

Cultivate Cinema Circle presents:
**BERBERIAN
 SOUND STUDIO [2012]**

Directed by Peter Strickland
NOVEMBER 5TH, 2022 - 1:00PM



Original Theatrical Poster

SHORT CUTS

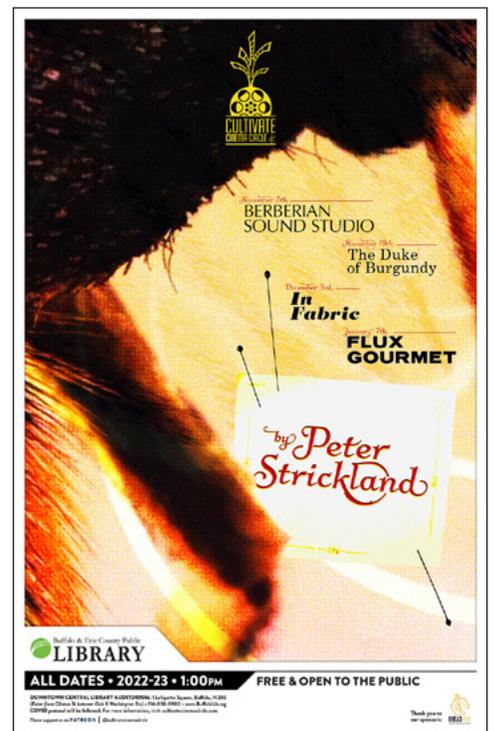
“A cabbage, a kitchen knife and a microphone: what untold depths of horror can be delved into using just these items? In a parallel dimension it could be a task from *Blue Peter*. This second feature by *Katalin Varga* director Peter Strickland is a love letter to the weird territories of foley and film sound and also to giallo, the Grand Guignol horror genre carved into the flesh of Italian cinema by Argento, Fulci, Crispino, Avati et al in the 1970s. It follows Gilderoy (Toby Jones), a tweedy, buttoned-down sound engineer, as he leaves the cosy quiet of his home in 1970s Surrey for Italy, to work with Santini, fictionalised giallo producer and impresario. Like *Dracula’s Harker*, Gilderoy is an innocent abroad, a Home Counties product bewildered by Continental sophistication, an employee increasingly aware that there is something not very... nice about his new employers. The film opens with Gilderoy arriving at the reception

of the *Berberian Sound Studio* to work on the post-production of Santini’s latest picture, and once there it never leaves. It’s an intensely inward-looking piece: in contrast to *Katalin Varga* (2009), a revenge narrative shot on location with natural lighting, *Berberian Sound Studio* is entirely enclosed, taking place within a claustrophobic handful of rooms and corridors under electric light. As a film about a film genre it hits all the notes of classic giallo: Santini’s project, *The Equestrian Vortex*, is an outrageously sexploitational potboiler, overflowing with blood, nubile young women, undead witches, horrific torture and an ‘aroused goblin’. *Berberian Sound Studio* is also fascinated by the mechanics of its own form. The camera roves over Gilderoy’s charts, his maps of how sounds and effects will overlay the visuals. It zooms in lovingly on the moment of projection itself: the glare of white light, the dust dancing, the click and whirl of wheels, reels and spindles.”

– Sam Davies, *Sight & Sound* [2012]

“The Human Scream is at the hub of our understanding of the 20th century. It resounds and echoes across the era, across the scope of historical and cultural experience – a universal response wholly apposite to the social, economic and political cruelties, architectures, changes and historical traumas of the era. In 20th century culture there is an abundance of screams and screamers. Consider, for instance, the paintings of the Irish artist Francis Bacon,

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whose images of boxed-in, silent screamers, resonate iconographically in English director and sound artist/designer Peter Strickland's film *Berberian Sound Studio* in which again we are shown images of screaming bodies enclosed within the sound booths of the studio...Peter Strickland is a contemporary director and sound artist/designer whose work re-interrogates this 20th century cultural and cinematic phenomenon of the scream from a 21st century perspective. In Strickland's films the scream is post-modern: reimagined, recast, deconstructed and re-mediated via a set of diegetic and non-diegetic devices, which forcefully separate the scream from the screamer, who is left as an inert, catatonic presence. This article seeks not only to discuss the role and presence of the scream in Strickland's cinema but also to recognise the influence of the Irish dramatist and writer Samuel Beckett and the dissident surrealist and founder of the Theatre of Cruelty, Antonin Artaud within Strickland's cinema. For both, the act and representation of screaming is bound up closely with cruelty (an ambiguous and multivalent term within their writing, drama and imagery), space, dis-embodiment, the search for and evanescence of personal subjectivity, and identity.”

– Matthew Melia, *Frames Cinema Journal* [2017]

“*Berberian Sound Studio* is Strickland's second feature after his largely self-financed debut *Katalin Varga*, a surprise winner at Berlin in 2009. A former art student, versed in

experimental film and music (he's a member of a culinary-themed musique concrète outfit named the Sonic Catering Band), Strickland has declared that he owes his interest in giallo films to their soundtrack contributions by avant-garde musical luminaries such as Luigi Nono and Luciano Berio. And it's the mixture of horror and experimental modes, as well as the formal panache with which they're combined, that makes *Berberian Sound Studio* such an unusual British film, one that's been warmly received by critics and won a number of prizes. But *Berberian* isn't some worthy exercise in cultural contraband, smuggling in high culture under the guise of low. It's funny, disturbing, and enjoyably puzzling, and its structure—a film (that we don't see) within a film (in which we hear it)—allows Strickland to play an unsettling game with cinematic space.”

—Chris Darke, *Film Comment* [2013]

CAST & CREW

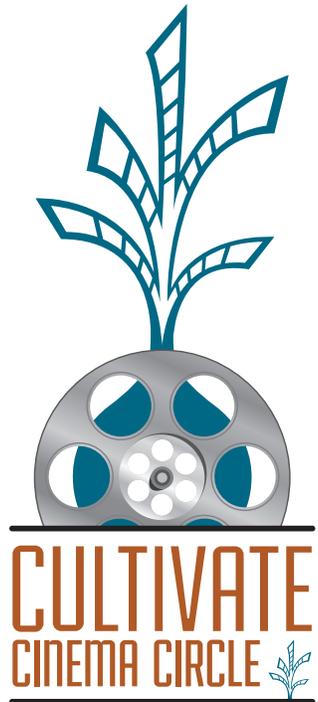
Director.....Peter Strickland
 Screenplay.....Peter Strickland

Toby Jones..... Gilderoy
 Cosimo Fusco..... Francesco Coraggio
 Antonio Mancino..... Giancarlo Santini
 Fatma Mohamed..... Silvia as Teresa
 Salvatore LI Causi..... Fabio
 Chiara D'Anna..... Elisa as Teresa
 Tonia Sotiropoulou..... Elena
 Eugenia Caruso.... Claudia as Monica / Screamer

Susanna Cappellaro..Veronica as Accused Witch
 Guido AdorniLorenzo

DIRECTOR FILMOGRAPHY

- Flux Gourmet (2022)
- In Fabric (2019)
- The Duke of Burgundy (2015)
- Björk: Biophilia Live (2014)
- Berberian Sound Studio (2012)
- Katalin Varga (2009)



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UPCOMING SCHEDULE:

THE DUKE OF BURGUNDY [2015]

Sat, November 19th, 2022 | 1:00pm

IN FABRIC [2019]

Sat, December 3rd, 2022 | 1:00pm

FLUX GOURMET [2022]

Sat, January 7th, 2023 | 1:00pm

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