, Lucia (Jasmine Trinca) - and *Supersex*, a pornographic comic with a very particular superhero. When in an incredible twist of fate Rocco meets Supersex, he discovers that he has the same superpower and that his life can change forever. He realizes that this superpower can save him from the difficult environment he comes from, but will also force him to pay the highest price: giving up love forever, or so it seems. *SUPERSEX* is a story that questions the connection between porn and life, the power of sex, and its link with death. Through the most famous living porn icon, it investigates how masculinity is constructed and the (still unanswered) questions of desire and power that dominate the relationship between men and women today.

CHARACTER PROFILES

ROCCO (Alessandro Borghi – adult, Saul Nanni - youth, Marco Fiore - boy) is a man split in two: on one side, he's Rocco Siffredi, the world's most famous and desired porn star; on the other, he's Rocco Tano, a man of humble origins who seeks to discover what love is, and if it can also exist for him.

TOMMASO DEL SIGNORE (Adriano Giannini), Rocco's half-brother and his childhood idol. He wants to prove to everyone that he's a "Tano" and dreams of one day returning to the village as royalty, shedding forever the fear and misery that have plagued him.

LUCIA (Jasmine Trinca) is the most desired and talked-about woman in Ortona, the only one who can really read Rocco, but also the one who suffers the most from his gaze. Her relationship with Tommaso will impact her permanently.

CARMELA (Tania Garribba), Rocco's mother, is a loving and devoted woman, but also one of humble origins and narrow prejudices that will lead her to inadvertently hurt those she loves.

GABRIELE (Enrico Borello), Rocco's cousin, lives in the shadow of his idol and is willing to give up everything he has in his pursuit of fame.

JEAN CLAUDE (David Kammenos), Corsican criminal, is Tommaso's shady business partner and Sylvie's possessive brother.

SYLVIE (Jade Pedri), a young Corsican girl in the periphery of Tommaso and Jean Claude's world. She falls in love with Rocco and dreams with him of shedding the provincial origins that weigh him down, despite being in Paris.

PONTELLO (Johann Dionnet), a porn actor who plays the character Supersex, is Rocco's childhood idol and his first mentor.

CRISTOPH (Giulio Greco), protégé of Pontello, resents Rocco's arrival and rapid rise to fame, to the point of trying to hinder him at every turn.

FRANCO CARACCILO (Mario Pirrello), an actor who performs in drag on the TV show "Indietra tutta!", figures out how to get past Rocco's prejudices, opening his eyes to the world and quickly becoming his friend and confidant.

RICCARDO SCHICCHI (Vincenzo Nemolato) is the founder of the Diva Futura agency that launched porn icons such as Moana Pozzi and Rocco Siffredi in the '70s and '80s.

MOANA POZZI (Gaia Messerklinger), the quintessential Italian porn star of the '80s. She seems to understand Rocco's torments much better than he does himself, perhaps because she shares them.

TINA (Linda Caridi), elusive and passionate soft porn actress, is Rocco's first attempt at a relationship, and the first to ignite the conflict between the possibility of intimacy and the world of porn. A woman of complex sexuality, she will introduce Rocco to the question of the depth and mystery of feminine desire.

CREATOR AND WRITER'S NOTES

Francesca Manieri

Writing Supersex, the adventure of a lifetime.

When I was approached to write a series based on Rocco Siffredi's life, I burst out laughing. At first glance, my journey and his life couldn't seem more incongruous. Every great story arises from a great conflict, and the first conflict in this story was between Rocco and I, at least on paper, because storytelling is always about the possibility of believing and building impossible bridges. And perhaps this is its most touching aspect for me, ethically and transformatively.

I accepted the offer to embark on this journey because, as a woman, I wanted to take on the risk and the privilege of narrating masculinity, starting from a man who has inarguably become an emblem of Western masculinity. Listening to his life story, an emotional geometry gradually unfolded within me, along with the desire to portray not the porn industry or its intricacies, already so well-known to the global audience, but rather what lies behind the porn industry. Not the emblem itself, but how that emblem, that icon, was constructed, and what price a real, flesh-and-blood person must pay for that translation to occur. An icon, an emblem, is like the ultimate incarnation, the precipitate of an entire construct. Rocco is his cock, and his cock embodies the system of meaning within which a man becomes a man. As such, I wanted to retrace his life, immerse myself in a long coming-of-age story to narrate the "becoming" of this icon, hoping that by recounting the process, the "diseased" roots of masculine construction would gradually become apparent. I hoped that by seeing the cages within which the two genders are constructed and normed, the possibility of reflecting upon, and perhaps even of subverting the cages themselves would arise.

But all of this can never be enough for writing. What was behind his life story that attracted me beyond the desire to wrestle with the construction of masculinity? There was the story of life in provincial Italy, there was a story of brothers, the pain of poverty, there was the cage in which certain beings are born, there were women as objects of mystery, there was the desire for redemption, the fear of failure, there was death, love, and sexuality. It seemed to me that everything was there, everything about him. But there was also, in a weird and formless way, in a strange sort of ricochet, everything about me. When I wrote Supersex, one of my dearest friends died. She was like a sibling to me. I felt that my life could either stop forever or restart, which had happened to Rocco as a child when he lost his brother Claudio. I felt the power of that call that binds life and death in an extreme wager. I felt what lay in between, and what I found there was the body, its drives, sexuality. In other words, I began to feel rather than just think. To understand rather than conceptualize.

I felt I wanted a story that would portray a porn star without using the "coldness" of porn but rather heating it up until it ignited to reveal once again what lies behind it: the short circuit that contemporary porn causes in relation to real life. I chose to detonate emotions in the context of a grand melodrama. And so the framework of my narrative began to take shape: a coming-of-age hybridized with a melodrama, a sentimental triangle, a journey that traverses the question of contemporaneity inscribed in the critical relationship between masculinity and femininity which underlies the hetero-patriarchal system: is sentiment reconcilable with sexuality? Can one love and desire the same person? Within these socially codified gender schemes, is true union possible, that magmatic and imperative thing we call love? And if so, at what price? In the life of emblematic porn star Rocco Siffredi, these questions, which are the

same that each and every one of us asks, resonate more prominently because that's what an emblem does: it hyperbolically reveals to us the truth of the world we live in.

On one side, there's love and a child's dream of being seen; on the other, there's pain and death. And in between, there's desire, driven by a sexuality intimately and inextricably linked to the deepest urges. It seems like our society talks about sexuality, but it's not true. It talks about gender and porn. But sexuality, with all its irreducible and perverse and polymorphous power, is what porn tries to obscure within a consumeristic global masturbatory system. Instead of obscuring it, this series detonates it. Because in porn, the other ossifies, whereas in sexuality, the effort to achieve union blows the other up, and only the other, the gaze of the other that we never understand and yet never stop desiring and seeking, can truly tell us who we are. Are we capable of accepting the challenge of that gaze? Do we know how to see our own limits? Specifically, can males do it at all? If so, do we know, in the end, how to accept the greatest risk of all, which is and will always be loving and being loved without annihilating ourselves in the process?

DIRECTORS' NOTES

Matteo Rovere (episodes 1, 4, 6)

For me, *Supersex* is definitely not a story about porn, but about what porn represents. It's not an erotic drama, but the story of how eroticism shapes relationships between individuals. This is why Francesca Manieri's scripts captivated me. I didn't have much interest in the topic, but that was my prejudice, immediately overridden by both the nature of the subject matter and the chosen perspective.

Rocco Siffredi's life was surprising, thrilling, tragic, and comedic, all at once. But above all, it resonated with the present in an immediately perceptible way. From our perspective, dropped into a contemporary world where porn has morphed from a secretive and inaccessible system to a mass phenomenon available to anyone, with political but mostly new social implications, it's clear that questioning and problematizing all this, analyzing its human and emotional origins, brought us to the heart of a theme that touches upon one of the most important aspects when telling a story: our time, the time we live in.

We live in a moment where the media seeks fresh news every day, creating continuous contradictions in perception and often distancing themselves from the social issues that characterize contemporary existence. Historical precedent convinces me that the role of storytellers, of intellectuals in the broadest sense, is facing a huge and rapid crisis that perhaps we're not ready for. In the stories for film and television, there's an absence of conflict. The political and ethical maturity to tackle themes not necessarily interconnected is lacking,

resulting in language that tends to be somewhat uniform, full of weakness and fear. We live surrounded by relentlessly moderate thinking from which we've removed every contrast, every disturbing thought, any desire to be uncomfortable or to open a debate, perhaps even innovating form and language and not just content. A project like this, which combines a popular form with a penetrating look at the present time, is extremely rare, and I am grateful to have been a part of it.

In making the series, I hope that I, along with my many companions on this journey, have managed to uphold the emotional strength of the scripts: I did my best to put myself at the service of the text, avoiding any omissions and bringing the story directly to life, without losing either the spectacular or the sentimental components.

From a strictly directorial point of view, I worked with Francesca Mazzoleni and Francesco Carrozzini on the idea that Rocco's journey would also be a formal framework for the series, where we would all adopt and share a common but evolving point of view. For example, every explicit scene represents a pivotal passage for our protagonist, a step in a journey that needed to be told directly.

The work of the cast, Alessandro, Jasmine, and Adriano above all, gave power to the images, and in our direction of the acting, we focused a lot on realism, but also on making the emotions felt by our characters accessible, whether positive or negative.

The lighting by Daria D'Antonio, as well as the sound design by Vincenzo Urselli and Mirko Perri, truly brought the story to life. However, allow me to mention Lorenzo Mieli, who conceived all this, Valentina Avenia and Ogi Dizdarevic, who literally produced the series with us, and above all Netflix, who we thought we knew, but who still manage to surprise us, and that is their greatest strength.

Francesco Carrozzini (episodes 3, 7)

When I first read Supersex, I found myself immersed in the post-production of my first film, "The Hanging Sun", a gritty noir tale unfolding in the desolate landscapes of northern Norway. Nothing could have felt more different. Instantly captivated by Francesca Manieri's intricate portrayal of the controversial protagonist and deeply moved by the core theme of familial narrative, I was drawn to the juxtaposition of a superhero idea set within the humble backdrop of provincial Italy. The fusion of genres and settings presented a refreshing departure from the norm, and I instantly wanted to tell the story.

Having just completed a film featuring Alessandro Borghi in a leading role, I relished the opportunity to delve deeper into our shared personal and artistic synergy.

Daria D'Antonio's boundless creativity as a cinematographer propelled me deeper into the heart of this narrative, her exceptional talent and innate sensitivity were vital to this project.

Additionally, I wish to extend my heartfelt appreciation to my fellow directors and the entire cast and crew, whose unwavering dedication and tireless efforts over the course of many months were instrumental in bringing Supersex to life.

Francesca Mazzoleni (episodes 2, 5)

When I was presented with the idea of a series about Rocco Siffredi, I was quite intrigued. It's not often that one gets to delve into a narrative encompassing such complex themes as those tied to the world of pornography. I found myself asking, "What perspective will it offer?" After reading through the 7 scripts, I realized I had in my hands a layered, courageous, moving, and vibrant tale. Certainly something far different from what one might expect.

Supersex is a journey spanning more than 30 years in the life of one of the most widely known figures of our contemporary world. It's the epic and spectacular account of achieving a dream, but also the intimate and dramatic narration of coping with loss. It captures the yearning that anchors us to desire in order to feel alive, to stay above water, but also the story of an anti-hero, of a masculinity that questions itself. I believe each of us can find a piece of ourselves in this series.

The challenge of directing it was to maintain constant communication between the two elements that drive the series: the spectacular dimension of the various worlds that Rocco inhabits, and the intimacy and wonder of the gaze through which he explores his own emotions. We worked hard to create a subjective narrative, striving to preserve a continuous emotional transposition of Rocco's inner state into images. Thus, when we explore his childhood in Ortona in the 1970s, his youthful Parisian period of the 1980s, Diva Futura, and the first major American shoots, we experience them as stages of an emotional journey. What was beautiful for us directors was that each episode already possessed a very strong identity from its conception, allowing us to work with freedom and a personal approach to the craft of cinema. We had great synergy among ourselves but also a good degree of creative autonomy. This is one of the main virtues of the series, which has a strong identity yet is continually capable of surprising the viewer.

As a director and as a woman, it was crucial for me to preserve the perspective I found in Francesca Manieri's writing about the world of pornography, which is almost always depicted through male eyes. We worked together to narrate the fundamental differences between love, sentiment, addiction, consent, and non-consent, and each sex scene in the series carries a

different value and meaning. Sexuality and desire unite us all, but enormous distances are often created because what we lack isn't just a freedom of dialogue but a shared emotional vocabulary. It was also important for me to preserve the intimate psychological dimension of the characters in order to achieve sex scenes that, unlike pornography, are never merely spectacular or voyeuristic. Each of them captures a different interior dimension, like the stages of a human being's existential journey.

PRODUCER'S NOTES

Lorenzo Mieli for *The Apartment*, a Fremantle company

Matteo Rovere for *Groenlandia*, a Banijay company

The idea of telling Rocco Siffredi's story dates back a long time: a character known to the general public as a famous porn actor but whose story has tremendous narrative potential; a man of great empathy and sensitivity but also full of contradictions. When we first approached him with the proposal to tell his story, he didn't hesitate; on the contrary, he embraced it wholeheartedly, thus kicking off this beautiful adventure.

*Telling Rocco's story was very complex, and it was only right to entrust it to the most appropriate authorial voice. We immediately felt this voice should be Francesca Manieri's, with whom both *The Apartment* and *Groenlandia* had already collaborated. Her treatment of emotions and sexual identity is always so delicate and profound, and her writing is always so surprising that we had no doubt she was the perfect screenwriter to tackle *Supersex*.*

*The writing process, which was very long and exciting, was followed by the search for the actor who could portray Rocco. We couldn't have made *Supersex* without an actor capable of expressing both Siffredi's physical virility and emotional vulnerability, and the only actor able to capture those subtle nuances was Alessandro Borghi. Alessandro immediately embraced this project, becoming an invaluable partner. He put himself on the line creatively, and his approach to the character and contribution to the series were constant.*

*The idea of entrusting the direction to Matteo Rovere was actually Alessandro's, who also helped us choose the other two directors who signed onto the project. Alongside Matteo and executive producers Valentina Avenia for *The Apartment* and Ogi Dizdarevic for *Groenlandia*, who scrupulously followed every phase of the series, we then decided to involve Francesco Carrozzini and Francesca Mazzoleni to complete the creative circle. Once we had identified the right team, we proposed *Supersex* to Netflix, which immediately proved to be the ideal home for this project.*

COMPOSER'S NOTES

Ralf Hildenbeutel

Creating the score for this series has been an exciting ride and a challenge. It was likely the most eclectic score I've ever done so far. Not only regarding the different stylistic sound structure because of the several decades it spans, but also regarding the "rollercoaster" of the emotional situations.

I worked with an orchestra, recorded piano takes, e-guitars, and produced lots of electronic tracks using old vintage synths as well as modern software instruments. It's a big hybrid mix of various electronic tracks, sometimes influenced by '80s and '90s music, sometimes by contemporary orchestral music. We have '80s synth-pop tracks, emotive string arrangements, and even a '90s techno track.

One of the main tasks was to cover the light and uplifting moments in Rocco's life while the plot leads us through those decades, for which I used modern-sounding electronic arrangements. At the same time, I needed to maintain the important, emotionally powerful parts about Rocco's relationship with his family and his roots in Ortona. We chose to do this the "classical" way with live recorded string arrangements and piano themes to capture that strong emotional aspect as much as possible while having a contemporary but also timeless sound in contrast to the stylistically bound decades of the '80s and '90s with their distinctive electronic colors.

To connect those opposing musical worlds, I often inserted some of the main motifs across the various stylistically different pieces. In addition to this, we have particular stories within the main plot. For example, the love story of Rocco and Tina takes up almost an entire episode. So, I needed a strong, stand-alone musical theme for them that only accompanies this special sub-plot.

In the talks with the directors and producers, it was often about the heavy contrast between the uplifting, lighter sequences and the dark and emotional moments. I think that's what makes both the series and the score work.

CREDITS

CAST

Rocco Siffredi **Alessandro Borghi**

Lucia **Jasmine Trinca**

Tommaso **Adriano Giannini**

Sylvie **Jade Pedri**
Tina **Linda Caridi**
Rocco at 19 **Saul Nanni**
Gabriele **Enrico Borello**
Riccardo Schicchi **Vincenzo Nemolato**
Moana **Gaia Messerklinger**
Rozsa **Nutsa Khubulava**
Rocco at 9 **Marco Fiore**
Tommaso at 21 **Francesco Pellegrino**
Lucia at 17 **Eva Cela**
Carmela **Tania Garribba**
Gennaro **Pietro Faiella**
Franco Caracciolo **Mario Pirrello**
Jean Claude **David Kammenos**
Pontello **Johann Dionnet**
Christoph **Giulio Greco**
Julienne **Clémence Thioly**

CREW

A **Netflix** series

Produced by **The Apartment, a Fremantle company,** and **Groenlandia, a Banijay company**
in co-production with **Small Forward**

Created and written by **Francesca Manieri**

Directed by **Matteo Rovere, Francesco Carrozzini** and **Francesca Mazzoleni**

Produced by **Lorenzo Mieli** and **Matteo Rovere**

Delegate Producers **Valentina Avenia** and **Ognjen Dizdarević**

Executive Producer for The Apartment **Elena Recchia**

Executive Producer for Groenlandia **Paolo Lucarini**

Co-Executive Producer for Groenlandia **Francesco Marras**

Production Supervisor for The Apartment **Daniele Platania**

Editorial Supervisor for The Apartment **Nicola Lusuardi**

Associate Producer **Francesca Manieri**

Associate Producer **Alessandro Borghi**

Cinematography **Daria D'Antonio**

Co-cinematography for eps. 2 and 7 **Matteo Carlesimo**

Editing **Gianni Vezzosi, Marcello Saurino, Giuseppe Trepiccione, Michele Gallone**

Production Design **Veronica Rosafio**

Set Decoration **Lily Pungitore**

Costume Design **Stefano Ciammitti**

Music **Ralf Hildenbeutel**

Assistant Director **Tiziano Grasso**

Casting Directors **Federica Baglioni (U.I.C.D.)** and **Davide Zurolo (U.I.C.D.)**

Casting Director Paris **Mathilde Snodgrass A.R.D.A - I.C.D.A.**

Casting (children) **Federico Mutti**

Make Up & Prosthetics Designer **Roberto Pastore**

Hair Designer **Donatella Borghesi**

Sound Mixer **Vincenzo Urselli**
Sound Design **Mirko Perri**
Re-Recording Mixers **Michele Mazzucco, Federico Tummolo, Giulio Maria Sereno**
Producer **Lorenzo Sportiello**
Production Managers **Maurizio Gallozzi e Alessandro Manni**
Production Director **Raffaella Ridolfi**

About Netflix:

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