

JULIE DELPY DANIEL BRÜHL WILLIAM HURT

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# COUNTESS

# A FILM BY JULIE DELPY



GERMANY/FRANCE - 2009 - 94 MIN - COLOUR - ENGLISH - 1:85 - DOLBY SRD

World Sales

SHE SACRIFICED ALL FOR LOVE

AND OTHERS FOR BEAUTY

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## **SYNOPSIS**

Hungary, at the dawn of the 17th century: Countess Erzebet Bathory (Julie Delpy) is considered the most powerful woman in the country – beautiful, intelligent and unwilling to accept a world in which men may bend and break the rules as they see fit. At a feast she makes the acquaintance of a much younger man, Istvan (Daniel Brühl), and they subsequently fall passionately in love. But her bliss is brief: Istvan's father, Count Thurzo (William Hurt), forces his son to break with Erzebet, and embarks on an elaborate plan against her.

His scheme works: Erzebet assumes she has been rejected on account of the age gap between them and, blinded by yearning and sadness, succumbs to the mad delusion that the blood of virgins will keep her forever young and beautiful. Droves of young women are subsequently brought to the castle, never again to re-emerge. Erzebet becomes visibly more and more demented and obsessed. When she finally realizes she has been the victim of political conspiracy, spearheaded by the father of her beloved, it is already too late...

# THE LEGEND OF COUNTESS BATHORY

The Bathory family, a royal house of Transylvania, became established in Hungary in the 14th century. Erzebet's brother, Stephan Bathory, was the king of Poland. Rumoured to have murdered over 600 girls in order to bathe in their blood and thereby attain eternal youth, over the centuries, Erzebet Bathory has been continually associated with the legend of Count Dracula. Actually, there are links between the Bathory family and Dracula (Vlad III the Impaler): Erzebet's most powerful forebear, Prince Stephan Bathory, deployed his troops to help Dracula regain the Wallachian throne in 1476, and later the title to a sizeable feudal estate that used to belong to Count Dracula passed to Erzebet. In his historical novel Das Geheimnis der Bathory ("The Secret of the Bathorys": Facility Management and Publishing Dresden Ltd., 2005) Andreas Varesi goes as far as to conjecture that one reason Erzebet purchased this estate from the Dracul family was her conviction that it held the secret of the rejuvenating power of blood.

Erzebet Bathory lived from 1560 to 1614. In 1611 she was sentenced to life imprisonment in her own castle, where she was walled in and died three years later.

"A distinguished lady, a proud woman, whose high forehead bespeaks great intelligence," says Ferdinand Strobel Edler von Ravelsberg, describing her portrait. "A bonnet conceals her flowing black hair from the beholder's gaze. In the mornings, it would be painstakingly combed. The lady's maid had to be particularly careful because the lady absolutely could not stand having her hair tousled or torn out. Were such an act of clumsiness to occur nonetheless, a slap in the face would be administered, for the Countess was very sensitive. On one such occasion she struck a chambermaid so hard that blood trickled out of the maid's mouth and nose, and then a drop of blood fell upon the punitive hand. The countess reached for a towel in disgust and revulsion. To her astonishment, however, she noticed that the girl had inadvertently helped to improve her complexion. A horrible idea flashed instantly across the high forehead of the Countess....

From Michael Farin: Heroine des Grauens. Elisabeth Bathory. (Munich: P. Kirchheim, 2003)





# **INTERVIEW WITH JULIE DELPY**

What fascinated you about Erzebet so much that you decided to take make a feature film about the infamous Hungarian countess?

I've always loved fairy tales, even as a kid, and I still do today as an adult. I particularly like the dark sides of fairy tales and myths. I like characters such as the evil Queen in Snow White or the Cyclops from the Odyssey. These sinister characters attract me. In some ways Báthory, who was a real person, has these particular fairytale-like elements that fascinate me so much. And when you dig a little deeper you find the material for tragedy in her story. It doesn't matter if she was an insane female serial killer or, if truth be told, an innocent woman accused by greedy representatives of the aristocracy, it still remains a tragedy.

You are not only playing the lead but you also wrote the script and directed the film. How did you juggle all those roles?

Writing and directing wasn't easy. It took years to get THE COUNTESS made and even when the financing was in place, a lot of problems remained. Directing on set can be very draining; you are always either running out of time or out of money. Luckily, I had a fantastic crew and the people I work with during post- production were truly fantastic.

Some say that the Countess bathed in the blood of virgins to preserve her youth. Did you intend for the film to be a subtle dismissal of the current Botox boom?

No, I don't want to use this film to make fun of the use of Botox, even if there is a timely element in it, namely that ageing for women is connected to a lot of fear. I personally am not afraid of ageing, but I was fascinated by this process from an early age. Actually, the film is more about deteriorating than about a woman who is ageing and losing her mind over it; the loss of love is what drives her mad, and the fear of dying, which is something I can empathize with. I think I enjoy growing older, because I tell myself that looking older also means I have stayed alive; when I am old, I am at least not dead. Lovesickness I can relate to; dying of a broken heart might have gone out of style but I love the idea.

Your 2003 record Julie Delpy is considered a cult Neo-Feminist album. Are similar views of relationships between men and women expressed in The Countess as well?

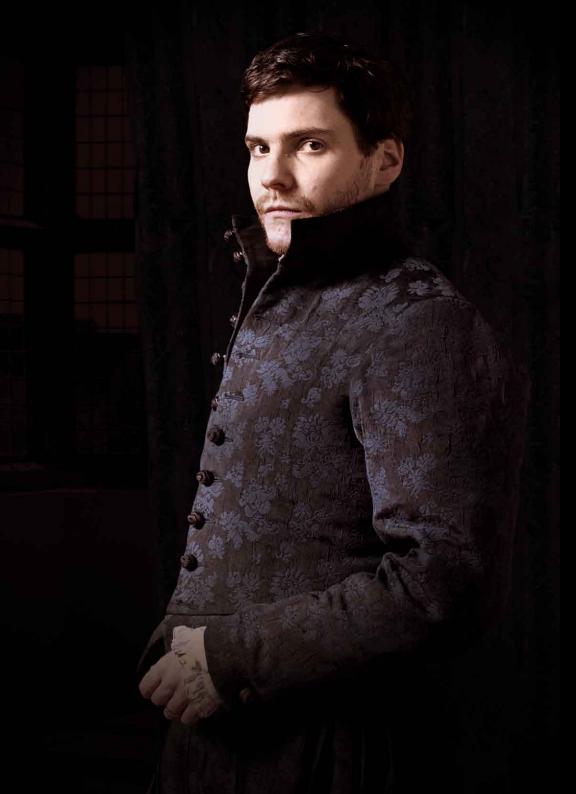
I grew up around two feminists – my mom was one of them and my dad was the other, even more so – and I, for whatever reason, like stories about women and songs with a female point of view. Female characters are often very one-dimensional or they are made up of very few character traits. I don't know if I was able to do better, but with The Countess I was trying to create a very complex woman. She is mad, but also sane and intelligent. She thinks logically, but is still confused; sometimes she is kind but other times, she is incredibly cruel. I find complex behavioural patterns very interesting and wanted to play with that, using her as a very specific example. The film takes us into a man's world where there is only one powerful woman and she is being victimized through love and power games. Even when she appears strong, she is incredibly fragile. I have problems with the branch of feminism that argues that women are categorically better people than men. I believe that depends very much on the individual; some women are not at all better than men. But I am for equality and for equal opportunity, and we are still far from it in our own countries and in the rest of the world. When I started to write the script I was afraid I could be laughed at, because I am a woman and an actress. Many assume that women don't have the kind of humour I have – an impertinent and politically incorrect humour.

Towards the end of the film, your protagonist says she is sorry that her uncontrolled and obsessive behaviour will make things very difficult for women in politics for a long time. What was your intention here?

Over the course of history men have repeatedly kept women from power. They have pointed to examples such as Báthory and argued that women are too superficial, too crazy or too evil to rule; just think about the witch hunts. It is even possible that the person in my film is not as guilty as they say she is. Báthory was apparently ruthless and might have had some servants who didn't obey her killed. But then again other noblemen could have built certain events up in order to get rid of her so that one of her cousins could take over her possessions. Many were just against her because she was so powerful. That is another aspect I like as well.

Interview by Ingo Klingspon in co-operation with VisionARRI.





# INTERVIEW WITH DANIEL BRÜHL

#### This is not the first time you have worked with Julie Delpy.

Well, in 2 DAYS IN PARIS, unfortunately, we only had the pleasure of each other's company ever so briefly. But we had such a great time that I was dying to shoot a picture with her again. And in fact she called me shortly afterwards and told me she was planning another movie. I'd have a bigger part in it, and it'd be something completely different from 2 DAYS IN PARIS. I immediately said yes. When she told me the story was about Countess Bathory, naturally I was even more excited.

#### Did you know the story?

Yes, some time ago I read a biography of her. I still remember thinking that's got to be made into a movie. Very carefully, of course, so it won't be some cheap splatter-flick, just blood, guts and gore. Julie was very successful in avoiding that. She tells a serious, consistent story about a strange, fascinating woman. Julie is simply great at writing. The script was one of those screenplays you just can't put down. It didn't have any tedious parts, it read very dynamically, and was even quite modern, it had exciting characters and was anything but stuffy. It was simply a perfect screenplay. Plus there happened to be a really nice part in it for me. That's why I said yes right off the bat.

#### How would you describe your part?

What I find so great about this script is there are no unequivocally positive or negative characters. Everyone has their secret, their dark side. My character does too. And yet, seen against the array of characters in the film, I'd say Istvan Thurzo is a positive character, a young man with romantic feelings. He falls so completely in love for the first time in his life – and it happens to be with this older lady. But his father separates the two because the bond between them mustn't be. The great thing for me was being able to play the various stages in the life of this character. We meet Istvan as a 20-year-old, then he's separated from Erzebet; later he comes back again, but by then he's been so re-educated and indoctrinated by his father that he's sent to prove her guilt. But he also wants to find out for himself whether or not she really committed these atrocities. Then again, of course, Istvan is the character narrating the whole story in the voiceover.

#### What was the shooting like?

I worked at wonderful locations: in castles and palaces, and outdoors, on horseback. It's always nicer working on original sets than in the studio, where everything's fake and made of paper maché. Because they've got a whole different aura and create a unique atmosphere. I was amazed at how many pretty castles there are in eastern Germany and how fantastically preserved they are.

#### What's Julie Delpy like as a director?

She's extremely sensitive and has none of those airs and graces some directors give themselves. She doesn't play up the head honcho bit either, she was really composed and focused. Besides, as an actress she knows how to talk to actors. Plus she's got a great sense of humor, which I think's crucial. And that makes working with her so pleasant. Even with the greatest screenplays, there are always moments where you're standing in front of the camera and you feel something's wrong here, it's something you can't put your finger on, but somehow it's just not right. That rarely happened, but in those situations she was totally flexible and came up with good solutions in no time. Although we actors weren't allowed to, sometimes I sneaked a peek at the monitor, and what I saw there looked really terrific. I was blown away by Martin Ruhe's camera work.

#### How does it feel to act in costume?

For me that was another highlight of the film. Pierre-Yves Gayraud produced some incredible works of art. Partly from old fabrics — 100- or 150-year-old curtains or dresses, which he re-tailored. We didn't look disguised at all. We looked perfectly natural and the costumes fit like a glove. Costumes help when it comes to playing historical roles. Because you move quite differently: even the boots you wear will immediately change the way you walk. I felt fine in mine. For the women it was probably more unpleasant, what with all those corsets and tight-laced dresses. When we had lunch, you'd always see them having only a little bowl of salad: any more than that was out of the question in those costumes. Us guys had it easier there.

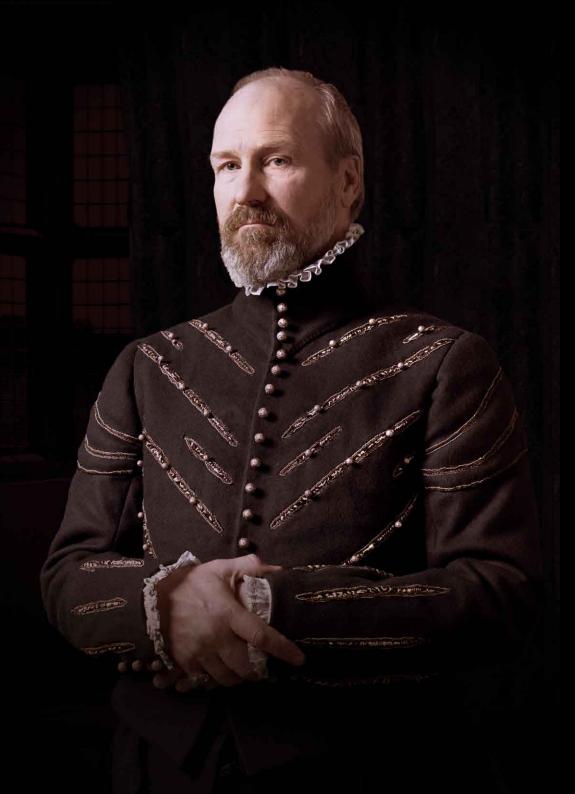
# THE COUNTESS isn't the first film you've done in English. Is that still a challenge for you?

Actually, this film involved a double difficulty. It's set in an earlier age, so you automatically tend to think you've got to speak differently. What's more, I wanted to try to sound like William Hurt, seeing as we play father and son. William was very kind and, for his part, tried to approximate my accent. Sometimes I was afraid he'd end up sounding more German than me!

#### What was it like, working with him?

Exciting. I've seen his movies so many times, especially the ones when he was younger and often had something dangerous, something forbidding, about him. So then you figure the man and the characters coincide. When I was rehearsing and shooting with him, he actually seemed exactly like that. I think he enjoyed staying in character now and then off the set. You never knew what was coming. He could take you by surprise and tell you things that really flummoxed you. And then there was the private William Hurt at the pool table in our hotel, where he was noticeably more relaxed. We'd have a beer, shoot some pool — and I'd let him win.





# INTERVIEW WITH WILLIAM HURT

#### How did you you get involved in Julie Delpy's film?

Generally, I get screenplays sent to me by my agent, which was the case this time, too. Over the course of our long collaboration, we've developed a knack for spotting quality that hasn't been smoothed out and homogenized yet. I read the script and found it very good. Besides I was told that Julie Delpy would also be directing. I'm a European by choice, I own a house in Paris and live there part of the year – you could call me an American with broadened horizons. So when I'm offered a chance to shoot movies outside the US, I like to take it.

#### Did you know the Bathory legend?

The first time I heard of Bathory, I was about 17. I found it astonishing at the time that her story had hardly inspired any artists. Well, now there are couple films about Bathory. This is a movie about the phase in the Middle Ages when people were – to put it graphically – emerging from the darkness. There were a number of Elizabeths back then: Bathory, Elizabeth I in England, an Elizabeth in Spain. Shakespeare was writing Hamlet, Martin Luther's ideas were causing an uproar. This period might be called the cradle of modernity. On the set I was often wondering in what ways life then still influences our lives today. The events of the film took place only 400 years ago, that's not very long in evolutionary terms. And yet in that same period incredible changes occurred in human history. Sure, we explore a ghastly era in the film. But in some scenes I'd be wondering: Is this really only about the Middle Ages? Or is the film also a metaphor for our day and age?

#### How do you mean?

THE COUNTESS tells a very adult moral tale. For Julie Delpy portrays a protagonist who matures and grows by facing up to her problems. Bathory was a remarkably shrewd woman who, in a different, ideal setting, would definitely have taken a different course. The great thing about our story, though, is that the protagonist is by no means portrayed as though she were just a cruel anomaly of her age. On the contrary, Julie Delpy makes it clear that it's the cruel period she lives in that manifests itself in Bathory's heart.

# Do you find any differences between filmmakers who only direct and those who write their own screenplays, too?

Julie Delpy is a smart, accessible person whom I admire a lot. Ordinarily, I'm skeptical when people put too many hats on at once. But not with Julie, she's just terrific. I think the passion is much more strongly focused if your heart's really in the material you're working with. When you accept projects just for the money, the incentive is pretty weak. As an actor I've basically always been lucky with my roles. But Julie said that she often got no decent offers, so she had to write her projects herself. That seems sensible and consistent to me. Julie Delpy is courageous. On the set there were plenty of very courageous people, as a matter of fact, including the producers.

#### How was it working with Daniel Brühl?

Terrific. Various roots are elegantly blended in this young artist. His acting's way different from that of young actors in the States. To me, acting, in a nutshell, means working with concentration, and Daniel worked with tremendous concentration, no doubt about it.

#### Was this the first time you'd shot a movie in Germany?

No, parts of Chantal Akerman's A COUCH IN NEW YORK with Juliette Binoche were shot in Germany, so were some scenes in Wenders' UNTIL THE END OF THE WORLD. But privately I'd been to Germany long before that. I still remember driving a car when I was 21 from Munich to what was then East Germany: at Checkpoint Charlie I got searched for three and a half hours. Then, when I saw the Wall in Berlin – that was simply horrible. It's terrible, what people can do to other people!

#### And what was it like shooting in German castles?

Fantastic! The Germans treat their national heritage with a great deal of care, it means a lot to them. One of my sons would have been absolutely enthralled to be here, he'd have known right away what period that knight's armor was from, who wore this armor and what battle a third one was used in. I may not be a kid any more, but it was still terrific walking through those rooms.

#### Would you have liked to have lived then?

No, no, I feel right at home in my day and age.

#### How would you describe the prevailing atmosphere on the set?

I encountered something there that only exists outside the States – because beyond the US people know there are other people in the world. The atmosphere was distinctly more relaxed and nowhere near as ego-driven as in Hollywood. Tacitly, we all knew: this is a joint effort, we're all in this together. American society, on the other hand, generates isolation. The shooting of THE COUNTESS was very real, very beautiful, very calm: we were able to make a big effort without straining ourselves. Everything seemed so simple, in a word. To me that's the greatest compliment you can make about your environment. For simplicity is always the result of refinement. We worked with so much concentration that we were always on schedule. Which in turn gave us a good feeling of having achieved something worthwhile. Needless to say, this marvelous atmosphere was thanks to Julie Delpy, who really kept her head at the helm. Airs and graces? Nothing doing on this set. I found that very pleasant. I don't need a huge trailer or people calling me "Boss" or "Sir".



# JULIE DELPY Writer and Director

Erzebet Bathory,

Julie Delpy was born in Paris on December 21, 1969, to French theater actors Albert Delpy and Marie Pillet. At 7 she was already cast in a feature film, GUERRES CIVILES EN FRANCE (aka CIVIL WARS IN FRANCE, by François Barat). Her angelic face framed by long blonde curls first attracted critical and public notice in independent films by the likes of Jean-Luc Godard and Leos Carax. Her breakthrough came at age 17 in Bertrand Tavernier's medieval epic LA PASSION BÉATRICE (aka BEATRICE). Her reputation spread fast abroad, and Julie Delpy was subsequently invited to work with such diverse directors as the German Volker Schlöndorff (HOMO FABER), the Polish filmmaker Agnieszka Holland (EUROPA EUROPA) and the American Stephen Herek (THETHREE MUSKETEERS).

Although often cast in lavish productions, Julie Delpy never concealed her heartfelt affinity for small outsider pictures and so-called festival films. To shoot Roger Avary's thriller KILLING ZOE in the US, she left Paris for Los Angeles, where she soon became established in the American television and motion picture industry. In the 1980s Delpy attended the Actors Studio in New York, and later studied filmmaking and directing at New York University's Tisch School of the Arts. She played what was probably her most celebrated role in Richard Linklater's 1995 cult movie BEFORE SUNRISE, followed in 2004 by an equally successful sequel, BEFORE SUNSET, in which she again co-starred with Ethan Hawke. Linklater, Hawke and Delpy were nominated for an Academy Award for their screenplay to BEFORE SUNSET. One of her biggest successes on US television was in the role of Dr. Kovac's (Goran Visnjic) girlfriend in seven episodes of the hit series E.R. in 2001.

But at some point acting was no longer enough for Delpy. She started writing screenplays, recorded an album of her own chansons, made some short films – and finally, in 2007, presented 2 DAYS IN PARIS at the Berlin Film Festival, a charming romantic comedy she'd written and directed herself – and of course starred in as well. The film won her the Prix Henri Langlois, a César nomination and a great many fans all over the world. In 2001 Julie Delpy obtained US citizenship, while retained her French citizenship as well. She now lives alternately in Los Angeles and Paris.

#### SELECTED FILMOGRAPHY

2009	THE COUNTESS	Julie Delpy
2007	2 DAYS IN PARIS	Julie Delpy
2006	THE HOAX	Lasse Hallström
	THE LEGEND OF LUCY KEYES	John Stimpson
2005	BROKEN FLOWERS	Jim Jarmusch
2004	FRANKENSTEIN (TV)	Kevin Connor
	BEFORE SUNSET	Richard Linklater
2002	LOOKING FOR JIMMY	Julie Delpy
2001	E.R. (TV)	Various
	WAKING LIFE	Richard Linklater
	INVESTIGATING SEX	Alan Rudolp
1999	NOT A WILD GIRL ANY MORE	Jamie Babbit
1998	CRIME AND PUNISHMENT (TV)	Joseph Sargent
	L.A. WITHOUT A MAP	Mika Kaurismäki
1997	AMERICAN WEREWOLF IN PARIS	Anthony Waller
1996	TYKHO MOON	Enki Bilal
1995	BEFORE SUNRISE	Richard Linklater
1994	KILLING ZOE	Roger Avary
	THREE COLORS: RED	Krzysztof Kieslowski
	THREE COLORS: WHITE	Krzysztof Kieslowski
1993	YOUNGER & YOUNGER	Percy Adlon
	THE THREE MUSKETEERS	Stephen Herek
	THREE COLORS: BLUE	Krzysztof Kieslowski
1991	VOYAGER	Volker Schlöndorff
1990	EUROPA EUROPE	Agnieszka Holland
1987	KING LEAR	Jean-Luc Godard
	THE PASSION OF BEATRICE	Bertrand Tavernier
1986	THE NIGHT IS YOUNG	Leos Carax
1985	DETECTIVE	Jean-Luc Godard

# DANIEL BRÜHL

Istvan Thurzo

Daniel Brühl was born on June 16, 1978, in Barcelona. His father is TV director Hanno Brühl, his mother is a Spanish teacher. Daniel grew up in Cologne, where he gained some early experience that was to bolster his desire to go into acting professionally: even as a child he could be heard on the radio and in dubbed films, sang in a school music group and played bit parts on TV. In 1994 he made his real debut in Roland Suso Richter's television movie Svens Geheimnis ("Sven's Secret"). And his big motion picture breakthrough after high-profile appearances in NICHTS BEREUEN (aka NO REGRETS) and DAS WEISSE RAUSCHEN (aka THE WHITE SOUND) - came with Wolfgang Becker's outstanding hit comedy GOOD BYE, LENIN!. Since 2004 Daniel Brühl's international career has been steadily on the rise. He co-starred with Maggie Smith and Judi Dench in LADIES IN LAVENDER, and alongside Guillaume Canet in the French anti-war film MERRY CHRISTMAS. In 2007 he starred in SALVADOR, one of Spain's biggest hit movies, made a key guest appearance in Julie Delpy's 2 DAYS IN PARIS and played a small part in THE BOURNE ULTIMATUM. Most recently he played opposite Hollywood star Brad Pitt and renowned German counterparts like Til Schweiger and Diane Kruger in Quentin Tarantino's war comedy INGLOURIOUS BASTERDS. In addition to a great many distinctions, including a Bambi, two German Film Awards and the Max Ophüls Award, in 2005 Daniel Brühl, together with Audrey Tautou, was awarded the De Gaulle-Adenauer Prize at the Quai d'Orsay, the French ministry of foreign affairs, for outstanding services rendered to Franco-German relations.

#### SELECTED FILMOGRAPHY

2009	THE COUNTESS	Julie Delpy
2008	KRABAT	Marco Kreuzpaintner
2007	THE BOURNE ULTIMATUM	Paul Greengrass
	2 DAYS IN PARIS	Julie Delpy
2006	A FRIEND OF MINE	Sebastian Schipper
2005	MERRY CHRISTIMAS	Christian Carion
2004	LADIES IN LAVENDER	Charles Dance
	THE EDUKATORS	Hans Weingartner
	LOVE IN THOUGHTS	Achim von Borries
2003	DIE KLASSE VON '99	Marco Petry
	GOOD BYE, LENIN!	Wolfgang Becker
2002	VAYA CON DIOS	Zoltan Spirandelli
2001	NO REGRETS	Benjamin Quabeck
	THE WHITE SOUND	Hans Weingartner
2000	NO MORE SCHOOL	Marco Petry
	TATORT – DIE KLEINE ZEUGIN (TV)	Miguel Alexandre
1994	SVENS GEHEIMNIS	Roland Suso Richter

#### WILLIAM HURT

Gyorgy Thurzo

William Hurt was born a diplomat's son on March 20, 1950, in Washington, D.C. He studied theology in Boston, but then abruptly changed tack, at the urging of his wife at the time, actress Mary Beth Hurt, and enrolled in the acting program at the Juilliard School in Manhattan. In the late 1970s he played leading roles on the New York stage and was soon heralded as the most exciting newcomer in a long time. This reputation was bolstered in Hollywood, where he promptly debuted in sensational leading roles: as an obsessed scientist in Ken Russell's ALTERED STATES and as a private eye in Lawrence Kasdan's BODY HEAT. He remained faithful to Kasdan for a number of years, appearing in his pictures THE BIG CHILL, THE ACCIDENTAL TOURIST and I LOVE YOU TO DEATH. He played opposite the biggest leading ladies of the '80s - Sigourney Weaver, Kathleen Turner, Geena Davis, Holly Hunter - and was privately involved with three of them: Mary Beth Hurt, Marlee Matlin (his co-star and Academy Award winner – in CHILDREN OF A LESSER GOD), and the French actress Sandrine Bonnaire (LA CEREMONIE, aka A JUDGMENT IN STONE), with whom he has a daughter; he also has three sons from other relationships. For his remarkable portrayal of a gay convict in THE KISS OF THE SPIDERWOMAN in 1985 he won the prize for Best Male Performance at Cannes and an Oscar®. In the '90s Hurt turned more towards independent film, working with Wim Wenders, Wayne Wang, Chantal Akerman and Istvan Szabo, to name just a few. Since then he has been swinging back and forth between potential blockbusters like Spielberg's A.I. or the comic book adaptation THE INCREDIBLE HULK and ambitious arthouse hits like SYRIANA and INTO THE WILD.

#### SELECTED FILMOGRAPHY

2009	THE COUNTESS	Julie Delpy
2008	THE INCREDIBLE HULK	Louis Leterrier
	VANTAGE POINT	Pete Travis
2007	INTO THE WILD	Sean Penn
2006	THE GOOD SHEPHERD	Robert De Niro
2005	SYRIANA	Steven Gaghan
	A HISTORY OF VIOLENCE	David Cronenberg
2004	THEVILLAGE	M. Night Shyamalar
2002	CHANGING LANES	Roger Michell
2001	A.IARTIFICIAL INTELLIGENCE	Steven Spielberg
1999	SUNSHINE	Istvan Szabo
1998	ONE TRUE THING	Carl Franklin
	DARK CITY	Alex Proyas
1996	MICHAEL	Nora Ephron
	A COUCH IN NEW YORK	Chantal Akerman
	JANE EYRE	Franco Zeffirelli
1995	SMOKE	Wayne Wang
1994	PROBEZEIT	Chris Menges
1993	MR.WONDERFUL	Anthony Minghella
1991	UNTILTHE END OF THE WORLD	Wim Wenders
	THE DOCTOR	Randa Haines
1990	ALICE	Woody Allen
	I LOVE YOU TO DEATH	Lawrence Kasdan
1988	THE ACCIDENTAL TOURIST	Lawrence Kasdan
1987	BROADCAST NEWS	James L. Brooks
1986	CHILDREN OF A LESSER GOD	Randa Haines
1985	KISS OF THE SPIDER WOMAN	Hector Babenco
1983	GORKY PARK	Michael Apted
	THE BIG CHILL	Lawrence Kasdan
1981	BODY HEAT	Lawrence Kasdan
	EYE WITNESS	Peter Yates
1980	ALTERED STATES	Ken Russell

#### ANAMARIA MARINCA

Darvulia

Anamaria Marinca was born on April 1, 1978, in the university town of Iasi, Romania. Her mother was a violinist and her father an actor, and she soon strove to emulate them: she began taking violin lessons at the age of six, and began drama studies at the George-Enescu National Arts Academy in Bucharest at 18. After graduating, she bounded to success on the national stage, appearing in classics by August Strindberg and Alexandre Dumas as well as modern plays by Heiner Müller and the Romanian premieres of Sarah Kane's provocative dramas. As an ensemble member of the Bucharest theater company Bulandra, she auditioned in 2004 for a British TV production – and landed the role of an Eastern European teenager carried off to England and forced into prostitution; SEX TRAFFIC won her a British BAFTA award for Best Actress in 2005. Anamaria Marinca now lives in London, where she appears regularly in theater and television productions. Her most important feature films include Francis Ford Coppola's YOUTH WITHOUT YOUTH and the abortion drama 4 MONTHS, 3 WEEKS AND 2 DAYS, which won the Palme d'Or at the 2007 Cannes Film Festival and earned Marinca outstanding reviews. She was honored at the 2008 Berlinale with the Shooting Star award.

#### SELECTED FILMOGRAPHY

2009	THE COUNTESS	Julie Delpy
2008	SLEEP WITH ME (TV)	Marc Jobst
	BOOGIE	Radu Muntean
2007	YOUTH WITHOUT YOUTH	Francis Ford Coppola
	4 MONTHS, 3 WEEKS, 2 DAYS	Cristian Mungiu
2004	SEX TRAFFIC	David Yates

#### MARTIN RUHE

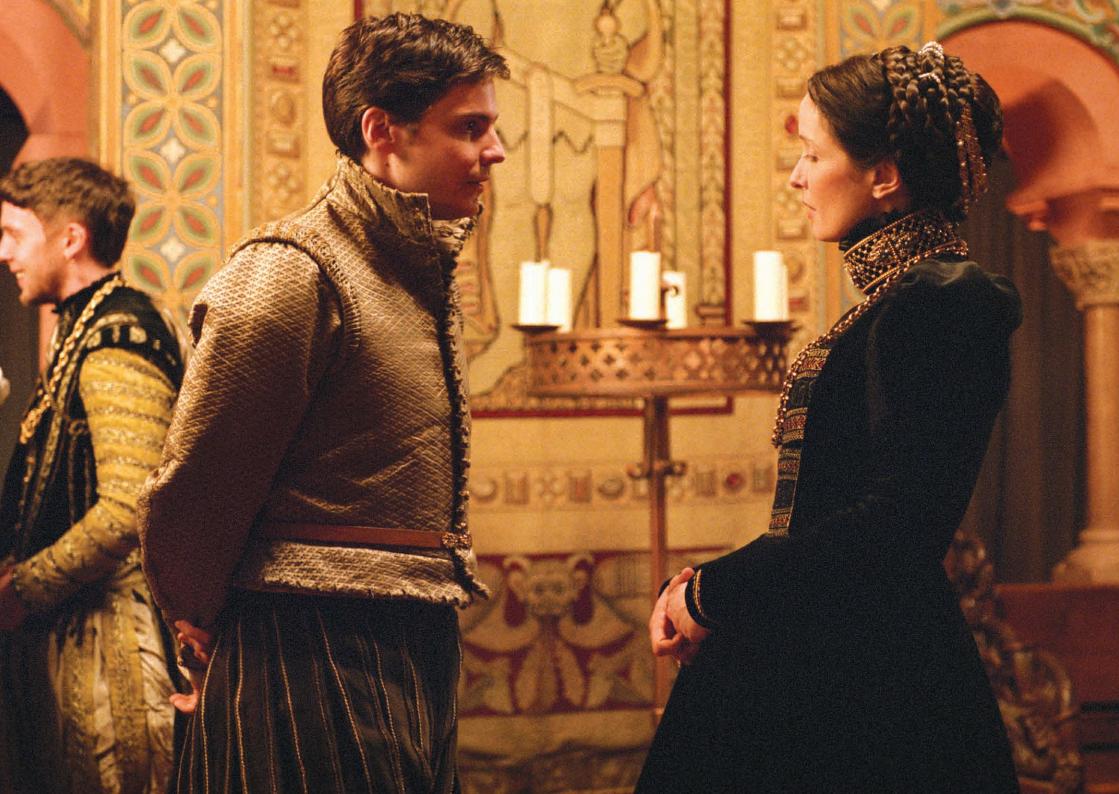
Director of photography

Berlin-based cinematographer Martin Ruhe has made a name for himself through videoclips for high-profile pop music acts and television commercials for prominent advertisers. He has shot music videos for Coldplay, Herbert Grönemeyer, Depeche Mode and David Gray, as well as promotional films for Mercedes, Ikea, T-Com, Gillette, Adidas and Honda. After Anton Corbijn's biopic of Joy Division singer Ian Curtis, CONTROL (2007), critically acclaimed for its trenchant black-and-white images, Julie Delpy's THE COUNTESS is Martin Ruhe's second work as director of photography on a motion picture film.

#### PIERRE-YVES GAYRAUD

Costume designer

French costume designer Pierre-Yves Gayraud has worked on over 30 motion pictures to date. His most acclaimed achievements include the costumes for the colonial drama INDOCHINE (aka INDOCHINA, 1992, directed by Régis Wargnier), which won the Academy Award for Best Foreign-Language Film, and for Doug Liman's spy thriller THE BOURNE IDENTITY (2002) with Matt Damon. Gayraud feels as much at home working on period pieces as on contemporary material. Indeed, he regularly shifts gears between arthouse works like Agnieszka Holland's TOTAL ECLIPSE (1995) and such lighter fare as Cédric Klapisch's CHACUN CHERCHE SON CHAT (aka WHEN THE CAT'S AWAY, 1996), Régis Wargnier's EST-OUEST (aka EAST-WEST, 1999) and MR. BEAN'S HOLIDAY (2007) with Rowan Atkinson. For the compilation film PARIS, JE T'AIME (2006) he designed the costumes for the segments by Tom Tykwer and Joel and Ethan Coen. In 2006 Gayraud rejoined Tykwer to work on what was to prove a highly successful adaptation of the bestselling novel PERFUME. Back home in France, Pierre-Yves Gayraud most recently collaborated on the lavish TV production "Coco Chanel" with Shirley MacLaine, as well as on Jean-Jacques Annaud's mystical comedy SA MAJESTÉ MINOR (aka HIS MAJESTY MINOR).



### CREW

Writer and Director

Julie Delpy

Producer

Andro Steinborn

Co-Producers

Hengameh Panahi, Matthew Chausse, Christopher Tuffin

**Executive Producers** 

Skady Lis, Christian Baute, Chris Coen, Martin Shore, Gordon Steel

**Associate Producers** 

Stefan Arndt, Manuela Stehr

Director of Photography Martin Ruhe

Costumes

Pierre-Yves Gayraud

Makeup

Heiko Schmidt

Kerstin Gaecklein

Production Design

**Hubert Pouille** 

Art Director

Astrid Poeschke

Sound

**Dirk Bombey** 

Music

Julie Delpy and Mark Streitenfeld

Editing

Andrew Bird and Julie Delord

Casting

Anja Dihrberg

Jacqeline Rietz

A production of

X Filme International

Celluloid Dreams Productions

In co-production with X Filme Creative Pool

Fanes Film

In association with

Social Capital Films

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Medienboard Berlin-Brandenburg

German Federal Film Board / Minitraité

National Center of Cinema, France

French Ministry of Culture and Communication

Deutscher Filmförderfonds

**CAST** 

**Erzebet Bathory** Istvan Thurzo Gyorgy Thurzo

Darvulia

Dominic Vizakna Ferenc Nadasky

Bertha

Janos

Klara Andreas Berthoni

Helena

Dorothea Lehrer

Daniel Brühl William Hurt Anamaria Marinca Sebastian Blomberg Charly Hübner Anna Maria Mühe Frederick Lau Adriana Altaras

Julie Delpy

Maria Simon Katrin Pollit Nikolai Kinski

André Hennicke

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