



Artificial Eye Presents  
A Film By Peter Strickland

# BERBERIAN

# SOUND STUDIO



Starring:

Toby Jones

**In Cinemas - August 31st**

**Berberian Sound Studio**

Running time: 94 minutes / Certificate: TBC / Images: On request

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## **BERBERIAN SOUND STUDIO – PRODUCTION NOTES**

### **Short Synopsis**

A sonic descent into the darker recesses of cinema as a naïve sound engineer from Dorking, UK loses his grip on reality as he takes a job on an Italian horror film in the '70s. As actresses overdub one ear-shredding scream after another, and as knives and machetes repeatedly hack away at innocent vegetables during effects recordings, Gilderoy has to confront his own demons in order to stay afloat in an environment ruled by exploitation both on and off the screen.

### **Long Synopsis**

1976: Berberian Sound Studio is one of the cheapest, sleaziest post-production studios in Italy.

Only the most sordid horror films have their sound processed and sharpened in this studio. Gilderoy, a naive and introverted sound engineer from England is hired to orchestrate the sound mix for the latest film by horror maestro, Santini.

Thrown from the innocent world of local documentaries into a foreign environment fuelled by exploitation, Gilderoy soon finds himself caught up in a forbidding world of bitter actresses, capricious technicians and confounding bureaucracy.

Obliged to work with the hot-headed producer Francesco, whose tempestuous relationships with certain members of his female cast threaten to boil over at any time, Gilderoy begins to record the sound for *The Equestrian Vortex*, a hammy tale of witchcraft and unholy murder typical of the 'giallo' genre of horror that's all the rage in Italy.

Only when he's testing microphones or poring over tape spooling around his machines does this timid man from Surrey seem at ease. Surrounded by Mediterranean machismo and, for the first time in his life, beautiful women, Gilderoy, very much an Englishman abroad, devotes all his attention to his work.

But the longer Gilderoy spends mixing screams and the bloodcurdling sounds of hacked vegetables, the more homesick he becomes for his garden shed studio in his hometown of Dorking.

His mother's letters alternate between banal gossip and an ominous hysteria, which gradually mirrors the black magic of Santini's film.

The violence on the screen Gilderoy is exposed to, day in, day out, in which he himself is implicated, has a disturbing effect on his psyche. He finds himself corrupted, yet he's the one carrying out the violence.

As both time and realities shift, Gilderoy finds himself lost in an otherworldly spiral of sonic and personal mayhem, and has to confront his own demons in order to stay afloat in an environment ruled by exploitation both on and off screen.

## Production story

The initial idea for *Berberian Sound Studio* came to Peter Strickland when he heard a pair of trousers. "A friend of mine had these very noisy trousers and I joked with him that the noise they made could be a sound effect for thunder," the film's writer and director says. "It started off as a one-minute joke and then the more I got into it the more personal and exciting it became."

*Berberian Sound Studio* is Peter's second feature. His first, *Katalin Varga*, a revenge drama set in the wilds of Transylvania, won a Silver Bear at the 2009 Berlin Film Festival. For *Berberian Sound Studio*, in which an English natural history sound recordist (Toby Jones) goes to Italy to mix a horror film in the 1970s, Peter drew on his love of experimental film scores, sound effects and analogue recording equipment to create an elliptical, nightmarish tale that pays tribute to the Italian giallo genre.

Named after the yellow (giallo) covers of the trashy crime novels used for storylines, this period of cinema in 1960s and 70s Italy produced numerous thrillers and horror flicks that privileged style over script. As *Berberian Sound Studio* makes clear, key ingredients of a typical giallo tended to include girls, daggers, blood, witchcraft and chilling screams. At the time, directors such as Dario Argento (*Profondo Rosso*, *Suspiria*) and Lucio Fulci (*The Black Cat*, *Zombie Flesh Eaters*) commissioned composers including Ennio Morricone and prog outfit Goblin to score their slasher films. The title of Peter's fictional studio, *Berberian*, refers to Cathy Berberian, the versatile American soprano who was married to the Italian electronics pioneer Lucio Berio, a giant of 20<sup>th</sup> century composition. Peter himself has dabbled in sound art and electronic production as part of the trio The Sonic Catering Band.

Even before it was entered for Berlin, *Katalin Varga* had impressed the producer Keith Griffiths (*Uncle Boonmee Who Can Recall His Past Lives*, *Little Otik*, *Institute Benjamenta*), who'd encountered a rough cut of the film while consulting for the Locarno Film Festival. He rang Peter to express his admiration and had soon shaken hands with the director and agreed to work on his next project, *Berberian Sound Studio*, the treatment for which was already well developed. When Robin Gutch, MD of Warp Films, saw the Berlin screening of *Katalin Varga*, he called Keith to ask if Warp could be involved in the making of Peter's next film. Warp producer Mary Burke (*Submarine*, *Bunny and the Bull*) immediately came onboard. "This was the perfect project for Warp because of our heritage in music and the music community," she says.

Although *Berberian Sound Studio* largely takes place in the cramped confines of a studio, Peter's script shifts between the different realities of the lead character Gilderoy in an hallucinogenic fashion, making it trickier to film than his debut picture, which was shot entirely outdoors on location. "I'm not sure if Peter realised when he was writing it that it was a hugely ambitious project, substantially different from *Katalin Varga*," says Keith. Whereas that film was expansive and external, *Berberian Sound Studio* is an intimate affair that takes place indoors and focuses on the smaller details. With that in mind, a set was built at Three Mills Studios in east London and filming began in March 2011. "The first time Peter was at Three Mills was the first time he'd ever been inside a studio," says Mary. "For him it was like stepping onto another planet."

Peter aimed to create a specific world for *Berberian Sound Studio*. "The characters are all very defined," he says, "and it was important to cast Gilderoy first because his energy dictates the rest of the characters." Looking for someone who could play a timid, reserved, naïve and unworldly Englishman – Gilderoy is from Dorking, Surrey – the producers were fortunate to cast Toby Jones (*Tinker Tailor Soldier Spy*, *Harry*

*Potter and the Deathly Hallows, The Hunger Games*) in the role. Toby, says Mary, is able to reinvent himself with every role he plays. "He has the physicality of an Englishman abroad, that beautiful loneliness about him."

"I got sent the script and I couldn't put it down, it was unlike anything I'd read before," says Toby. "The character I play, Gilderoy, lives a monastic life, he's not been exposed to much. He lives through his ears, through the manipulation of sound, and the story of the film is him being taken out of this controlled, small Surrey world and placed into this decadent, Mediterranean, morally insecure world of this post-production studio. There's something nightmarish about it for him, and it exists in his nightmares, and there is an element of the film being his nightmare."

"I found it interesting to play a character who isn't very demonstrative next to a lot of Latin actors. At times in the beginning I wasn't doing anything at all because his frame of expression is so insular compared to their very dynamic, expressive, gesticular performances. It's very helpful that the other actors are very physical and dynamic and took up a lot of space – it creates a very interesting tension in the film," he says.

Around Toby's Gilderoy, Peter assembled a cast that includes three Italians – much of the film's dialogue is in Italian with English subtitles. Antonio Mancino plays Santini, the charismatic and generous Berberian boss whose latest picture, *The Equestrian Vortex*, Gilderoy has been hired to mix. Cosimo Fusco plays hot-headed director Francesco, the source of Gilderoy's angst, while Salvatore Li Causi is Fabio, the hapless playboy whose comic turns lighten the film's darkening moods. The studio's bored secretary Elena is played by Greek newcomer Tonio Sotiropoulou (*Skyfall*). "She doesn't really care about her work," says Elena. "She's mean to everyone and a bit fed up."

Warp's experience with low-budget pictures proved invaluable: Mary brought a range of talent to the crew that was balanced by a few senior heads of department such as director of photography Nic Knowland (*Institute Benjamenta, The Great Rock'n'Roll Swindle*) and production designer Jennifer Kernke. Peter had been impressed with Nic's work on *Institute Benjamenta* (1995). "In that film we created a world you never really step outside of," says Nic, "and I'm quite comfortable with that idea. I don't need things to be reference the real world particularly."

Jennifer Kernke's (*Institute Benjamenta, Angels and Insects*) task was to construct a sound studio as it might have appeared in 70s Italy. She assembled shelves full of household objects and vegetables used by foley artists to create a vast range of sounds and she and her team scoured the UK searching for original vintage analogue sound equipment, the banks of flashing lights, dials, buttons, knobs and tape machines. "We wanted to give the impression of a kind of garage industry where things were cobbled together and we hoped we got that semi-pro/making-it-up-as-you-go-along feeling across in the look of the auditorium and sound studio," she says.

For Peter, a huge fan of vintage sound recording equipment, amassing all this out-of-date gear felt wonderfully anachronistic. "I had to question myself. I thought, are we riffing off what these films did back in the 70s or are we taking cues from the spirit of those films? It seemed rather perverse to celebrate analogue within the digital medium." But it is precisely the fetishistic nature of Gilderoy's relationship with his beloved machines – perhaps the only objects he truly understands – that Peter is celebrating. "I like the idea of filling the whole frame with these strange machines as we celebrate this period when these things looked so futuristic and alien," he says.

In order to understand the mindset of sound obsessives and familiarise himself with the equipment before the shoot, Toby spent time in the Richmond studio of the film's sound recordist Steve Haywood. "A lot of sound people are interested in the actual physical kinesthetic pleasure of watching tape spooling and unspooling, the sounds those machines make as they whirr, click-clack on and off," says Toby. "Steve and Peter could happily fiddle with that stuff and play with it, and there is a kind of pleasure in that that I think is part of Gilderoy's make-up."

An essential part of the film, responsible for some of its funniest moments, takes place during the foley sequences in the auditorium when sound artists hack watermelons and stab cabbages to imitate the sound of heads being split or witches being bludgeoned in Santini's movie *The Equestrian Vortex* (images that are seen to be projected but which the viewer, crucially, never sees). "The disconnection between the effect you're trying to generate and what's causing it is often comical," says Toby.

"The film would have been kidding itself if we didn't bring in people who have an anchor in that world," says Peter. "It's so much about sound and I think it was important to have characters who are involved with exhibitions of sound and are involved with making music. It felt right to focus on more obscure people." To that end, Peter invited real-life experimental artists Pal Toth, Josef Czeres and singer Jean-Michel Van Schouwborg to perform in the film, another example of reality blurring with fiction in the hazy world of *Berberian Sound Studio*.

Giallo movies – even those by Santini – often had tremendous soundtracks, and a vital ingredient in Peter's film is the music, composed by James Cargill of Broadcast, whose enchanting pieces heighten the sense of spooked, sleight-of-hand intrigue.

"I've been listening to giallo soundtracks for years and it only just hit me how beautiful and ethereal and spacey they are," says Peter. "The composers were involved in musique concrete, free jazz, avant-garde music, so in their work they had this weird parallel between this kind of academia high-art and this completely sleazy, b-grade exploitation low-art. They did some of their most advanced work for these films."

From the start, Peter had Broadcast in mind for *Berberian*. In fact, it was Peter's desire to work with Broadcast that introduced Warp Films to the project. The director approached Warp for this connection to the band. For James, an admirer of those same 70s soundtracks and a fan of Katalin Varga, working on the score was almost a dream commission. "We loved the script, and the ideas Peter had for sound and music in the film were very exciting," he says. "That we would be creating the music for the 'film within the film' was really fascinating particularly in the way sound and music was crossing back and forth from the reality of the studio into the giallo Gilderoy was working on."

"Peter would send us references he wanted us to consider for certain scenes, moods he wanted to create, mostly 70s Italian. Then we would go back and forth until we felt the music was doing the right thing," says James, who happens to own a copy of the book 'Composing With Tape Recorders' that sits on Gilderoy's bedside table in the film. Broadcast composed brand new material for the film, which Warp Records will release as part of a deluxe edition soundtrack worldwide to coincide with the DVD release of the film in the UK.

Santini's *The Equestrian Vortex* may be a schlocky giallo slasher, a classic horror, but Peter's *Berberian Sound Studio* has a more absorbing, hauntological bent. "Horror was the starting point but I would never call it a horror in a million years," he says. "I guess the rule was to bounce off that genre – to immediately say, no blood, no

murder – but still make it scary. What was exciting about that genre was it has its own history, rules and regulations that you can manipulate and mess around with. There's something very gratifying in taking a template and turning it into something very personal.

"Without wanting to sound too didactic, I did want to explore our fascination with the violence as filmmakers being in the audience."

Behind the film's humour and tension, Peter is asking a serious question about whether the audience is somehow implicated in issues of violence onscreen.

As Toby sees it, Gilderoy is Peter's guinea pig. "Gilderoy watches that stuff, he's forced to watch it, and not only is he implicated, he's almost taken in by those films and quite literally ingested by them by the end. I think there's a sort of corruption that Peter's interested in about what we watch and how we watch it, and the gradual eating away at what we will tolerate by violence."

"As soon as you portray an act, you can't control how it is consumed at the other end. Cinema's power is a lot in the audience's imagination," says Peter. "Obviously you do want to communicate and entertain to some degree but ultimately one's hope as a filmmaker is it resonates inside an audience beyond a night out.

"I don't like directors who try to pander to the audience because it feels cynical," he adds. "I really like directors who annoy me, who manipulate me who are bastards to me. That's fun when they really mess around with you and pull the rug from under you."

## **CAST**

### **Toby Jones – Gilderoy**

British actor Toby Jones enjoyed critical acclaim and a Best Actor award from the London Critic's Circle for his portrayal of Truman Capote in *Infamous* (2005), followed by roles in *The Painted Veil*, *Amazing Grace*, *Elizabeth I* and *The Mist*. Most recently he has appeared in *Snow White and the Huntsman*, *The Hunger Games* and Steven Spielberg's *The Adventures of Tintin*, as well as Simon Curtis' *My Week with Marilyn* and *Tinker Tailor Soldier Spy* opposite Colin Firth and Gary Oldman. He portrayed Hollywood super agent Swifty Lazar in *Frost/Nixon* and Karl Rove in Oliver Stone's Bush biopic *W*. Toby voiced Dobby in the *Harry Potter* movies and appeared in 'Doctor Who' as The Dream Lord. His forthcoming films include Julian Jarrold's *The Girl* and Susanne Bier's *Serena*. On stage Toby starred in 'The Play What I Wrote' in 2001, receiving an Olivier award for his performance as Arthur. He has since appeared on stage in plays including 'Every Good Boy Deserves Favour', 'Parlour Song' and 'The Painter'.

### **Cosimo Fusco - Francesco**

Born in Matero and resident in Rome, Francesco is perhaps best known for his role as Paolo in the US sitcom *Friends*. He has starred in the Dan Brown adaptation *Angels and Demons*, *Gone in 60 Seconds* and *Coco Chanel* and has had roles in several Italian, German and American TV series, including the role of Judge Somaschi in the Italian series 'The Good and the Bad' ('Il bene e il male') in 2008.

### **Fatma Mohamed – Silvia**

Fatma graduated from the Faculty of Theatre and Television at the University of Babeş-Bolyai in the Romanian city of Cluj-Napoca in 2002. She has performed in many plays and in theater-dance performances. A small role in director Peter

Strickland's 2007 debut *Katalin Varga* led to her playing the part of Sylvia in his second feature *Berberian Sound Studio*.

### **Eugenia Caruso – Claudia**

Born in Rome, Eugenia trained as an actress in the UK at East 15 Acting School. Screen credits include appearing in *I Demoni di San Pietroburgo* (*The Demons of St Petersburg*) directed by Giuliano Montaldo, in *The Silver Rope* (FilmFour and Sky Television) and in the Italian TV series 'Nati Ieri'. In 2007 Eugenia jointly won the Stage Award for Best Actress at the Edinburgh Fringe Festival for her performance in 'Truckstop' directed by Chris Rolls. The production toured the UK extensively at various venues including Hampstead Theatre. Other stage credits include 'More Light' at the Arcola Theatre and 'Hurried Steps' (New Shoes Theatre Company in association with the Finborough Theatre and Amnesty International).

### **Antonio Mancino - Santini**

An Italian who calls London home, before landing the role of Santini in Peter Strickland's *Berberian Sound Studio*, Antonio had starred in numerous commercials and soap operas in Italy, including a leading role as Nicola Lanza in the popular series 'Un posto al sole'. He is also an experienced theatrical actor.

### **Tonia Sotiropoulou – Elena**

London-based Greek newcomer Tonia can be seen on screens later this year in Sam Mendes' James Bond thriller *Skyfall*. Aside from *Berberian Sound Studio*, her credits include TV and film roles in Greece.

### **Jean-Michel Van Schouwborg**

Born in Brussels in 1955, Jean-Michel Van Schouwborg is one of the world's foremost artists working in the fields of vocal performance and improvised music. A member of Brussels' Inaudible Collective & Workshops since 1984, Jean-Michel has developed vocal improvisation and voice-extended techniques from low throat singing to high falsetto, overtones and yodels, mouth noises and much more. He has performed solo in London, Lille, Slovakia, Liege and Brussels, and has an interest in telepathic interplay and adapting his sounds with different partners and groups. He currently performs with Sureau, Marjolaine Charbin, Audrey Lauro and MouthWind. His voice samples are used in the soundtrack of Peter Strickland's *Katalin Varga* and he has a more prominent vocal role in Strickland's *Berberian Sound Studio*.

### **Katalin Ladik**

Katalin Ladik is a world-renowned poet, actress and performance artist who emigrated to Hungary in 1992 from Novi Sad in the former Yugoslavia (now Serbia). She has performed, published and exhibited her work throughout Europe and the US across five decades. As well as written poems, she creates phonetic poems and visual poems and makes performances, writes and performs music (experimental music and sound plays). She explores language through visual, auditory and gesticular models, with her works ranging from collages, photography, records, performances and happenings.

## **CREW**

### **Peter Strickland – Writer / Director**

Reading-born writer/director Peter Strickland's first feature film *Katalin Varga* was made entirely independently over a four year period. It went on to win many awards including a Silver Bear in Berlin and The European Film Academy's Discovery of the Year award in 2009. Prior to this, Strickland made a number of short films including *Bubblegum* and *A Metaphysical Education*. He also founded the musique-culinary

group, The Sonic Catering Band in 1996, releasing several records and performing live throughout Europe. The band also released field recordings, sound poetry and modern classical in very limited vinyl editions.

### **Keith Griffiths – Producer**

Over the last 35 years producer Keith Griffiths has been bringing to the screen work by the most talented directors in Britain and worldwide including the Brothers Quay, Patrick Keiller, Chris Petit, the Czech animator Jan Svankmajer and, most recently, Apichatpong Weerasethakul, whose film *Uncle Boonmee Who Can Recall His Past Lives* won him and Griffiths the Palme D'Or at the 2010 Cannes Film Festival. During the 70s Griffiths produced numerous films including Chris Petit's *Radio On*, before founding the London-based Koninck Studios and producing the Brothers Quay's first short films. These were interspersed with award-winning documentaries on figures including Len Lye, Robert Breer, Oskar Fischinger, Andy Warhol and Jan Svankmajer, whose feature film career he helped establish with *Alice* (1987) and whose subsequent films Griffiths executive produced. He also produced Patrick Keiller's features *London* (1994), *Robinson in Space* (1997) and *Robinson in Ruins* (2010) and the Chris Petit Iain Sinclair collaborations *The Falconer* (1997), *Asylum* (2000), *London Orbital* (2002) and *Content* (2009), while continuing to work with the Brothers Quay on their breakthrough short *Street of Crocodiles* (1986) and their feature debut *Institute Benjamenta* (1995). More recently, Griffiths co-produced six features to mark the 250th anniversary of Mozart's birth in 2006. They were *Dry Season* (Mahamat-Saleh Haroun), *Half Moon* (Bahman Ghobadi), *I Don't Want To Sleep Alone* (Tsai Ming-Liang), *Opera Jawa* (Garin Nugroho), *Paraguayan Hammock* (Paz Encina) and *Syndromes and a Century* (Apichatpong Weerasethakul). He recently completed executive producing Grant Gee's *Patience (After Sebald)*, Simon Pummell's dramatised and animated feature documentary *Shock Head Soul*, and Apichatpong Weerasethakul's *Mekong Hotel* which was in the Official Selection of Cannes 2012. In addition to his film-making activities, Keith Griffiths is a respected authority on art cinema and the avant-garde, having written numerous articles on the subject. He won the Observer-Prudential/Arts Council Award for Film in 1994.

### **Mary Burke – Producer**

Mary Burke produces across both the Warp X and Warp Films slates, where she has been responsible for cultivating fresh UK talent since the company's inception in 2002. Mary's third feature, Richard Ayoade's critically acclaimed *Submarine* (2011), distributed by StudioCanal UK and the Weinstein Company, won her the accolade of Variety's "10 Producers to Watch" in 2010, and followed on from her successes of Paul King's *Bunny And The Bull* (2009) and Chris Waitt's *A Complete History Of My Sexual Failures* (2008). Mary's second project with Chris Waitt was 'Fur TV' -- a dirty puppet comedy television series for MTV. Peter Strickland's psychological anti-horror feature *Berberian Sound Studio* is Mary's fourth feature.

Originally joining Warp to work on Chris Morris' BAFTA award-winning short *My Wrongs 8245-8249 and 117*, Mary also produced the short *Rubber Johnny* for maverick video director Chris Cunningham in 2005 and since then has worked on a raft of core Warp projects including Shane Meadows' *Dead Man's Shoes* and *This Is England*, Olly Blackburn's *Donkey Punch* and the *All Tomorrow's Parties* film. Mary recently produced 'The Midnight Beast', a new music-driven six part comedy series, which will premiere in July on E4. She begins shooting on Paul Wright's debut feature set in Scotland in summer 2012.

### **Jennifer Kernke – Production Designer**

Production designer Jennifer Kernke has extensive film credits including *Institute Benjamenta* for the Brothers Quay, Philip Haas' *Angels and Insects*, Shona Auerbach's



Dear Frankie, Brad McGann's *In My Father's Den* and the TV films, 'Pinochet in Suburbia' and 'Berry's Way'.

### **Nic Knowland BSC – Director of Photography**

Nic Knowland came in to the film industry through stills photography in the early '60s. He soon became a sought after documentary cinematographer working on many 'World in Action' programmes for Granada. During the '70s he worked on programmes such as 'Horizon' for the BBC, as well as becoming John and Yoko's steady cameraman making films 'Rape', 'Bed Peace' and 'Imagine'. He shot iconic promos including 'Vienna' for Ultra Vox, 'Rio' for Duran Duran and 'Imagine' for John Lennon. He has lensed many feature films including *Institute Benjamenta* in black and white for the Quay Brothers, he also shot the *The Piano Tuners of Earthquakes* on digital for them. Nic has also worked on many TV dramas over the years including 'Final Passage' for director Sir Peter Hall for which he won a BAFTA for his cinematography, and more recently several award-winning projects with director Isabel Rocamora including 'Horizon of Exile' and 'Body of War'.

### **Shaheen Baig – Casting Director**

Shaheen Baig has worked with emerging directors from all over Europe on films as diverse as *The Unloved*, *Control*, *Brick Lane* and *Notes on a Scandal*. Most recently she completed work on Sally El Hosaini's directorial debut *My Brother The Devil* which premiere at Sundance this year, Juan Antonio Bayona's first English language feature *The Impossible* and *Last Days on Mars*, the directorial debut of Ruairi Robinson. She has also worked on various television projects and has a long standing collaboration with Dominic Savage working with him on numerous projects including 'Born Equal', 'Freefall', 'Dive' and his upcoming TV series 'True Love'. Shaheen's recent television credits also include 'Five Daughters', 'Stolen', 'The Trip' starring Steve Coogan and Rob Brydon and Charlie Brooker's acclaimed 'Black Mirror' trilogy.

### **Julian Day – Costume Designer**

Costume designer Julian Day has worked on many feature films including *Salmon Fishing in the Yemen*, *The Woman in the Fifth*, *Brighton Rock*, *Chatroom*, *Nowhere Boy*, *The Scouting Book for Boys*, *The Disappearance of Alice Creed*, *Kicks*, *Tormented*, *Boy A*, *Control*, *Four Last Songs*, *My Summer of Love*, *Kiss of Life*, *Last Resort* and the upcoming biopic of Niki Lauda - *Rush*. Julian has also worked on the TV series 'Wire in the Blood', 'Murder City' and 'Demons'.

### **Chris Dickens - Editor**

Editor Chris Dickens work on *Slumdog Millionaire* won him the Academy Award for Film Editing, the BAFTA Award for Best Editing and the American Cinema Editors Award for Best Edited Feature Film. Chris graduated from Bournemouth Film School in 1990 and worked in television for a number of years, including with director Edgar Wright on the TV series 'Spaced'. He subsequently edited Wright's *Shaun of the Dead* and *Hot Fuzz*. His other film credits include *A Complete History of My Sexual Failures*, *Submarine* and *Paul*. Chris is currently working on Tom Hooper's *Les Miserables*.

## **CREDITS**

**BERBERIAN SOUND STUDIO**

**With  
Toby Jones**

**Written & Directed By  
Peter Strickland**

**Produced By  
Keith Griffiths  
Mary Burke**

**Co-Producer  
Hans W. Geißendörfer**

**Executive Producers  
Robin Gutch  
Hugo Heppell  
Katherine Butler  
Michael Weber**

**Cinematographer  
Nic Knowland B.S.C**

**Editor  
Chris Dickens**

**Production Designer  
Jennifer Kernke**

**Original Music By  
Broadcast**

**Written & Performed By  
James Cargill and Trish Keenan**

**Supervising Sound Editor  
Joakim Sundström**

**Sound Recordist  
Steve Haywood**

**Line Producer  
Nicky Earnshaw**

**First Assistant Director  
Alex Rendell**

**Post Production Supervisor  
Gisela Evert**

**Music Supervisor  
Phil Canning**

**Costume Designer  
Julian Day**

**Hair & Make-Up Designer  
Karen Hartley Thomas**

**UK Casting Director  
Shaheen Baig**

**Italian Casting Director  
Beatrice Kruger**

Gilderoy		<b>Toby Jones</b>
Francesco Coraggio		<b>Cosimo Fusco</b>
Giancarlo Santini		<b>Antonio Mancino</b>
Silvia as Teresa		<b>Fatma Mohamed</b>
Fabio		<b>Salvatore Li Causi</b>
Elisa as Teresa		<b>Chiara D'Anna</b>
Elena		<b>Tonia Sotiropoulou</b>

Claudia as Monica	<b>Eugenia Caruso</b>
Veronica as Accused Witch	<b>Susanna Cappellaro</b>
Lorenzo	<b>Guido Adorni</b>
Chiara as Signora Collatina	<b>Lara Parmiani</b>
Massimo	<b>Jozef Cseres</b>
Massimo	<b>Pál Tóth</b>
Resurrected Witch	<b>Katalin Ladik</b>
The Goblin	<b>Jean-Michel Van Schouwburg</b>
Gong	<b>Justin Turner</b>
Gong and Philicorda	<b>Miklós Kemececi</b>
Auditionees	<b>Elisa Librelotto</b>
	<b>Layla Amir</b>
	<b>Hilda Péter</b>
	<b>Zsuzsanna Büksi</b>
Box Hill Rambler	<b>Adam Bohman</b>
Box Hill Idler	<b>Jonathan Bohman</b>
Box Hill Narrator	<b>Ted Tomlin</b>
Alfonso	<b>Tag</b>
Luigi's Assistant	<b>Salvatore Greco</b>
Gilderoy's Italian Voice	<b>Massimo Maronini</b>
Production Manager	<b>Gerardine O'Flynn</b>
Assistant Production Co-ordinator	<b>Joel Stokes</b>
Production Secretary	<b>Rachel Martin</b>
Production Assistant	<b>Henry Witten</b>
Production Accountant	<b>Lita O'Sullivan</b>
Second Assistant Director	<b>Anna Brabbins</b>
Third Assistant Director	<b>Amanda Dudley</b>
Location Manager	<b>Emma Woodcock</b>
Script Supervisor	<b>Marinella Setti</b>
Trainee Script Supervisors	<b>Gladys San Juan</b>
	<b>Lola Dauda</b>
Wardrobe Supervisor	<b>Shaida Day</b>
Hair & Make-Up Artists	<b>Karen Teitge</b>

	<b>Victoria Wallen</b>
Costume Assistants	<b>Anna Reynolds</b>
	<b>Jules Goldsmith</b>
Focus Puller	<b>Tom McFarling</b>
Clapper Loader	<b>Rana Darwish</b>
Camera Assistant	<b>Robbie Chapman</b>
Grip	<b>Chris Rusby</b>
Gaffer	<b>Andy Lowe</b>
Best Boy (Desk op)	<b>Sam Alberg</b>
Best Boy (Rigging)	<b>Chris Stones</b>
Practical Electrician	<b>Gareth Brough</b>
Additional Electrician	<b>Alex Brown</b>
Electricians	<b>Bruno Martins</b>
	<b>Dan Norrish</b>
	<b>Dave Nye</b>
	<b>Duncan Riedl</b>
	<b>George Holdsworth</b>
	<b>Sam Heasman</b>
	<b>Sean Davis</b>
Boom Operator	<b>Jay Radosavljevic</b>
Sound Consultants	<b>Larry Sider</b>
	<b>Graham Hartstone</b>
	<b>Colin Fletcher</b>
	<b>Emanuele Carcone at Alga Marghen</b>
Floor Runners	<b>Alistair Binnie-Lubbock</b>
	<b>Marysia Wisniewska</b>
Grips	<b>James Ray Leary</b>
	<b>Simon Thorpe</b>
Italian Translations	<b>Federica Giudice</b>
Assistant Italian Translator	<b>Nicola Sersale</b>
UK Casting Associate	<b>Aisha Walters</b>
UK Casting Assistant	<b>Layla Merrick-Wolf</b>
Italian Casting Assistant FBI Casting S.r.l.	<b>Veronika Mancino</b>

Art Director		<b>Sarah Finlay</b>
Standby Art Director		<b>Debra Overton</b>
Prop Master		<b>Steve Parnell</b>
Production Buyer		<b>Daisy Popham</b>
Standby Props		<b>Bart Tuft</b>
Prop Hands		<b>Antony Parnell</b>
		<b>Joe Lobley</b>
		<b>Richard Maris</b>
Graphic Designer and Equestrian Vortex Title Sequence		<b>Julian House</b>
Graphic Artists		<b>Luisa Aribé</b>
		<b>Krisztián Kristóf</b>
Equestrian Vortex Face Photography		<b>Marek Szold</b>
		<b>Reuben Sutherland</b>
Equestrian Vortex Faces		<b>Natalia Mattielighova</b>
		<b>Luba Šefsikova</b>
		<b>Claudia Duffy</b>
Construction by		<b>Cavin Dempsey Film &amp; TV Services</b>
Production Manager		<b>Cavin Dempsey</b>
Standby Chippie		<b>CJ Dempsey</b>
Carpenters		<b>Alex Wells</b>
		<b>Neil Robertson</b>
		<b>Chris Bruff</b>
Painters		<b>Dan Montague</b>
		<b>John Davis</b>
		<b>Phill Claxton</b>
		<b>Alex McDonald</b>
Projector Special Effects		<b>Andy Lowe</b>
Optical Effects Photography		<b>Tim Sidell-Rodríguez</b>
Stunt Co-ordinator		<b>Rod Woodruff</b>
Animal Handler		<b>1st Choice Animals</b>
Second Unit & Pick-ups		
Production Manager		<b>Polly Stokes</b>
Mood Reel DOP		<b>Márk Györi</b>
Camera Operators		<b>Jake Polonsky</b>
		<b>Tim Sidell-Rodríguez</b>

Focus Pullers	<b>Anthony Hugill</b>
	<b>John Howard</b>
	<b>Joseph Mastrangelo</b>
	<b>Tony Kay</b>
Camera Trainees	<b>Ashley Cutmore</b>
	<b>Nick Rowson</b>
Clapper Loader	<b>Felix Pickles</b>
Post Production Co-ordinator	<b>Katie Bullock-Webster</b>
Assistant Editors	<b>Mátyás Fekete</b>
	<b>Andy Hague</b>
Sound Effects Editor	<b>Christer Melén</b>
Dialogue Editor	<b>Linda Forsén</b>
Foley Supervisor	<b>Heikki Kossi</b>
Foley Recordist	<b>Miia Nevalainen</b>
ADR Mixer	<b>Andy Stallabrass</b>
Assistant Sound Editor	<b>Rebecca Daly</b>
Re-recording Mixers	<b>Doug Cooper</b>
	<b>Markus Moll</b>
Mix Assistant	<b>Matt Davies</b>
Re-recording Engineers	<b>Joe Maher</b>
	<b>Andy Botham</b>
Sound Post Facility	<b>De Lane Lea, London</b>
Scheduling Supervisor	<b>Michael Hamilton</b>
Booking Co-ordinator	<b>Alice Crosby</b>
ADR Studios	<b>De Lane Lea</b>
	<b>Zound London</b>
	<b>Mayflower Studios</b>
	Equestrian Vortex Sound
Original Composed Effects	<b>Jonathan Coleclough</b>
	<b>Tim Kirby</b>
	<b>Andrew Liles</b>
	<b>Colin Potter</b>

Sound Effects Recordists	<b>Gábor Erdélyi Jr.</b>
	<b>Tamás Székely</b>
	<b>Clive Graham</b>
	<b>Steven Stapleton</b>
	<b>Colin Fletcher</b>
	<b>The Bohman Brothers</b>
	<b>Per Boström</b>
	<b>Christer Melén</b>
Sound Demos	<b>Dan Hayhurst</b>
	<b>Roj Stevens</b>
Special Guest Screamer	<b>Suzy Kendall</b>
Screamers	<b>Claire Crosby</b>
	<b>Tracy Bolgar</b>
	<b>Patsy Preston</b>
	<b>Sarah Redpath</b>
	<b>Kata Bartsch</b>
	<b>Stephanie Kirby</b>
	<b>Rachel McGrother</b>
	<b>Diana Rogerson</b>
	<b>Eugenia Caruso</b>
Italian ADR Coaches	<b>Massimo Maronini</b>
	<b>Jessica Guiffre</b>
	<b>Eugenia Caruso</b>
Digital Intermediate Provided By	<b>Deluxe 142 Features</b>
Digital Colourist	<b>Rob Pizzey</b>
Digital Online Editors	<b>Emily Greenwood</b>
	<b>Justin Tillett</b>
Digital Intermediate Head of Department	<b>Patrick Malone</b>
Digital Intermediate Producers	<b>Marie Fernandes</b>
	<b>Rob Farris</b>
Digital Intermediate Assistant Producer	<b>Cheryl Goodbody</b>
Digital Film Technical Supervisor	<b>Laurent Treherne</b>
Digital Film Bureau	<b>Fiorenza Bagnariol</b>



	<b>Timothy P. Jones</b>
	<b>Gordon Pratt</b>
	<b>Laura Pavone</b>
Systems Administrator	<b>Neil Harrison</b>
Digital Intermediate Assistant	<b>Aurora Shannon</b>
	<b>Peter Collins</b>
Data Wrangler	<b>Dan Helme</b>
Visual Effects by	<b>Rushes Film&amp;TV</b>
VFX Producer	<b>Paul Jones</b>
Compositor	<b>Simone Coco</b>
Unit Publicists	<b>Keeley Naylor</b>
	<b>Zoe Flower</b>
Unit Stills	<b>Jack English</b>
Behind the Scenes Photography	<b>Marek Szold</b>
EPK Director	<b>Patrick Hopkins</b>
Translation for subtitling	<b>Orna Kustow</b>
	<b>Mary Wednesday</b>
Subtitling services	<b>itfc</b>
	<b>Denham Subtitling</b>
For Film4	
Head of Production	<b>Tracey Josephs</b>
Production Manager	<b>Fiona Lamptey</b>
Legal and Business Affairs	<b>Louise Long</b>
Head of Commercial Development	<b>Sue Bruce-Smith</b>
For UK Film Council	
Head of the Film Fund	<b>Tanya Seghatchian</b>
Senior Production and Development Executive	<b>Lizzie Francke</b>
Story Editor	<b>Jon Croker</b>
Head of Production	<b>Fiona Morham</b>
Senior Business Affairs Executive	<b>Geraldine Atlee</b>
Production Finance	<b>Amanda Pyne</b>
For Screen Yorkshire	
Production Liason Manager	<b>Chris Hordley</b>

Crew & Freelance Development Manager	<b>Nicky Ball</b>
Head of Production Support	<b>Jim Richardson</b>
For Illumination Films	
Legal Services	<b>Tim Curtis</b>
International Liaison	<b>Joana-Maria Schmitzer</b>
For Warp X	
CEO of Warp X	<b>Mark Herbert</b>
Head of Production	<b>Barry Ryan</b>
Head of Finance	<b>Niall Shamma</b>
Business Affairs	<b>Alex Marshall</b>
Development Assistant	<b>Jen Kenwood</b>
Post Production Co-ordinator	<b>Rahat Kulshreshtha</b>
Legal Services	<b>Kate Wilson</b>
Studio Facility	<b>3 Mills Studio</b>
Production Insurance	<b>Media Insurance Brokers</b>
Negative Checker	<b>Tonia Cohen</b>
Catering	<b>Fayre Do's</b>
Camera Equipment	<b>Movietech</b>
	<b>Ice Cameras</b>
Lighting Equipment	<b>Arri Rental</b>
World Sales	<b>The Match Factory</b>
World Revenues Collected and Distributed by	<b>Freeway CAM B.V</b>
<b>ORIGINAL MUSIC IN MEMORY OF TRISH KEENAN 1968-2011</b>	
"Dada X" Performed by Nurse With Wound Written by Steven Stapleton Licenced Courtesy of Nurse With Wound	"The Main Thing" Performed by Jean-Michel Van Schouwborg Written by Jean-Michel Van Schouwborg Licensed Courtesy of Inaudible Records

<p>"Peristaltic"          Performed by The Sonic Catering Band          Written by Strickland / Fletcher / Kirby          Licensed Courtesy of Strickland / Fletcher / Kirby</p>	<p>"Interculinary Dimension"          Performed by The Sonic Catering Band          Written by Strickland / Fletcher / Kirby          Licensed Courtesy of Strickland / Fletcher / Kirby</p>
<p>"Musiche Per Manzu"          Performed by Luigi Nono          Written by Luigi Nono          Licensed Courtesy of Universal Music Publishing Ltd</p>	<p>"Trance &amp; Bilocation"          Performed by Roj          Written by Richard Stevens          Licensed Courtesy of Ghostbox</p>
<p>"Glory Hole"          Performed by Nurse With Wound          Written by Steven Stapleton          Licensed Courtesy of Nurse With Wound</p>	<p>"The Lark Ascending"          Performed by Hugh Bean / The New          Philharmonica Orchestra          Conducted by Sir Adrian Boult          Written by Ralph Vaughan Williams          Licensed Courtesy of Oxford University Press &amp;          RM EMI Records UK.</p>
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<p>An Illuminations Films / Warp X Production for Film4,          UK Film Council, Screen Yorkshire and <b>Geissendoerfer Film- &amp; Fernsehproduktion KG</b>          in association with Madman Entertainment Pty Limited and The Match Factory</p>	
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<p>Made with the support of Screen Yorkshire Production Fund</p>	

Developed with the assistance of Film4

[LOGO: FILM4]

The Low Budget Feature Film Scheme is an initiative of the UK Film Council and Film4

[LOGO: DOLBY]

[LOGO  
: ARRI  
ALEXA  
]

[LOGO: 3 MILLS]

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[LOGO  
:  
RUSH  
ES]

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