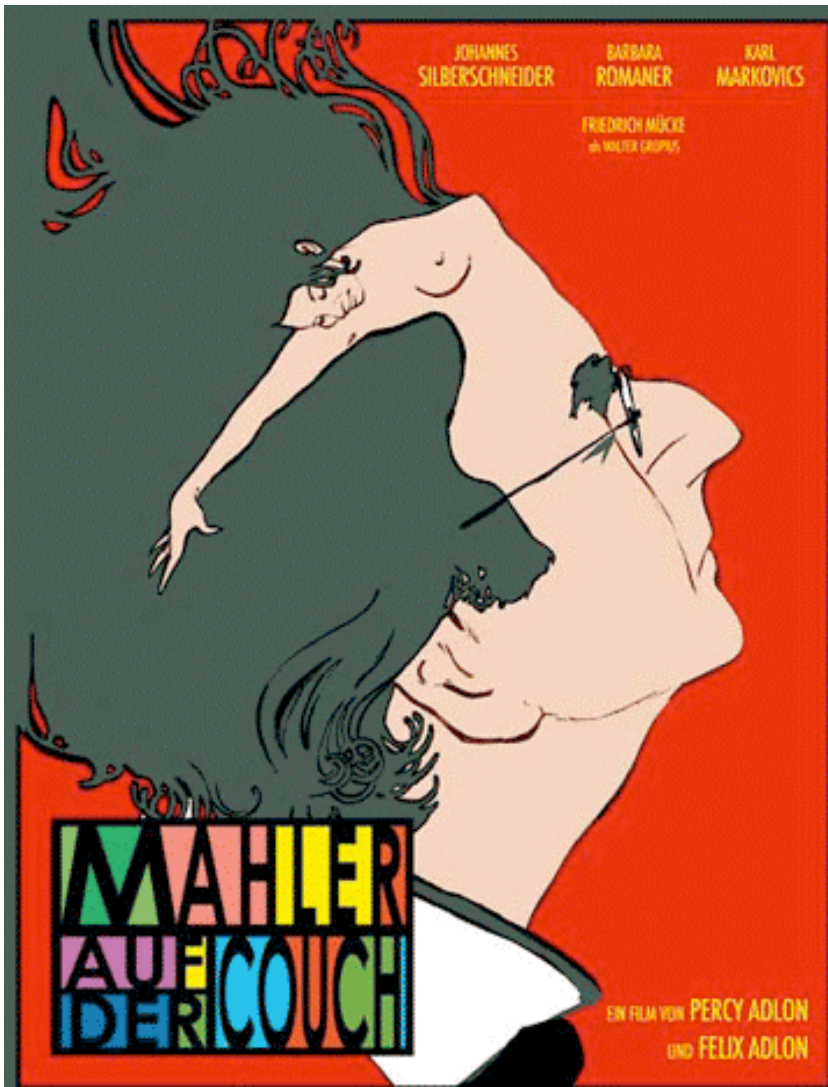


# MAHLER ON THE COUCH

A FILM BY PERCY ADLON & FELIX ADLON



JOHANNES SILBERSCHNEIDER as  
**Gustav Mahler**

BARBARA ROMANER as  
**Alma Mahler**

KARL MARKOVICS as  
**Sigmund Freud**

ESA-PEKKA SALONEN  
conducting the Swedish Radio  
Symphonic Orchestra

Austria/Germany, 2010, 97 minutes,  
German with English subtitles

A pelemele FILM & STAGE and Cult  
Film production with ARD Degeto  
and ORF

## IN THEATERS NOW

Gene Siskel Film Center,  
Chicago (April-May 2012)

Film Society of Lincoln Center,  
New York City (May 2012)

**"This artfully composed film, framed with aesthetic care and scored with Mahler's music..."** "The Freud scenes have mystery, movement, anticipation and wit."

– NEW YORK TIMES

**"Percy Adlon is up to old tricks in this very witty and erotic, delightful, artistically vigorous and occasionally loony fantasia about Vienna's cultural elite 100 years ago."** –THE HOLLYWOOD REPORTER



The National  
Center for  
Jewish Film

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## Synopsis

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This exuberant imagining of the real-life marriage of Gustav Mahler (Johannes Silberschneider) and his tempestuous wife Alma Schindler Mahler (the luminous Barbara Romaner) is a sensory feast of art, sex and celebrity in fin-de-siècle Vienna. Chafing under her agreement to give up her own musical ambitions, Alma seeks passion in the arms of the young, dashing architect Walter Gropius (Friedrich Mücke), which sends a tormented Mahler to Sigmund Freud (Karl Markovics) for consultation.

Moving and funny—the sessions with Freud are sly gems—the film is filled with Mahler’s sublime music conducted by Esa-Pekka Salonen. “Cameos” by Gustav Klimt (Manuel Witting), Max Burckhard (Max Mayer), Alexander von Zemlinsky (Matthias Franz Stein), Mahler’s Sister Justine Mahler-Rose (Lena Stolze), and Alma’s Mother Anna Moll (Eva Mattes). Directed by Percy Adlon (*Bagdad Café*) and his son Felix Adlon.

## **Mahler on the Couch "That it happened is fact. How it happened is fiction."**

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August 1910. Devastated and confused by the discovery that his beloved wife Alma is having a passionate affair with architect Walter Gropius, controversial composer Gustav Mahler travels to Holland to consult with Sigmund Freud, who is on vacation in Leiden.

Feeling humiliated and betrayed, Mahler initially refuses the couch, but when Freud wheels a camp bed into the room, he has no choice. Fiery yet full of humor, their encounter stretches into the night as Mahler vividly recounts his seduction of Alma, 19 years his junior, the beautiful darling of Vienna’s arts scene. Alma and Mahler fall madly in love and marry, but he frustrates her ambitions to be a composer in her own right. When one of their daughters dies, their marriage begins to fall apart, culminating in Alma’s infidelity. The next day, the two great men go their separate ways. Overjoyed with what he sees as his cure, Mahler travels to rejoin Alma.

A suspenseful marital drama with detective Freud pulling the strings.

## CAST

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JOHANNES SILBERSCHNEIDER	Gustav Mahler
BARBARA ROMANER	Alma Mahler
KARL MARKOVICS	Sigmund Freud
EVA MATTES	Anna Moll
FRIEDRICH MÜCKE	Walter Gropius
LENA STOLZE	Justine Mahler-Rose
NINA BERTEN	Anna von Mildenburg
MATTHIAS FRANZ STEIN	Alexander von Zemlinsky
MICHAEL DANGL	Bruno Walter
KARL FISCHER	Carl Moll
MAX MAYER	Max Burckhard
MICHAEL ROTSCHOFF	Alfred Roller
JOHANNA ORSINI-ROSENBERG	Berta Zuckerkandl
SIMON HATZL	Arnold Rose
MANUEL WITTING	Gustav Klimt
DANIEL KEBERLE	Franz Hir

## CREW

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Written and directed by	PERCY ADLON and FELIX ADLON
Original music by	GUSTAV MAHLER
Conductor	ESA-PEKKA SALONEN
Director of photography	BENEDICT NEUENFELS, AAC, BVK
Production design	BERNT A. CAPRA VERONIKA MERLIN
Costume	CATERINA CZEPEK
Make up	CHRISTINE ZIEGLER
Sound	DIETMAR ZUSON MICHAEL ETZ ZACH SEIVERS
Editor	JOCHEN KÜNSTLER
Casting	NICOLE SCHMIED
Producers	ELEONORE ADLON BURKHARD ERNST KONSTANTIN SEITZ
Co-producers	HANS-WOLFGANG JURGAN HUBERT VON SPRETI HEINRICH MIS EBERHARD JUNKERSDORF

A pelemele FILM & STAGE and Cult Film production with ARD Degeto and ORF

## Press

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**"Percy Adlon, who delighted audiences with BAGHDAD CAFÉ and SUGARBABY, is back in rare form with MAHLER ON THE COUCH. Mahler is none other than the great turn-of-the-century composer Gustav Mahler; the couch belongs to no less than Sigmund Freud, whom the freaked-out maestro, desperate for help, tracks down in Holland after discovering that his beloved wife Alma has had an affair with the young architect Walter Gropius. Adlon's passionate and witty film, which he co-wrote and directed with his son Felix, is a portrait of the fascinating, fevered, and doomed marriage between these two powerful partners. The headstrong Alma—played by the fiercely sensual Barbara Romaner—both worships her much older lover and chafes under his domination. Avoiding stuffy biopic conventions, *MAHLER ON THE COUCH* honors the complexity and humanity of both of its tormented lovers, keeping our sympathies in a constant state of flux."** —DAVID ANSEN OF NEWSWEEK

**"Very witty and erotic...Percy Adlon is up to old tricks in this, delightful, artistically vigorous and occasionally loony fantasia about Vienna's cultural elite 100 years ago."** —THE HOLLYWOOD REPORTER

**"This artfully composed film, framed with aesthetic care and scored with Mahler's music..."The Freud scenes have mystery, movement, anticipation and wit."** — NEW YORK TIMES

**"A serious, intimate study in obsessive jealousy while, like a gaga celebrity hunter, bumping into just about everybody who's anybody in Viennese society circa 1910."** —CHICAGO SUN TIMES

**"Mahler Biopic Hits Right Notes...Beyond intelligence and standout fidelity, "On the Couch" has extraordinary**

location shooting; Benedict Neuenfels' cinematography, which frequently recalls symbolist paintings of the period; and a raging-aching performance as Alma by Bavarian stage actress Barbara Romaner in her first film role." – CHICAGO TRIBUNE

"[Barbara] Romaner is a sexy, intelligent force of nature... pure passion that wins us over." —VARIETY

"Eccentric and expressionistic reverie on love, loss, and the birth of modern marriage.....As a woman caught between affection and passion, playing the muse and pursuing her own dreams, Romaner exhibits marvelous range, serving as the story's quietly percolating conscience as well as its wild, gregarious, rolling-under-the-piano life force...Stylistic touches effectively evoke Mahler's mind and music and give this dress-up drama a kick of frisky invention. Mahler would die less than a year later, but as the Adlons persuasively posit, not before achieving a kind of psychoanalytic grace." —VILLAGE VOICE

"How wonderful!" —FRANKFURTER ALLGEMEINE

"Grippingly suspenseful and at the same time consistently amusing." —SÜDDEUTSCHE ZEITUNG

"Stunningly cast and acted with humor." —BAYERISCHES FERNSEHEN KINO

"Witty, dramatic. Wonderfully ironic!" —ABENDZEITUNG

"A tragicomic reflection about a dark love story." —3SAT KULTURZEIT

"Spirited story structure and beautiful images." —HAMBURGER ABENDBLATT

"Interesting, entertaining, well acted, and of course the music is great." —ARD MORGENMAGAZIN

"A wonderfully light film, with a dense atmosphere." —KINO-ZEIT.DE

"Intelligent, carefully crafted and superbly acted." —BERLINER ZEITUNG

"With fiery gestures and magnificently created images." —LEIPZIGER VOLKSZEITUNG

"Tragic, humorous, incredibly humorous!" —TAGESSPIEGEL

## **Interview With Directors Percy Adlon & Felix Adlon**

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***How did you come up with the idea for this movie?***

We wanted to do something about Mahler for his two big anniversaries, his 150th birthday (July 7th, 2010) and the 100th anniversary of his death (May 18th 2011).

Percy: My brother Thomas, a radio man in Munich, told me about the incredible story of "the letter" and that Mahler met with Freud in Holland, while Freud was on vacation.

Percy: For Felix, the biggest turn on was the moment when he heard the music that Mahler wrote at that time of desperation. This and the letter with Mahler's name on the envelope and a love letter to his wife Alma inside of it made him say, "We have to write this together!"

Felix: For my father, as I know him, it was Alma, the famous "femme fatale" who was married to three genius

men, Gustav Mahler, Walter Gropius, and Franz Werfel. I think he wanted to know who she really was when she was young.

***You co-wrote and co-directed. How do you divide up each task?***

Percy: We sat across from each other, both in front of our computers, which were connected so that we both could work simultaneously on the same document.

Felix: The story is so strong, the characters so rich, there's so much conflict, it was like a gift for us. We decided that I study Freud and he studies the Mahlers.

Percy: We work very differently. I dig into the material and throw out a lot of stuff quickly. He sits and waits until I get nervous or even angry. Suddenly he grabs his keyboard and starts changing my stuff and comes up with beautiful ideas.

Felix: Co-directing was a clear divide between him next to the camera, directing the actors, and me in front of the monitor working with Benedict, our DP, on the look, the style, the angles, and constantly reminding my father that we need more than just "a master" from one point of view.

***A title card at the beginning of the movie states: "That it happened is fact. How it happened is fiction." Please explain.***

Percy: That Mahler and Freud met in Leiden, Holland, for one afternoon in August 1910, is fact. The "letter" and Alma's affair is fact. But what they spoke, and how the whole drama played out is fiction.

Felix: We also found out that at that certain afternoon in Leiden, the last train had left and that Freud and Mahler may have stayed at the same small hotel together.

Percy: So we added a night of analysis to the afternoon, and this is when Mahler finally lays down on the couch...or the roll-in bed.

***Did you do a lot of research before you wrote the script in order to give freer rein to your imagination afterwards?***

Percy: We read a lot, but very selectively. Most fascinating for me were Alma's diaries from the time when she was still a teenager. It's so spontaneous, improvised, more spoken than written, "modern." She writes about fashion, opera, her compositions, the men she has a crush on, petting with her music teacher, how much she wants to have real sex but must stay a virgin until she meets the ultimate man.

Felix: And this was Gustav Mahler. We read biographies of course, Alma's and Gustav's letters, but also a lot of eye witness accounts from people who knew Alma and Mahler. There is so much gossip around this prominent Viennese couple. They were like Brad and Angelina. We created a whole layer of "eyewitnesses" who speak into the camera.

Percy: And Felix had his Freud thing going. He concentrated on Freud's writings before the meeting with Mahler. For example: *Beiträge zur Psychologie des Liebeslebens*.

***Barbara Romaner, who plays Alma Mahler, will be a new face to many people. How did you come to choose her?***

Percy: We have excellent, well-known young actresses in Germany now. Obviously we should have chosen one of them. But there is something about Alma...I don't know. The intelligence, the sensuality, the music, the fire, the power, the independence. We went to see a play at the Volkstheater in Munich. She was in it. There was a scene where she spoke in an invented language and moved to it in a hilariously abstract way. And we

knew, it's Alma. We met. She was Alma. We made Photos. She was Alma. She put on a big hat. She was Alma, ten years later. Thank you, Barbara. Yes you will be the new face for many people.

***Tell us about her husband in the movie, Johannes Silberschneider.***

Felix: Silberschneider is an institution! He played in dozens of films. He is a face that represents a certain European region, a certain dialect, and body language that fits Mahler perfectly. And he is a wonderfully sensitive, shy, deep soul. By the way, he played the lead in the play where we discovered Barbara. And Friedrich Mücke was also in it. He is our Gropius. And he is a star now in Germany because of the movie hit "Friendship." Nobody could believe that we cast three of our four leads on one evening from the same play.

***Karl Markovics plays Sigmund Freud. How did he react when you offered him the part of a 20<sup>th</sup> century icon?***

Percy: He just said "yes"! And he hadn't even read the script. I told him how much I admire his performance in *Die Fälscher (The Counterfeiters)* And he said how much he likes *Out of Rosenheim (Bagdad Cafe)*. And that was it.

Felix: He didn't want to play an icon. He plays Freud with so much fine humor, you want to sit next to him and tell him about your own problems.

***How does Mahler's music inspire you? How did you choose the pieces you recorded with conductor Esa-Pekka Salonen?***

Felix: There is one piece that Mahler wrote during the crisis with Alma. The first movement of his 10th symphony. It was the very last piece of music that he wrote. It contains the whole drama of that summer of 1910. His pain, his rage, his pleas, his moans, his accusations.

Percy: We sent the script to Salonen. He loved it, and he wanted to conduct the music for the film. But we also asked him not just to record the Adagio from the 10th, but also deconstruct it, let us hear what we normally don't hear: what the individual instruments play. Salonen agreed. And this provided our "score." Of course we use the full orchestra too, but the single voices correspond with the humor of the Freud/Mahler scenes beautifully.

Felix: Maestro Salonen also recorded the famous Adagietto from Mahler's 5th, because Mahler gave it to Alma as a gift after he fell in love with her. And my own favorite, the "Ruhevoll" from the 4th, for the sequence we call "Mahler in love".

***The film takes place in Viennese artistic circles at the time of the Secession. Did this movement influence the way you shot the movie?***

Percy: Yes, very much. The Secession was in the center of a movement that broke out like wildfire all over the world. Modern art was born! Picasso, Schönberg, Kandinsky, Frank Lloyd Wright, Klimt. The Viennese designers and architects met at the Villa Moll, where Alma grew up, to discuss their newest works, their movement, their protest against the lame traditions.

Felix: You see colors, fabrics, furniture, paintings of this exciting period everywhere in our film, especially in the clothes that costume designer Caterina Csepek translated into our time, and made them even more "contemporary." We took this license from Alma who was always progressive and ready to break the rules.

***Certain characters offer a kind of commentary of the story--Alma's mother, Gustav's sister. On what basis did you choose these characters?***

Felix: We chose the eyewitnesses that contributed best to the conflicts but also the Viennese gossip to our story.

Percy: Alma's mother is only on her daughter's side, Justine only on her brother Gustav's. Bruno Walter is Mahler's friend and colleague, Zemlinsky and Burckhard are Mahler's love-rivals, Frau Zuckerkandl arranged the meeting between Alma and Mahler in her salon.

***You give great importance to the lighting, to the extent that it plays a role in the narration of the story. Tell us about your collaboration with DP Benedict Neuenfels.***

Felix: Benedict makes the whole film vibrate! There is always a brightness that wants to intrude the images. It takes the story to a new level. To a fictitious one. It carries us into another dimension.

Percy: It doesn't try to tell us that this is history and this is how historical characters and places look, just the opposite. It makes people and places real. But it's an imaginary reality. One that you enter when you read an exciting book and being transported into a new existence on your own hard drive...your head!

***You shot the film in the Dolomites, Vienna and Leiden. Were the locations also a source of inspiration?***

Percy: Our art directors Bernt Capra (he did *Bagdad Cafe!*) and Veronika Merlin, gave us an abundance of great original locations. Vienna is so rich on incredible residences with high elaborate ceilings and floors, original Secession villas by Otto Wagner, Hoffmann, Olbrich. Then there is the grandeur of the Opera.

Felix: Old Leiden is like a movie set. It inspired the idea that Mahler and Freud are just on their own. They're transported into their own imagination, no "historical" extras around them, as if "Leiden" is not a reality but just an idea. Mahler could have been on the moon.

Percy: The farmhouse in the Tyrolian mountains...well, this is one of our fictitious elements, and there was a lot of discussion if the Mahlers would have moved into such an ancient wooden box. The reality certainly was different. But we wanted the most radical contrast to their life in Vienna to portray their crumbling marriage.

Felix: And these are not the Dolomites, it's the Karwendel. But this will be up to the Mahler loving alpinist to find out.

***If Alma had met Freud, what would they have said to each other?***

Percy: Freud would have said: "You first."

## **“Percy’s Alma” | Director’s Statement By Percy Adlon**

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A film about Gustav Mahler meeting Sigmund Freud? Yes, but...

The vibrant, playful, sensuous young woman is the center of attention. This voluptuous Viennese daughter of an artist who grew up surrounded by the most prominent personalities of the time, a time when all the “Isms” were shattered and a new concept of art was invented, in Paris, Barcelona, Munich, Vienna... Picasso, Kandinsky, Klee, Klimt, Schiele.

She writes diaries that are so fearlessly unconventional, improvised, open minded, that the reader tries to imagine the lucky guy who would bring her home and build a new world system with her and her ideas of freedom and equality.

But she also has the talent to find the one genius within her realm, her circle. There are several who deserve attention. The painter Klimt, for example, Zemlinsky, the composer and music teacher to the likes of Schoenberg, Alban Berg, and the designers who called themselves Secessionists, and the Secession movement, marking the departure from traditional styles.

One man fascinated all Vienna: the director of the Vienna Court Opera, the conductor and composer Gustav Mahler, whose musical directions, and progressive productions were admired far beyond Vienna, and whose compositions were a hard sell for most of the public.

But Alma, as soon as he came close within reach, fell for him, and he for her. For him, she was the one he wanted as his haven, his hearth, his wife and lover, the steward of his private life. She told him that the one thing she would die for are her compositions. He forbade her to compose because "I need a wife, not a colleague."

She married him anyway. Her genius was to find and to engage with the one person that interested her most. And this was Gustav. He was the one genius, superior to everybody else who ever came into her view, who was worth every sacrifice.

Now look at this sexy woman who tries to fulfill her mission of serving the genius. Bearing children, cleaning up the financial mess that his sister had left her, arranging for a house in the mountains where he had the peace and quiet that he needed for his work, the apples from Meran, the right pens and ink, but most of all the silence while he composed from early morning until noon. A coughing child, a mooing cow could send him berserk. But he is happy. He works. He feels protected.

She realizes that her body doesn't get what it demands, that her concept of equality isn't fulfilled, that all her dreams of a colorful life surrounded and protected by creative friends is just a fantasy. She realizes that she is cut off from everything that interests her, that she lives in a prison, and that the marital bed is mostly cold. A passionate affair with a young man turns the Mahlers' world upside down.

## Alma Mahler

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Born in 1879, Alma was the daughter of landscape painter Emil Jakob Schindler and Anna von Bergen. When her father died in 1892, Alma's mother married Carl Moll, one of the founders of the Vienna Secession. In 1902, Alma married Gustav Mahler. She gave birth to two daughters. Their elder child tragically died of scarlet fever in 1907, plunging Alma into depression. While recovering at a spa, Alma met and began a passionate affair with architect Walter Gropius. After Mahler's death in 1911, Alma had affairs with other artists, including Oskar Kokoschka, married Gropius in 1915, divorced and married writer Franz Werfel in 1929 after living together for nearly a decade. Alma's early compositions were eventually published during her lifetime and continue to be performed today. She died in the USA in 1964.

## Significance of Mahler's Music in "Mahler On The Couch"

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*For the film's soundtrack* Esa-Pekka Salonen conducts the Swedish Radio Symphony Orchestra in Gustav Mahler's Adagio, the first movement, of the unfinished 10th symphony, the Adagietto, the fourth movement of the 5th symphony, and the "Ruhevoll," the third movement of the 4th symphony.

**ESA-PEKKA SALONEN** is the former music director of the Los Angeles Philharmonic and the principle conductor of the London Philharmonia. He is known for his progressive combinations of classical and contemporary works. Salonen is an internationally acclaimed composer.

### Percy Adlon on Mahler's music in "Mahler on the Couch":

What would Visconti's *Death in Venice* be with Mahler's Adagietto?

Our film describes the impact of Alma's affair with Walter Gropius on her husband Gustav Mahler not only in words and images, but also and especially in music.



Mahler and Freud's meeting is given its full power, dimension and significance by the work that Mahler composed exactly at that time, his last summer, after he learned of his wife's adultery. It is the last piece of music he was able to finish, the first movement of his 10th symphony. The desperate man scribbled Alma's name and pleas for help on his score.

This movement carries all the elements that a genius film composer would invent for this story. The pale, deathly mood, glimmers of hope, outbursts of rage, playful, sweet memories, torture, pain, consolation, and a sudden resonant, massive chord, like a mountain wall, out of which comes the piercing sound of a trumpet playing an A for Alma.

Alma, in her marriage with Mahler, receives her vindication through his music, because she was not only his wife, she was also his assistant, copyist, critic, and protector. The film takes her side against later biographers and their accusations that portray her as an alcoholic whose only goal was to drag celebrities into her bed. But for nine years, from the age of 22 to 31, she served only Mahler's needs. After that she was burnt out. She began a life that made her famous and infamous. There is no doubt that a substantial part of Mahler's development as a composer is due to Alma.

For our film, Esa-Pekka Salonen recorded two of the most beautiful movements of Mahler's symphonies, the Adagietto from the 5th, which Mahler gave as a gift to Alma after he fell in love with her, and the Ruhevoll from the 4th symphony. The main piece, however, is the Adagio from the unfinished 10th that we use in a very unconventional and perhaps unprecedented way. After the movement was rehearsed and recorded, we asked Esa-Pekka Salonen to record a prepared list of sections from the movement, not with the full orchestra but just groups like wind, brass, cellos, and solo instruments even when the score didn't specify solos.

These 49 small pieces became the hub of the film's score. The colors are so different, and the moods so diverse, that we were able to characterize moments and scenes with Mahler's music without having to use the full orchestration. There are times when the full composition takes over, but for all the "incidental" moments, the "deconstructed" material was the right choice.

There is not one note that is written by a film composer in the entire film. It is all original Mahler, but no audience ever hears the details of Mahler's last work the way they hear them in our film.

## Director Percy Adlon

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***"Adlon's cinematic style, has a sweetness that lingers like a desert sunset." – David Ansen, Newsweek***

*"I was born in Munich in Germany on June 1, 1935. I grew up in the Bavarian countryside between cattle farms. My father was an opera singer, my mother came from the family who owned the famous Hotel Adlon in Berlin. So, naturally my themes are: country, music, and eventually some glitz and glamour. Music is very important for my work. I studied art, literature, acting and singing, worked as a stage actor, and as a narrator in the radio. I married Eleonore, a classical dancer. She later co-wrote many and produced all of our films." – Percy Adlon*

Best known for his film "Bagdad Café" aka "Out of Rosenheim," Percy Adlon studied art and theater history, and German literature at Munich's Ludwig-Maximilian University, took acting and singing classes, and was a member of the student theater group. He started his professional career as an actor, became interested in radio work, was a narrator and editor of literature series and a presenter and voice-over actor in television for 10 years.

In 1970 he made his first short film for the Bavarian Television, followed by more than 150 documentary films

about art and the human condition. His first one-hour portrait "Tomi Ungerer's Landleben" started a very successful co-operation with Benigna von Keyserlingk who became the Adlon's television producer of documentaries and feature films. Percy and Eleonore Adlon formed their film production company, pelemele FILM GmbH, in 1978. Their first project was the docu-drama "The Guardian and his Poet" about the Swiss poet Robert Walser for which they won 2 Adolf-Grimme Awards in Gold (best writer/director, best actor). Their first feature film "Céleste", drew international attention at Cannes in 1981. "Bagdad Cafe", 1987, started their co-operation with Dietrich v. Watzdorf (Bayerischer Rundfunk) The story of Jasmin Münchgstettner and the Café owner Brenda became a symbol of friendship and warmth, and is loved all over the globe. Marianne Sägebrecth whom Percy Adlon discovered in 1979 became a cult figure, and Bob Telson's song "Calling You" a classic.

Percy and Eleonore Adlon live in Pacific Palisades, California, working together with their son Felix whose first feature film "Eat Your Heart Out" (1997) they produced with their US company Leora Films. Felix was also the lead in the Adlons' docu-fantasy "The Glamorous World of the Adlon Hotel". (Bavarian TV award).

In 1997 Percy Adlon started working with a digital camera. He filmed a three hour special about the draftsman Tomi Ungerer for ARTE; Mozart's "Magic Flute" with images of today's Berlin; Esa-Pekka Salonen and the LA Phil; 22 short films based on unknown masterpieces by Johann Strauss, Jr.; a 90 minute film about his past and present relationship with his hometown Munich, "Mein München", and most recently he completed his tenth feature film HAWAIIAN GARDENS; and a documentary KOENIG'S SPHERE - the story of the monumental world trade center sculpture that was damaged but not destroyed in the 9/11 attack.

Percy and Eleonore Adlon have won numerous awards, including top honors in Rio de Janeiro for "Bagdad Cafe", and in Montreal for "Salmonberries", two Césars, the Ernst-Lubitsch-Award, the Swedish and the Danish Academy awards, the Prix Humanum, Belgium, prizes in Venice, Chicago, Valladolid, Brussels, Tokyo as well as Bavarian and German Federal Film Awards, among others. Percy Adlon is the recipient of the Officer's Cross of the Federal Republic of Germany, and the Bavarian Order of Merit. He is a voting member of the Academy of Motion Picture Arts and Sciences.

## PERCY ADLON'S FILMOGRAPHY

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**Co-produced and co-written by Eleonore Adlon and Felix Adlon**

### NEW WORK

**2002** - "KOENIG'S KUGEL" / "KOENIG'S SPHERE" / Der deutsche Bildhauer Fritz Koenig im Trümmfeld von Ground Zero / The German Sculptor Fritz Koenig in Ground Zero (documentary, 52')

**2001** - HAWAIIAN GARDENS (Feature), 107'

**2000** - FOREVER FLIRT II - DIE STRAUSSKISTE, 60' - Unknown Masterpieces by Johann Strauss II (10 short films without words)

**2000** - GETTING READY IN TOPANGA - Goethe - Werther - Eisermann - (performance/DOCU, in German) 58

**1999** - MEIN MÜNCHEN 88' (autobiography, collage, TV, in German)

**1999** - DIE STRAUSSKISTE I a.k.a. FOREVER FLIRT, 70' Unknown Masterpieces by Johann Strauss II (12 short film without words)

**1998** - ZIRKUS UM ZAUBERFLÖTE, 88' - George Tabori's production of Mozart's "Magic Flute" in a Berlin circus

tent with images from Berlin (TV, in German)

**1998** - MANN VOR WILDER LANDSCHAFT - Tomi Ungerer in Ireland 43' (TV Documentary, in German)

**1998** - GANSLBERGER JAHRESZEIT (Glansberg Season- The world of Fritz and Maria Koenig, 43' (TV Documentary, in German)

**1997** - MAESTRO IN HOLLYWOOD Esa-Pekka Salonen and the Los Angeles Philharmonic, 58' (Documentary TV, in English and in German) TOMI UNGERER - Un diable au paradis (including 70 minutes "Mann vor wilder Landschaft" Ungerer in Ireland) (Documentary TV/ARTE, 200 minutes, in German)

### FEATURE FILMS

**2001** - HAWAIIAN GARDENS (English), 107' DV 16:9 transferred to 35 mm film, with André Eisermann, Valeria Hernandez, Richard Bradford, Richard Roundtree

**1996/97** - EAT YOUR HEART OUT (English) written by Laura Slakey and Felix Adlon, produced by Percy, Eleonore and Felix Adlon, directed by Felix Adlon Christian Oliver, Pamela Segall, Laura San Giacomo, Linda

Hunt

**1995/96** - THE GLAMOROUS WORLD OF THE ADLON HOTEL 75' (TV) (German, English, and French versions)

with Felix Adlon and Eva Mattes *Bavarian Television Award 1997*

**1993** - YOUNGER & YOUNGER 97' (English) Donald Sutherland, Lolita Davidovich, Brendan Fraser, Julie Delphy, Sally Kellerman, Linda Hunt, Pit Krüger *Special Prize of the Jury, Brussels 1994 Best Actress Lolita Davidovich, Tokyo, 1993*

**1991** - SALMONBERRIES 94' (English) k.d. lang, Rosel Zech, Chuck Connors *Grand Prix des Ameriques, Montreal 1991 Bavarian Film Awards for director P.A. and for Rosel Zech, Best Actress, 1991*

**1989** - ROSALIE GOES SHOPPING 94' (English) Marianne Sägebrecht, Brad Davis, Judge Reinhold *Official German Entry, Cannes, 1990 Best Film, Section "Cinema & Denaro", EuropaCinema & TV, 15th International Film Festival, Viareggi, 1998*

**1987** - BAGDAD CAFE a.k.a. OUT OF ROSENHEIM 108' (English) Marianne Sägebrecht, CCH Pounder, Jack Palance *Grand Prix, Rio de Janeiro, 1987, César, best foreign Film 1988 César, best Film of the European Community, 1988 Ernst-Lubitsch-Award, 1988, German Film Guild Award in Gold, 1988, German Federal Film Award, 1988 Prize of the Swedish and of the Danish Film Academies Bavarian Film Award for Eleonore & P.A. (original screenplay) 1988 Prix Humanum, Belgium 1988*

**1985** - HERSCHEL UND DIE MUSIK DER STERNE 96' (TV)

(German with English subtitles) Josef Meinrad, Rolf Illig, Karin Anselm, Edgar Selge

**1984** - ZUCKERBABY (SUGARBABY) 86' (German with English subtitles) Marianne Sägebrecht, Eisi Gulp *Ernst-Lubitsch-Award for Marianne Sägebrecht*

**1983** - DIE SCHAUKEL (THE SWING) 108' (German with English subtitles) Anja Jaenicke, Christine Kaufmann, Rolf Illig, Lena Stolze, Susanne Herlet, Joachim Bernhard, Günther Strack *Bavarian Film Award for Jaenicke, Stolze, Herlet, Bernhard*

**1982** - FÜNF LETZTE TAGE (FIVE LAST DAYS) 112' (German with English subtitles) Lena Stolze, Irm Hermann *German Federal Film Award in Silver (Producers), in Gold (leading actresses Lena Stolze and Irm Hermann) Bavarian Film Award (director), 1983 OCIC-Prize, IFF Venice, 1982*

**1981** - CELESTE 107' (German with English subtitles) (first feature film about Marcel Proust and Céleste Albaret) Eva Mattes, Jürgen Arndt

*Special Jury Award, IFF Chicago, Best film, IFF Barcelona, Silver Award IFF Figueira da Foz, Bavarian Film Award for Eva Mattes*

**1979** - HERR KISCHOTT 98' (TV), (German) Rolf Illig, Mario Piras, Maria Roth, Marianne Sägebrecht

**1978** - DER VORMUND UND SEIN DICHTER (THE GUARDIAN AND HIS POET) 87' (TV) (German with English subtitles) -Robert Walser in Herisau- Rolf Illig, Horst Raspe *Adolf Grimme Award in Gold for director P.A., and for Rolf Illig, Best Actor (Robert Walser)*

## Johannes Silberschneider (Mahler)

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*Henry of Navarre* by Jo Baier (2009)

*For A Moment, Freedom* by Arash T. Riahi (2008)

*Little Secrets* by Pol Cruchten (2006)

*Welcome Home* by Andreas Gruber (2004)

*Hamlet\_X* by Herbert Fritsch (2003)

*Bride of the Wind* by Bruce Beresford (2001)

## Karl Markovics (Freud)

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*Henry of Navarre* by Jo Baier (2009)

*The Counterfeiters* by Stefan Ruzowitzky (2007) -- Academy Award for Best Foreign Feature

*All The Queen's Men* by Stefan Ruzowitzky (2001)

*Come, Sweet Death* by Wolfgang Murnberger (2000)