



76. Internationale
Filmfestspiele
Berlin

Berlinale Special Gala

AMOUR FOU Vienna, AMOUR FOU Luxembourg and
HEIMATFILM
in coproduction with Ulrike Ottinger Filmproduktion

present

THE BLOOD COUNTESS

(Die Blutgräfin)

A Film by Ulrike Ottinger

Special Gala Section | WORLD PREMIERE

Starring ISABELLE HUPPERT

Birgit Minichmayr, Thomas Schubert, Lars Eidinger, André Jung

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Austria / Luxembourg / Germany | 2026 | English | 119 Minutes | Color

SYNOPSIS

From the legendary filmmaker and visual artist Ulrike Ottinger comes *THE BLOOD COUNTESS*, a sumptuous adventure tale and bizarre black comedy soaked in crimson and pulsing with ancient bloodlust. Decades after her mysterious disappearance, the Blood Countess reemerges in modern-day Vienna, where she reunites with her devoted maid, Hermine, to track down a dangerous book with the power to destroy all evil—including all vampires such as themselves. The duo embark on a scavenger hunt through the city's magnificent historic sites, and conscript the countess's melancholic nephew—a vegetarian vampire named Bubi—and his psychotherapist as they expand their search to Bohemia. Meanwhile, a pair of vampirologists and a police inspector remain hot on their trail. Morbidly funny and dazzlingly decadent, *THE BLOOD COUNTESS* is a reinvention of the vampire myth from one of world cinema's most prodigious minds.

DIRECTOR'S STATEMENT

Travel and locations are my main sources of inspiration. For many years, my cinematic work has moved along the fault lines of global change. This has enabled me to observe how political and economic crises give rise to fears and bizarre fantasies of redemption—simultaneously. They create ideas of the delineated self and the demonized other. Old myths are updated, and the same images appear over and over again. One of these is the vampire, as a symbol of bloodsucking people or institutions that live at the expense of others. This is the stuff from which Hollywood draws its worldview and politics takes its images.

- *Ulrike Ottinger*

THE STORY OF ULRIKE OTTINGER

Born in 1942, the iconoclastic filmmaker and visual artist Ulrike Ottinger is perhaps best known as the most prominent female member of the New German Cinema, the movement that gave rise to directors like Werner Herzog and Wim Wenders. Ottinger, however, stands in a league of her own. A rare lesbian auteur whose body of work spans across six decades, Ottinger first made her mark with a series of gender-bending fantasias, beginning with her debut *Madame X: An Absolute Ruler* (1977), about a motley crew of women pirates, followed by *Ticket of No Return* (1979), a feminist parable about self-destruction. Serving frequently as her own costume and production designer, Ottinger has created a riotous fictional cosmos that embraces spectacle and artifice as a powerful cinematic truth. Deliciously flamboyant films like *Freak Orlando* (1981) and *Dorian Gray in the Mirror of the Yellow Press* (1984) stage extravagant tableaux vivants that reimagine cultural archetypes through a provocatively queer lens.

Over the past thirty years, Ottinger has shifted her focus to nonfiction, allowing her wandering spirit and fascination with the traditional practices and rituals of other cultures to dictate her choices in subject matter. Her epic ethnographic documentaries [*Taiga*, 1992; *The Korean Wedding Chest*, 2009; *Under Snow*, 2011] and intimate travelogues [*Paris Calligrammes*, 2020] explore the history and transformations of everywhere from Mongolia to the arctic seas. With *THE BLOOD COUNTESS*, Ottinger returns to the realm of fiction, showcasing her baroque and experimental approach to worldbuilding in a macabre comedy that joins ancient legend with modern times.

A CONVERSATION WITH ULRIKE OTTINGER

Did you know from the beginning that you wanted your vampires to explore Vienna? How did the idea for the film come about?

In 1998, I was invited to Vienna, and I decided to travel by car, and take a roundabout way through the eastern countries on my way to Austria. Those places are wonderful; so many beautiful, old cities that seem preserved in past times. That's when I got the idea to do a vampire movie. In Vienna, I began looking for interesting locations. You've got the so-called "Fool's Tower," or "Narrenturm," one of Europe's oldest psychiatric asylums, which is now a museum, ancient tunnels and crypts. There were also mining sites around the city, and during Nazi times, Hitler oversaw all these secret plane and weapon-building operations using forced labor. Travel and location are my main sources of inspiration, and my work moves along the fault lines of global change. And so, I started imagining a film in which we cross a border between the past and the present, the funny and the dangerous, specifically with an eye toward how political and economic crises give rise to fears and bizarre fantasies of redemption.

What attracted you to the figure of the vampire?

The idea that old myths are continuously updated, yet we see the same images over and over again. Vampires are a major example. I always like to play with genre, so I was also interested in finding a way to reinterpret the vampire myth, which is why I emphasized the role of the vegetarian vampire—a young rebel who goes against his family and undergoes therapy in an attempt to restore his normalcy. On the other hand, the Blood Countess and her maid are extreme examples of the vampire's powers of seduction. The "forces of order"—psychotherapists, police, and vampirologists—seek to "capture" the vampires in different ways, but it's precisely their fears and fantasies that allow for the vampires to exist in the first place.

In terms of the script, how did you construct the story to correspond to the roving nature of the film and its emphasis on unique locations?

I have a book that contains sketches and photographs that I use for inspiration, and so with all these collected materials, I made a storyboard that I used to consult with the director of photography, Martin Gschlacht. This is the first time in my life I haven't operated the camera myself! Images are my starting point, but then I decided to build a story that relies on the wide-ranging variations of the chase. The vampires are searching for fresh blood; the Blood Countess is researching her family history; the main thread of the film is the hunt for a mysterious book which threatens the existence of vampire society. Then there are the "forces of order" who constantly seem to be on the heels of the vampires but who are always humiliatingly unsuccessful. These storylines and characters intersect again and again in surprising—sometimes shy, erotic, and/or grotesque—ways.

Can you talk about working with Elfriede Jelinek [the Austrian writer who wrote the novel *The Piano Teacher*]? How did that collaboration come about?

I started the script many years ago, in the early 2000s, and that's when I went to see Elfriede. The lines of dialogue that she wrote have to do with specific references to Austrian culture and history.

When did you cast Isabelle Huppert and what was it like directing her?

I contacted Isabelle about being in the film in the late 2000s, and she was very enthusiastic. It took a long time for us to get all the money—we had over 20 versions of the script—that we had to shop around to all of our co-financiers. Only in the past five years did we manage to get the money we needed, in part because I was able to sell and show a lot of my paintings for the first time [Ottinger is also a painter who was involved with the Pop Art movement in the sixties] at exhibitions at the Centre Pompidou and the Tate Modern.

Isabelle can do anything, though this role might've been unusual for her as someone who takes on a lot of psychological roles with extensive dialogue. For me, silence can be powerful, saying nothing sometimes works much better than talking too much.

What about casting the other actors—Thomas Schubert as Bubi, the vegetarian vampire; Lars Eidinger as his psychotherapist; and Birgit Minichmayr as the maid Hermine?

With Thomas, there is a sweetness to his face, his eyes, and gestures, that I found to be perfect for the part. Lars, I met two years ago at the Berlinale. I saw him in a film there and immediately thought he had the right crazy energy. Birgit is fantastic. In addition to cinema, she's a magnificent theater actress, and she's also originally from Vienna. She also has something many younger actors have no grasp of—the grotesque; an older style of the grotesque. The American actor Joel Grey [*Cabaret*, 1972] understood it very well, and so does Birgit!

Your films are always, in part, color stories. Here, red is everywhere.

Red dominates in all forms and materials: brocade, tulle, velvet and silk, glowing charnel houses. Conflagrations. Marbled spiral staircases, wax hearts, garnet necklaces, tartare and blood sausage form a single symphony in red. Plus the very special juice from ruby red goblets. Even the bats have red eyes!

Simply looking at the settings and structures in the film are also part of what makes the film so pleasurable!

Yes, they contribute a dramatic tension of their own.

You've often been your own production and costume designer. What was it like imagining a new world again after all this time since your last fiction film?

Again, I rely on my book of inspirations, which is a massive portfolio with all the images and texts that have helped me build my way of imagining this ancient-modern vampire world. But also, the attraction of the places—their past and present—are part of the film's plot. A chapel decorated with human bones, a Bohemian masquerade hall with trompe l'oeil paintings, the Prater with its colorful rides and references to film history—all of these are elements interacting with the protagonists. I'm interested in a kind of

cinema that works like a train, stopping along various bizarre stations, each one breathtaking and intriguing in their own peculiar way.

CAST BIOGRAPHIES

Isabelle Huppert

Born in Paris, Isabelle Huppert took acting lessons at the age of fourteen at the Conservatoire de Versailles, followed by courses with Jean-Laurent Cochet. Huppert is one of the most highly and most frequently awarded actresses of her generation, including two Césars, two awards at the Cannes International Film Festival, three European Film Awards and a Golden Globe Award.

FILMOGRAPHY (Selection)

2023 The Crime Is Mine // Director: François Ozon
2022 Caravaggio's Shadow // Director: Michele Placido
2022 The Sitting Duck // Director: Jean-Paul Salomé
2022 About Joan // Director: Laurent Larivière
2019 Frankie // Director: Ira Sachs
2018 Greta // Director: Neil Jordan
2017 Happy End // Director: Michael Haneke
2016 Ele // Director: Paul Verhoeven
2014 The Disappearance of Eleanor Rigby // Director: Ned Benson
2013 The Nun // Director: Guillaume Nicloux
2012 Amour // Director: Michael Haneke
2009 Villa Amalia // Director: Benoit Jacquot
2008 Home // Director: Ursula Meier
2005 Gabriele // Director: Patrice Chéreau
2004 I Heart Huckabees // Director: David O. Russell
2001 The Piano Teacher // Director Michael Haneke
2000 Merci pour le Chocolat // Director: Claude Chabrol
1998 The School of Flesh // Director: Benoit Jacquot
1997 The Swindle // Director: Claude Chabrol

Birgit Minichmayr

Born in Linz, Austria, she began training at the Max Reinhardt Seminar after graduating from high school and joined the ensemble of Vienna's Burgtheater shortly afterwards. Since 2000, Birgit Minichmayr has appeared in almost forty film productions and has received numerous awards, including the German Film Award 2018 and the Diagonale Graz 2009 and 2019.

FILMOGRAPHY (Selection)

2021 Töchter // Director: Nana Neul
2021 Schachnovelle // Director Philipp Stolzl
2020 My Wonderful Wanda // Director: Bettina Oberli
2019 Kirschblüten & Dämonen // Director: Doris Dörrie
2018 3 Days in Quiberon // Director: Emily Atef

2017 Nur Gott kann mich richten // Director: Özgür Yildirim
2015 Jack // Director: Elisabeth Scharang
2012 Mercy // Director: Matthias Glasner
2012 The Strange Case of Wilhelm Reich // Director: Antonin Svoboda
2009 The White Ribbon // Director: Michael Haneke
2009 The Bone Man // Director: Wolfgang Murnberger
2006 Perfume // Director: Tom Tykwer
2006 Fallen // Director: Barbara Albert
2004 Hotel // Director: Jessica Hausner
2004 Downfall // Director: Oliver Hirschbiegel
2003 Learning to Lie // Director: Hendrik Handloegten
2000 The Farewell // Director: Jan Schütte

Lars Eidinger

Lars Eidinger was born and raised in Berlin. He got his education on the academy of performing arts Ernst Busch. Since 1999 he is part of the company of the Berlin based theatre Schaubühne. To his repertoire belongs Hamlet, Richard III, as well as Peer Gynt. Over the last 20 years he worked with theatre directors as Thomas Ostermeier, Benedict Andrews and Ivo van Hove. In 2007 he shot his first feature film EVERYONE ELSE directed by Maren Ade. In the following years we worked with several directors as Olivier Assayas (CLOUDS OF SILS MARIA, PERSONAL SHOPPER, and IRMA VEP), Peter Greenaway (GOLTZIUS AND THE PELICAN COMPANY), Tim Burton (DUMBO), Hans Christian-Schmid (HOME FOR THE WEEKEND), Lana Wachowski (SENSE 8), Vadim Perelman (PERSIAN LESSONS) Tom Tykwer (BABYLON BERLIN, LICHT) and Noah Baumbach (WHITE NOISE, JAY KELLY).

Thomas Schubert

Born in Vienna in 1993, Thomas Schubert played his first leading role at the age of 17 in BREATHING (2011) by Karl Markovics. The film premiered in Cannes and went on to screen at over 60 festivals worldwide. The juries of the Austrian Film Prize and the Sarajevo Film Festival both honoured Schubert with the award for best actor.

After his feature film debut, he appeared in numerous film and television productions. In Andreas Prochaska's award-winning alpine western THE DARK VALLEY (2014), he had a central role as the son of a mountain farmer.

Nikolaus Leytner cast him in the family drama SUMMER'S END (2015) as an 18-year-old schoolboy who discovers that he was conceived during a rape. In the coming-of-age film CHUCKS (2015), Schubert had a leading role as a punk and squatter, in the film biography EGON SCHIELE: DEATH AND THE MAIDEN (2016), he played the painter Anton Peschka.

Thomas Schubert had a leading cinema role in Jan Bonny's dark drama about the NSU murder series WINTER'S TALE (2018), for which he was awarded a special prize at the German Film Critics' Award together with Jean-Luc Bubert and Ricarda Seifried at the beginning of 2020. Schubert was nominated for Best Actor at the European Film Awards 2023 for his portrayal of Leon in AFIRE by Christoph Petzold. He also played in A WHOLE LIFE (2023) and ANDREA GETS A DIVORCE (2024).

He was last seen in Jan Bonny's Netflix series KING OF STONKS (2022). There he plays the main character Felix Armand, a cunning computer scientist who doesn't miss out on any lies and intrigues to bring his dubious start-up company to the top of the FinTech industry.

Tom Neuwirth a.k.a. Conchita Wurst

In 2011, Austrian singer Tom Neuwirth created the persona Conchita Wurst, who won the Eurovision Song Contest in 2014 and quickly became a global icon for the LGBTI community. Since then, Conchita has released three studio albums —including the platinum-certified Conchita and T.O.M. – Truth Over Magnitude under the name WURST — and launched the streaming platform WURSTTV.com in 2022 to share exclusive content and original series. In 2023, Neuwirth began performing as FRAU THOMAS & HERRMARTIN with longtime friend Martin Zerza, a cabaret-inspired act that has toured Austria and Germany, with a new tour planned for autumn 2025. A seasoned host, Conchita has fronted major events including Eurovision, Life Ball, and the Amadeus Austrian Music Awards, and currently hosts ZDF's Music Impossible. In 2024, he co-led Germany's Eurovision selection show ICH WILL ZUM ESC. Neuwirth made his acting debut in LUZIWUZI. ICH BIN DIEKAISERIN at Vienna's Rabenhof Theater, winning the Nestroy Audience Award, and will next appear in Ulrike Ottinger's THEBLOOD COUNTESS (2026)

CREW BIOGRAPHIES

Elfriede Jelinek [Co-Writer of the Dialogues]

Elfriede Jelinek was born in Styria and grew up in Vienna. Her novels focus on women in a male-dominated society and the sexual oppression of women. Jelinek's literary breakthrough came in 1975 with the novel "Die Liebhaberinnen" ("Women as Lovers"), a feminist caricature of a Heimatroman. In her work "Lust", she also deals with patriarchal power relations in the area of sexuality. Her novel "The Piano Teacher", starring Isabelle Huppert, was adapted for the screen by Michael Haneke, winning the Grand Prix and Best Actress at the Cannes Film Festival. Elfriede Jelinek was awarded the Nobel Prize for Literature in 2004.

AWARDS [Selection]

2023 Ehrenring of the Province of Styria

2023 Honorary citizen of the city of Vienna

2021 Nestroy-Theaterprize

2020 Nestroy-Theaterprize

2017 Der Faust for life's work

2013 Nestroy-Theaterprize

2009 Dramatist of the year by Theater Heute

2007 Dramatist of the year by Theater Heute

2004 Nobel Prize for Literature

2004 Lessing-Prize for Critique

2004 Franz-Kafka-Literature Prize

2003 Else Lasker-Schüler-Dramatikerpreis

2002 Heinrich-Heine-Prize

1998 Georg-Büchner-Prize

1989 Prize for Literature of the City of Vienna

1987 Literature Prize of the Province of Styria

1986 Heinrich-Böll-Prize

1983 Appreciation Award for Literature from the Austrian Federal Ministry

Alfred Mayerhofer [Costume]

FILMOGRAPHY [Selection]

2022 Orphea in Love // Director: Axel Ranisch

2018 Murer – Anatomie eines Prozesses // Director: Christian Frosch

2011 Wie man leben soll // Director: David Schalko

2011 Am Ende des Tages // Director: Peter Payer

2010 folge mir // Director: Johannes Hammel

2007 Silent Resident / Weisse Lilien // Director: Christian Frsoch

2005 Nitro // Director: Mike Majzen & David Schalko

2004 Herr Richie sucht das Glück // Director: Patrick Winkler

2000 Der Umweg // Director: Frouke Fokkema

1999 Nordland // Director: Barbara Albert
1997 Die Schuld der Liebe // Director: Andreas Gruber

Martin Gschlacht (Director of Photography)

FILMOGRAPHY (Selection)

Ingeborg Bachmann – Reise in die Wüste (Director: Margarethe von Trotta) / 2022
Des Teufels Bad (Director: Veronika Franz, Severin Fiala) / 2022
Ich und die Anderen (Director: David Schalko) / 2021
Hochwald (Director: Evi Romen) / 2020
Wiener Blut (Director: Barbara Eder) / 2019
Little Joe (Director: Jessica Hausner) / 2019
M – Eine Stadt sucht einen Mörder (Director: David Schalko) / 2019
Teheran Tabu (Director: Ali Soozandeh) / 2017
Stille Reserven (Director: Valentin Hitz) / 2016
Ich seh ich seh (Director: Veronika Franz, Severin Fiala) / 2014
Der Vampir auf der Couch (Director: David Rühm) / 2014
Im Keller (Director: Ulrich Seidl) / 2014
Amour Fou (Director: Jessica Hausner) / 2014
Oktober November (Director: Götz Spielmann) / 2013
Die Wand (Director: Julian Pölsler) / 2012
Atmen (Director: Karl Markovic) 2011

Christina Schaffer (Production Designer)

FILMOGRAPHY (Selection)

2022 The Fourth Wall // Director: David Oelhoffen
2022 The last Ashes // Director: Loic Tanson
2021 Maret // Director: Laura Schröder
2020 Himbeeren mit Senf // Director: Ruth Olshan
2020 A Temporary Story // Director: Romed Wyder
2019 Mission Ulja Funk // Director: Barbara Kronenberg
2018 Sawah // Director: Adolf El Assal
2017 Tel Aviv in Fire // Director: Sameh Zoabi
2016 Barrage // Director: Laura Schröder
2015 Die Nacht der 1000 Stunden // Director: Virgil Widrich
2013 Fieber // Director: Elfi Mikesch

CREDITS

Blood Countess Elizabeth Bathory **ISABELLE HUPPERT**
maid Hermine **BIRGIT MINICHMAYR**
Rudi Bubi Baron von Strudl zur Buchtelau **THOMAS SCHUBERT**
Therapeut Theobald Tandem **LARS EIDINGER**
Theobastus Bombastus **ANDRÉ JUNG**
Nepomuk Afterbite **MARCO LORENZINI**
Chief Inspector Unbelief **KARL MARKOVICS**
Assistant Guido Doppler **FELIX OITZINGER**
Master of Ceremonies, Red Erika and Conchita
Wurst **TOM NEUWIRTH**
Mitzerl and Bride of Christ **MARESI RIEGNER**
Night porter **BRANKO SAMAROVSKI**
Frau Hawelka **INGE MAUX**
Tourist guide **PAUL MATIC**
Pleating machine **ELISABETH AUGUSTIN**
Small **LINO GAIER**
Brutus von Báthor zu Klingenfels **NOAH SAAVEDRA**
House of Esterházy **VALENTIN POSTLMAYR**
Wolfi von Wolpertinger **ALEX KAPL**
Uncle Arpad **HEINZ TRIXNER**
First ancestor Judith **ELISABETH RATH**
Second ancestor Anna **ISA HOCHGERNER**
Zither player **CARL STIRNER**
Mitzerls Tante **WALTRAUD BARTON**
Restroom attendant **GABRIELA SCHMOLL**
Singer and conductor **MARIA WEISS**
Ladies' Quartet **KOEHNE QUARTETT**
JOANNA LEWIS
ULRIKE GREUTER
LENA FANKHAUSER-CAMPREGHER

MELISSA COLEMAN

Flying Vampire **WALTER HOLECEK**

organist **WOLFGANG MITTERER**

Frl. Fritzi **ROSALIE MAES**

Mother Superior **MARIA FLIRI**

Nonnenchor **CHORUS SINE NOMINE**

MAGDALENA BRANDAUER

MIRIAM DEINHOFER

MAGDALENA EDER

SOPHIA HIEMETSBERGER

JULIA JANIÄK

VIKTORIA JETZINGER

Privy Councillor Funeral Director **JOHANNES SILBERSCHNEIDER**

Dr. Rosennetz **TANJA RAUNIG**

Library assistant **JOHANNES NENDWICH**

Waiter at Café Zur Pietät **CARL ACHLEITNER**

Rote Erik **JOANNA LEWIS**

LENA FANKHAUSER-CAMPREGHER

Odaliske im Hamam **ÇAĞLA ILK**

coachman **DANIELA FUCHS**

newspaper boy **JOHANNES BRAND**

Little Countess **CHRISTINE URSPRUCH**

Cobra operations commander **KONSTANTIN ROMMELFANGEN**

Young Cobra police officer **KLEMENS DELLACHER**

Moritaten's songbird **BIRGIT DENK**

Waiter Ferris Wheel **CASPAR THIEL**

Japanese tourist group **MIHARU SATO**

LISSA HORAK

KOARU MATSUKAWA

Styrian tourist group **TAMARA HOLZER**

SABINE BAIER

GERHARD PUSTERHOFER

REINHARD WAGNER

FRANZ PUCHREITER

Lamplighter **MARCO DELIJA**
Two prostitutes **MARCELLA SCHINZLOVA**
NINA INHAUSER
Stunt Player Blood Countess **AMELINA HOLECEK**
Stunt Player Zofe **MARLIES HOLECEK**
Field Marshal Radetzky **KARL FISCHER**
Imperial Army shoe manufacturer Pargfrieder **HELMUT BOHATSCH**
and as Field Marshal of Wimpffen as well as a voice **BURGHART KLAUSSNER**

Screenplay & Direction **ULRIKE OTTINGER**
Dialogues with the participation of **ELFRIEDE JELINEK**
1. Assistant Director **STOJAN PETROV**
Skript & Continuity **ROXANNE PEGUET**
2nd Assistant Director **CASPAR THIEL**
2. Assistant Director Luxembourg **YANNIS MEYS**
Assistant Director **ANETTE FLEMING**
3. Assistant Director **ZOÉ DESRUMAUX**
Crowd assistance **CÉLINE SCHLESSER**
ISABELLA LONGHITANO

Casting **EVA ROTH**
Additional casting **BADY MINCK**
Extras Casting Luxembourg **JOANNE BECKER**
Extras Casting Austria **SABINE WEBER / FILMFACTS**

Camera **MARTIN GSCHLACHT**
1. Camera Assistant **NINO VOLPE**
2. Camera Assistant **GUDRUN HILDEBRAND**
Additional 1st Camera Assistant **JULIAN STAMPFER**
Video Operator **LEON SELKER**
ANNA-SOFIE LUGMEIER
TUN WAMPACH
DIT **FELIPE KOLM**

Steadicam **FABIAN MELLER**

Additional camera Vampire Ball **IOAN GAVRIEL**

Additional camera assistance Vampire Ball **LORIC DEMANDER**

Storyboards **STEFAN STRATIL**

Still photography **PETRO DOMENIGG**

VÉRONIQUE KOLBER

WOLFGANG ENNENBACH

Gaffer **BENJAMIN KLEIN**

Best Boy **LUKAS KERN**

Lighting technician **ARNOLD GRAGGABER**

FLORIAN EIDENHAMMER

JAKOB CZAJKA

Additional lighting **ARAM BAROIAN**

OSKAR OTT

TOBIAS GSTALTNER

VLADIMIR GURGU NAUM

PAUL LEHNER

BRYAN HUSZAR

JAKOB FLOSDORFF

GILBERT DEGRAND

HELDER LOUREIRO ALVES DA SILVA

SANDRINE „ALEKS“ NEUMULLER

TOBIAS WUTSCHEK

RENE JEGETSBERGER

Camera stage **PASCAL CHARLIER**

Best Boy Grip **CÉSAR CHARLIER**

Grip Austria **LEANDER ORTHOFER**

Grip Assistance **MALTE SIEMERS**

Junior Grip Luxemburg **THIBAUD MAHÉ**

Additional grip **DAVID POPOVIC**

ELIS ZULEGER

JOHANNES ARNOLD

FLORIAN STEININGER

JO GUTENKAUF

SFX-Supervisor **HARRY SIEBLER**

KEN FITZKE

Set-Ton **MARC THILL**

Sound assistant **ALBERT CAR**

LEA SORGO

Additional sound assistant **TOMAS SIMOES**

Additional sound engineer Vampire Ball **CHUQI LU**

Scene **CHRISTINA SCHAFFER**

Art Director **ANTOINETTE HÖRING**

MARIE JANEZIC

Outdoor Prop / Set Decorator **ULI TEGETMEIER**

Exterior Props / Set Decorator Assistant **CHRISTINE STAHL**

Props Master **PETER NAGUIB**

Props Master Assistant **DAVIDE PAYR**

Interior prop **DANIEL BESNARD**

Interior Props Assistant **FIONA HAUSER**

NIKOLA ANNA PRONOBIS

Propsmaker Bat **SOPHIE GARLINSKAS**

Set Dresser **PETER HARTMANN**

NUNO GONÇALVES

SÉBASTIEN NAVARRO

BARBARA HARTWICH

Additional Dresser Set **FABIEN MARION**

Exterior prop driver **GORAN LOJPUR**

Interior prop driver Austria **HARALD RICHTER**

Set Decorator Driver **SAMUEL HALL**

Set Decorator Driver Assistance **ALEXANDRA MCKELL**

Construction manager **BORIS BARTHOLOMÄUS**

Construction stage **ANDREAS WEIDINGER**

THOMAS FERRANDIS

RAPHAEL THIRY

BERNARD FERRANDIS

upholsterer **SIMONE PELZ**

Graphic Design **HOLGER REISSIG**

Chief painters **TIZIANA RAFFAELLI**

COELESTINE ENGELS

scenic painter **ANGELA CASTRO**

painter **NOÉMIE TUDOUX**

Carrying aids **FRANZ PICHLER**

MORITZ PLAUZIN

Additional equipment **LAURA WEISSENBERGER-SILVA**

DOMINIK HAUGER

ALBA-MARIE RASTL

STEFAN PFATTNER

Horse and carriage care **GERHARD KAINZ & TEAM**

Props Master Sisi Bust **ULRICH MERTEL**

Cake Artist Sisi Bust **KATIA MARIA RUPITZ / CAFÉ DEMEL**

Carving Artist **NIKLAS KONSTACKY**

Graphic Artist **EVA PÖLL**

Print Graphics **JAN BEIL**

MARTIN STATTLER

Prop Stores **PROPS.CO**

PROPS UNITED

DOSTAL

MARTIN BREINSCHMID

PETERPROPS

MARTIN KRISTOFCSAK / GATTO MÖBEL

Costume design **JORGE JARA GUARDA**

Costume design supervision **KATHARINA FORCHER**

Artistic consultation **CARL-CHRISTIAN ANDRESEN**

Costume design coordination **JULIA PLOBERGER**

Costume Design Assistant **JULIA KÖTTRITSCH**

Personal wardrobe assistant Isabelle Huppert **DELPHINE CAPOSSELA**

Set-Costume Cast **INES KOLLER**

ANJA HEGER

DENISE NACHBAR

Modistin **ANNA BROCK**

Break Down Artist **BRIGITTA KORFMANN**

BÁRBARA PALOMINO RUIZ

Custom-made / Set costume Crowd **OLIVIA HUBER**

THERESA BAYER

JASMIN ENGELHART

Costume design trainee **JANA HEIST**

Additional Costume Design Assistant **ISIS FLATZ**

Additional costume set **ANNA SEITLINGER**

MARGIT SALZINGER

VANESSA LIEBMINGER

ANNA SEDLMAYR

KATHARINA KAPPERT

ALMA GRAUSAM

VERA JANDRISITS

PAULA GLAWION

NOUSHIN REDJADAN

CHIARA BRANDL

SIGRID DREGER

SANDRA SCHMID

Costume department employee **BARBARA WEIGEL**

Custom-made products **OLIVIA KURZ**

DAS GEWAND

FIGURE MILANO

Custom-made armor and coffin handbag **CONSTANZE SCHUSTER**

Special thanks **HANSEN GARMENTS**

BIRGIT SEIWALD

Makeup **TÜNDE KISS-BENKE**

makeup artists **CLAUDIA STOLZE**

DENISE STOCKER

JULIA KIRCHSTEIGER

Junior Mask Maker **LISA WERNER**

Personal makeup artist Isabelle Huppert **SYLVIE CAILLER**

Personal hairstylist Isabelle Huppert **FRÉDÉRIC SOUQUET**

Supervisorin Comparative series **HANNAH FISCHLEDER**

Makeup artist, extra **CLAUDIA HEROLD**

Additional mask **NICOLE STOEWESAND**

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Sound design **KARIM WETH**

Sound mixing **ALEXANDER KOLLER**

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DIE FLEDERMAUS

Nr.10 Csárdás: „Klänge der Heimat“
interpretiert von Gundula Janowitz
Wiener Philharmoniker / Karl Böhm
Musik: Johann Strauss, Libretto: Karl Haffner,
Richard Genée
Textfassung: Peter Weiser, Otto Schenk. © 1972
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TICO-TICO NO FUBÁ

interpretiert von Tom Neuwirth
Musik: Zenquinha de Abreu, Text: Ulrike Ottinger
Joanna Lewis: Violine, Lena Fankhauser-
Campregger: Viola
Aufgenommen und produziert von AMOUR FOU
Vienna

BLUTWALZER IN MOLL & BALKAN

interpretiert von Karl Stirner
Musik: Karl Stirner
Aufgenommen und produziert von AMOUR FOU
Vienna

LE BAL DE BÉATRICE D'ESTE

interpretiert von Orchestre de Paris / Jean-
Pierre Jacquillat
Musik: Reynaldo Hahn
aufgenommen in Paris, 1969

GREGORIAN REQUIEM CHANT: IN PARADISUM

interpretiert von Chorus sine nomine
Magdalena Brandauer, Miriam Deinhofer,
Magdalena Eder, Sophia Hiemetsberger
Julia Janiak, Viktoria Jetzinger. Einstudierung
Johannes Hiemetsberger
Aufgenommen und produziert von AMOUR FOU
Vienna

RISE LIKE A PHOENIX

interpretiert von Tom Neuwirth und Wiener
Symphoniker
Musik u. Text: Joey Patulka, Alexander Zuckowski,
Julian Maas, Charlie Mason
Mit freundlicher Genehmigung von Songreiter
Musikverlag / Alexander
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RUM AND COCA COLA

interpretiert von Tom Neuwirth
Musik und Text: Al Stillman, Jeri Sullavan, Morey
Amsterdam, Paul Baron.
Joanna Lewis: Violine, Lena Fankhauser-
Campregger: Viola
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DIE MORITAT DER BLUTGRÄFIN ERZSÉBET BÁTHORY

interpretiert von Birgit Denk
Text: Ulrike Ottinger. Aufgenommen und
produziert von AMOUR FOU Vienna

TRITSCH TRATSCH MITTERER/STRAUSS II

interpretiert von Klangforum Wien mit Elena
Schwarz
Eine Aufnahme des Österreichischen Rundfunks
(Radio Österreich 1)
Aufnahmeleiter: Gyeong Ju Chae [ORF],
Tonmeister: Martin Leitner [ORF]
Mischung: Wolfgang Mitterer, Published by
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WIENER BLUT

interpretiert von Koehne Quartett und
Maria Weiss
Joanna Lewis, Ulrike Greuter, Lena
Fankhauser-Campregger,
Melissa Coleman. Musik: Johann
Strauss, Text: Ulrike Ottinger
Aufgenommen und produziert von
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RADETZKY MARSCH

interpretiert von der Stadtkapelle
Griesbach
Musik: Johann Strauss. Aufnahme der
Stadtkapelle Griesbach
unter der Leitung von Johann
Killingseder, 12.6.2016

MA QALY WE QOLTELO

interpretiert von Farid El Atrash
Musik: Farid El Atrash, Text: Abo El
Sooud El Ebyary
Published by Mazzika Group

LA DIVA DE L'EMPIRE

interpretiert von Koehne Quartett
Musik: Eric Satie. Koehne Quartett:
Joanna Lewis, Ulrike Greuter
Lena Fankhauser-Campregger, Melissa
Coleman.
Aufgenommen und produziert von
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WIENER BLUT, WALTZ, Op. 354

interpretiert von Berliner
Philharmoniker / Herbert von Karajan
Musik: Johann Strauss, Libretto: Victor
Léon und Leo Stein
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