

Berberian Sound System

UK 2012

Directed by
Peter Strickland**Written by**
Peter Strickland**Cinematography**
Nicholas D Knowland**Music by**
Broadcast**Cast**
Gilderoy
Toby Jones
Francesco Coraggio
Cosimo Fusco*Giancarlo Santini*
Antonio Mancino
Silvia as Teresa
Fatma Mohamed
Elisa as Teresa
Chiara D'Anna

92 min

*Our next screening...***Come As You Are**

Tue 15 April 2014

Dir: Geoffrey Enthoven

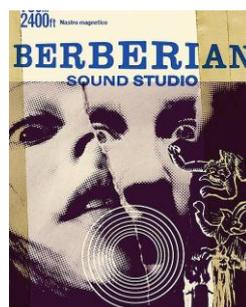
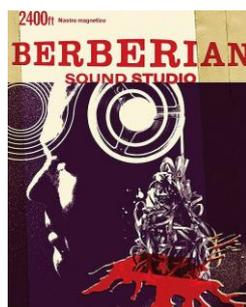
Three Belgian men with disabilities on a road trip to a Spanish brothel. Comedy.

We are delighted to bring you Peter Strickland's follow-up to his extraordinary *Katalin Varga*, which WFS showed to great acclaim a couple of seasons ago.

A cabbage, a kitchen knife and a microphone: what untold depths of horror can be delved into using just these items? This 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) who, like Dracula's Harker, 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. This is a film that revels in sound, its production, its recording and mixing. It fetishises unashamedly the look, feel and sound of vintage analogue recording gear: valves hum, metal reels revolve, spiderwebs of tea-brown tape loop round the room, recalling those lingering shots of what was then cutting-edge tape technology in other films of the 1970s: Coppola's *The Conversation* or Alan J. Pakula's *Klute*. A bold evocation of the eras of both analogue sound and the Italian giallo, Strickland's *Katalin Varga* follow-up is smart, stylish, witty.

Sam Davies, *Sight & Sound*

Berberian Sound Studio is not the sort of film you expect from a British director. But Peter Strickland is not your normal British director. His first feature, *Katalin Varga*, was a Carpathian-set revenge drama that could have been made by some Hungarian auteur of the 1960s. His follow-up is entirely different: neither a horror film, although it is about that genre, nor what you would normally think of as an art film. Instead, it's a singular hybrid – perplexing, bracingly creepy, entirely its own thing. On one level, *Berberian Sound Studio* is a comedy of cultural misunderstanding about a sheltered Englishman lost among glamorous and tyrannical Italians. But it sometimes feels as if the film has a genuine xenophobic streak, in which case you wonder whether Strickland is channelling his own bad experiences in Europe. (Before *Katalin Varga*, he was an EFL teacher.). But above all, this is a sour and extremely black comedy about film-making – and specifically about sight and its overlooked cousin, sound (echoes of Brian De Palma's sonic thriller *Blow Out*). If you're open to films that fearlessly twist the conventions, and that mine the language of sound and image for their own strange potential, you'll get a kick from this rivetingly inventive, abrasively un-British piece of nightmare cinema.

Jonathan Romney, *The Independent*Voting for *Elena*: A-12 B-32 C-19 D-7 E-2 Rating: 65.6% Attendance: 79