2026 ZURICH FILM FESTIVAL

LOVE, AFTER ALL

Directed by Andreas Dresen

Screenplay: Laila Stieler & Andreas Dresen

Produced by
Kordes & Kordes Film Süd

Co-produced by
Iskremas Filmproduktion
Schubert International Filmproduktion

Backed by
MBB, MDM, FFA, BKM, DFFF

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Audio format: 5.1 | Aspect ratio: 2.39:1 | Runtime: 111 minutes

CREW

Director	Andreas Dresen
Screenplay	Laila Stieler & Andreas Dresen
based on the novel *Alte Liebe* by	Elke Heidenreich & Bernd Schroeder
Producers	Alexandra Kordes Meike Kordes
Co-producers	Andreas Dresen Andreas Leusink Birgit Rothörl
Line Producer	Stella Nikoletta Drossa
Production Manager	Jannis Stahnsdorf
Cinematography	Michael Hammon, BVK
Editing	Jörg Hauschild
Production Design	Susanne Hopf
Costume Design	Birgitt Kilian
Makeup	Nicole Förster
Casting	Karen Wendland
Sound	Andreas Walther

CAST

Lore	Dagmar Manzel
Harry	Joachim Król
Laura	Anna von Seld
Leni	Liane Düsterhöft

AS GUESTS

Christoph Hein

Clemens Meyer

SYNOPSIS

Lore and Harry have been married for 40 years. Their relationship, full of arguments, reconciliations, affection and irritation, has gradually driven them apart. When their little granddaughter comes to visit and their grown-up daughter Julia announces her wedding to a wealthy industrialist old enough to be her father, the couple's stagnant routine is thrown into disarray. The impending wedding becomes a catalyst for the emergence of long-buried emotions, unspoken regrets, old affairs, and overdue conversations about unfulfilled dreams and the meaning of life in retirement.

Director Andreas Dresen and screenwriter Laila Stieler continue their successful collaboration: Following the box-office hits and multi-award-winning films *Gundermann*, *Rabiye Kurnaz vs. George W. Bush*, and *From Hilde, With Love*, their ninth joint project premieres this year. LOVE, AFTER ALL focusses on two characters and few settings. Tragicomic, sharp, lighthearted and tender. A love story.

INTERVIEW WITH
ANDREAS DRESEN AND LAILA STIELER

***LOVE, AFTER ALL* is your ninth feature film together. Back in 1985, when you first met, could you have imagined that your collaboration would last so long?**

Andreas Dresen: I certainly hoped for it – just as you hope for a long and exciting journey together when you care about each other. Of course, you never really know what that journey will look like in practice in our industry. It takes a lot of work to make it happen; you need resilience when things don't go as planned. Fortunately, though, we've never lost touch. That said, I must add that our friendship is more important to me than our professional collaboration.

Laila Stieler: I've always believed in our friendship. And as far as our work together goes, 40 years ago I couldn't have imagined at all what we'd be like today, let alone that we'd develop nine films together. I'm amazed by that again with every film and think: Oh, how wonderful!

Let's stick with the "nine." Eighteen years ago, *CLOUD 9* came out, an important film about love in old age. Back then, you were both in your forties. How much did your own age influence your work on *LOVE, AFTER ALL*?

Andreas Dresen: Of course, it's hard to compare *CLOUD 9* and *LOVE, AFTER ALL*. One is about the everlasting embers of passion and sexuality, while the other is about dealing with habits and

perceived shortcomings in one's own life. Now, Laila and I aren't that far from the age of our characters. In a way, we also have something like an "old love" that binds us together. In general, our view of older people has become more understanding, more empathetic of their quirks. Strangely enough, back then, in my mid-40s, I was immediately cast as an expert on love and sexuality in old age, even though I could speak about it with far greater authority today. *CLOUD 9* would look different today.

Laila Stieler: I agree. Back then, the subject felt much more distant than it does today – it belonged to our parents' generation. We were just curious and wanted to observe. For me, *LOVE, AFTER ALL* leans more toward self-reflection.

With your last three films, you've tackled very complex subjects. *GUNDERMANN*, *RABIYE KURNAZ VS. GEORGE W. BUSH*, and *FROM HILDE, WITH LOVE* involved extensive research and took several years to complete. Does *LOVE, AFTER ALL* reflect a desire for more simplicity and lightness?

Andreas Dresen: Often, you don't go looking for an idea – it tends to find you. The producers Meike and Alexandra Kordes had wanted to adapt the novel for the screen for many years and asked me several times. But then there were those big projects… Until suddenly there was time, and Laila was also interested in this project. *HILDE*, in particular, turned out to be a tough film to make – one that still pains me.

Laila Stieler: I, too, had already been offered *LOVE, AFTER ALL*, though at a different time, and I had to turn it down due to scheduling conflicts. I think it was during one of our walks that we happened to realize we'd both already had the material in our hands and that we both liked it in a similar way. I could imagine adapting the book by Elke Heidenreich and Bernd Schroeder into a film. We were exhausted after *FROM HILDE, WITH LOVE*, so the fact that *LOVE, AFTER ALL* was based on a novel worked in our favor.

Was the film's structure established early on – that is, a further reduction, even though the book itself is already rather concise (with 33 short chapters and an epilogue, consisting exclusively of monologues and dialogues between Lore and Harry)?

Laila Stieler: The conciseness was precisely what appealed to us – both formally and in terms of content. Two characters, one central theme, a familiar conflict. In that sense, the outline of the aesthetic concept was quite clear early on. At first, we had one or two more characters in the story, but we eventually took them out again.

Andreas Dresen: At first, I actually had an even more radical, strict arthouse approach in mind, but that proved untenable in terms of the film's liveliness and, above all, its humor. Instead, it was always clear that the few major events Lore and Harry experience had to take place off-screen. An intimate drama rather than opulence.

In the couple's everyday life, you focus primarily on casually observing their interactions and their shared experience of small things. Even their conflicts get resolved in a situational manner, without making a big deal out of them.

Andreas Dresen: On the surface, very little seems to happen. It's essentially a low-key narrative of mutual rediscovery and reconnection – a very down-to-earth portrayal of life after 40 years of marriage. That's exactly where, I hope, most viewers will find themselves. Everyone who's spent many years together is surely familiar with these kinds of arguments, for example. That, of course, also explains the novel's great success.

Laila Stieler: We loved the banter and humor between the two of them. But it took me a while to discover the love story between Lore and Harry beneath the surface. Once I found it, it was beautiful. Essentially, the two of them salvage their love. Bringing that out, however, took some work – partly because the conflicts mainly take place within them.

Dagmar Manzel and Joachim Król get to act out these inner monologues as their characters visit Lore's mother, who has dementia, in the nursing home and talk to her without ever getting a response.

Andreas Dresen: And what they express there often contradicts what they say to their partner… By the way, that was an idea that Laila and I had at the same time. We really are on the same wavelength.

Especially when it comes to humor. Is the humor of Elke Heidenreich and Bernd Schroeder very similar to yours, or did you create a new style for *LOVE, AFTER ALL*?

Laila Stieler: Both. There are some wonderful dialogues in the novel, and the characters' traits resonated with us. I especially liked Lore, even though she didn't make it easy for us. She comes dangerously close to becoming unsympathetic with her sensitivity, sarcasm, and bitterness. Such high standards, so many expectations, and so much disappointment! That's where humor really helps.

Andreas Dresen: Harry – or so it seems, at least – has accepted his life situation and is settling into it in a masculine, complacent way. Lore hasn't taken that step yet. She's struggling and wondering what it will be like if she gives up her career and spends all her time by the side of the man she knows so well. This inner conflict manifests itself in spitefulness and even a certain tyranny. It's not just funny – both of them end up hurting each other quite a bit along the way. Harry also takes shots at her and definitely has moments where he wonders if he might have taken some wrong turns in his life.

The dialogue in the novel is, in parts, already quite cinematic. Did that make your work on the screenplay easier, or was it more of a challenge?

Laila Stieler: Both! You want to preserve the good dialogue from the source material. At the same time, you have to pay attention to what sounds natural when spoken. Written language – including dialogue – often has a different rhythm. No one is constantly quick-witted or able to verbalize their innermost thoughts. Often, a single gesture replaces an entire paragraph. Developing these liberties wasn't entirely easy, since the novel has a fairly strict, almost rigid structure. But it's a distinctly literary structure, for which we had to find a cinematic equivalent. I hope we succeeded.

Andreas Dresen: On top of that, the novel often draws its humor from redundancy – from the constant repetition of dialogue loops. There's almost something Loriot-esque about it. But in the film, we only have a limited runtime. So where do we cut, and where is the redundancy necessary to preserve the humor? I'm very good at cutting scenes, but in this case, it really wasn't easy.

Laila Stieler: The goal was to tell a tragicomedy, not a series of skits. It needed room to breathe.

What role do habits and routines play for Lore and Harry? Sometimes these terms have rather negative connotations.

Andreas Dresen: Habits are essential for survival, especially in old age. Developing them is at least as helpful as breaking out of them now and then to challenge yourself. Routines are a small handrail on the roller coaster ride that life sometimes puts us on. Everyday life can hold great beauty.

Laila Stieler: I'm reminded of Antoine de Saint-Exupéry's *The Little Prince*. The prince tames the fox, and when they say goodbye, he has to cry. Taming in the sense of becoming familiar with something, getting used to it. There's some love in any habit. That's another reason why we emphasized Lore and Harry's habits.

Elke Heidenreich and Bernd Schroeder's working method was unique in that they wrote the chapters for Lore and Harry completely independently. Was your approach to co-writing the screenplay also different from usual?

Laila Stieler: Andreas and I haven't co-written a screenplay since *SILENT COUNTRY* in 1992. It was my wish that we do it again for *LOVE, AFTER ALL*. The story, with its two perspectives, was meant to influence our style of working. However, the structure of the novel – with its consistent separation of perspectives – can't be transferred exactly onto a screenplay. In the two-person scenes, we paid closer attention to the perspectives of both characters. Who is provoking whom here, and how? How does each character develop within a scene?

Andreas Dresen: We generally work together very closely, but we can still surprise each other. That was a lot of fun here. For *LOVE, AFTER ALL*, I didn't only give feedback, I also had to put it into practice as a writer, and I found this process – as well as our joint brainstorming sessions – very refreshing. It was a wonderful rediscovery of working together.

Compared to the novel, there were changes to make, things to add, and, as described, elements to cut. What was important in that process?

Andreas Dresen: The plot needed a bit more structure. And it had to be moved from West to East, which allowed us to draw on our own experiences – and we wanted to do just that. So, in Lore's readings, Martin Walser became Christoph Hein, and Daniel Kehlmann became Clemens Meyer. And the memories from Lake Maggiore now take place at Lake Balaton. But much more important was the inner fragility of the characters, stemming from their life stories.

Laila Stieler: The change of setting wasn't a given from the start, though. We had the idea and tested how it would affect the characters. I think it gives them a bit more depth, because now it's

not just about which of Lore and Harry's personal dreams came true or didn't, it's also about the change in the political system – which played a major role in the lives of their generation. How did they find their way in a different social order, and what ideals, hopes, and concrete plans did they lose in the process? It's also about the devaluation of their lifetime achievements.

But their daughter's wedding was always supposed to take place in Leipzig…

Andreas Dresen: Yes, that's how it's set up in the novel. But because Lore and Harry are East Germans in our version, this wedding takes on a different weight and a different kind of tension. The details from our own experience that we incorporated aren't just funny – they're also painful.

There was no casting call for the two lead roles. Can you describe what it meant to you to write for specific actors – in this case, Dagmar Manzel and Joachim Król?

Laila Stieler: Sometimes that can be a hindrance. But there are certain actors and actresses who immediately spark something in your mind. I had Dagmar Manzel in mind the whole time while I was writing. I was able to connect that sharp-tongued yet vulnerable quality to her right away. She set the tone of the character for me. I think it's wonderful – and courageous, too – how Dagmar Manzel throws herself into the role of Lore, relishing her viciousness, only to give her those soft, tender traits in the end.

Andreas Dresen: I felt the same way. I'd already worked with Dagmar twice, so I knew about her artistic range and what a wonderful person she is. We asked her and then considered who she could act opposite of. When our casting director, Karen Wendland, brought Joachim Król into the picture, I immediately said, "Please ask him!" As an actor, he has this fundamentally likable quality. When his character Harry then gives some tough love, it creates a tension that I found very helpful. Besides, Joachim's acting is always quite grounded. He draws everything from the role. At the table read, when the two spoke their lines for the first time, it felt right. They both just know the tone of a good story. Where humor is needed, where sarcasm is called for, when the pace needs to pick up, and when it needs to slow down.

Laila Stieler: Just the way they accentuate their words! Every syllable is spot-on.

Andreas Dresen: Even down to lines that Joachim came up with: "Tell me, when you're not home and I have an opinion, am I still wrong?" That's pure Król! So, there were also coincidences, surprises, and gifts beyond the script – some of which changed the tone of the film and introduced entirely new layers.

Laila Stieler: What perfect timing! Those two are just amazing comedians!

And they're pretty fearless when it comes to how they come across to others.

Andreas Dresen: Absolutely! Dagmar really opened up emotionally. And the outfits Joachim had to wear– on top of that with longer hair and stubble – I have to give him credit!

Then there are the two cameo appearances by Christoph Hein and Clemens Meyer. Was it as easy and funny on set as it looks in the final cut?

Andreas Dresen: It was! Clemens Meyer even added his own brilliant gag to his scene in the script – a sign of his character and sense of self-deprecating humor.

INTERVIEW
DAGMAR MANZEL

Ms. Manzel, let's start with a guess. Could it be that the character of Lore stayed with you a little longer after the final take?

Not the character herself, but the reflection on the preciousness of the moment. That's still very close to my heart. Although I'm completely different from Lore, of course I know the feeling of wishing for exactly what you don't have right now. It would be more important to remember the wishes you were able to fulfill. It's the same with life goals. Just focus on the ones that worked out, not the ones that didn't!

Is it easier for you to play a character who doesn't have much in common with you?

I wouldn't want to play a character who has nothing to do with me at all. I enjoy using the various facets of a role to explore myself.

Did you develop a backstory for Lore up to the point where the film begins?

No, not really. It wasn't necessary. I read the novel, which reveals quite a bit about her. But I really liked how Laila Stieler and Andreas Dresen focused the plot so intensely on the core conflict and the couple's different life plans. On one side, there's Lore, who believes she hasn't lived her life properly and that something else needs to come along; on the other, there's Harry, who feels settled in for the rest of his life. And because the two of them became East Germans in the film, their story – rooted in Berlin – took on an exciting sense of realism for me.

It's interesting that the constellation of four generations of women reveals a great deal about Lore. There's her mother, who has dementia and with whom Lore talks without getting a response; her distant daughter; and her granddaughter.

I find that interesting, too, because it speaks volumes about the strength of women, which I've experienced firsthand. Lore is described as very down-to-earth – a woman who loves her job but feels lonely in her relationship. The fact that Lore and Harry manage to take a fresh look at each other and grow closer gives *LOVE, AFTER ALL* a sense of optimism that I really appreciate. Bitterness doesn't win.

Lore certainly doesn't exactly throw herself at the audience – you have to warm up to her. Did you feel the same way?

Yes, and I loved it! I really enjoy playing the slightly more edgy women, who don't want to be loved right away – the ones who only gradually open up a little at a time. I like to be discovered through my characters and to experience that with other characters as well. The big screen, of course, offers a wonderful opportunity to watch thoughts and emotions unfold without having to explain them. *LOVE, AFTER ALL* has some truly wonderful scenes in this regard, and I love them very much.

You've never filmed with Joachim Król before. What's it like for you, after so many years in the business, to meet a new colleague?

I'm always curious about it. Curiosity guides my perspective, without any greed for the new. Especially when doing stage work, I regularly get to know new colleagues. I was really looking forward to working with Joachim; he's a nice and very warm-hearted colleague. We clicked right away. I also met Liane Düsterhöft, who plays Lore's mother, for the first time on the set of LOVE, AFTER ALL. She's a wonderful actress!

…with whom you share an absolutely moving scene: a moment of eye contact in the nursing home that adds a whole new layer to LOVE, AFTER ALL.

That moment happened completely spontaneously, and I'm so happy that our cinematographer, Michael Hammon, captured it and that Andreas Dresen kept it in the film. It's a moment of hope – that Lore might somehow reach her mother, who has dementia, after all. It's beautiful!

With Harry, there are then very nuanced scenes of shared rituals.

They're absolutely essential! Rituals, routines, recurring patterns, a shared structure – all of that forms the framework in a long-term relationship for those days you wouldn't otherwise be able to get through. You know they strengthen you and provide support. Humility is important, too; I really like that word. It has nothing to do with submission, but rather with recognizing the precious moments.

With *LOVE, AFTER ALL*, there have recently been three films in theaters that take a very focused look at long-term relationships and in which you play leading roles alongside

memorable male actors: *Quiet Freedom* (2022) with Rolf Lassgård, as well as *A Fading Man* (2026) with Harald Krassnitzer and August Zirner...

… and I thought that *Quiet Freedom* would be my last feature film, that there wouldn't be any more major roles for me. And then these next wonderful films came along, which made me absolutely happy. What kind of sign could that be?

Perhaps that film has once again become part of your career, alongside opera, theater, readings, and recitals?

Yes, and at the same time part of a deep longing. Because I love working in front of the camera when I'm given the time and space to truly let something emerge there – even through incidental details. I don't always need the direct gaze; sometimes turning away is much more powerful in its expression and, for me, a revelation.

There's a lovely quote from playwright George Tabori, who, when asked how he guided actors to great performances, replied: "I was just looking for a key. The key fit, and there was a whole lot behind it. So I'm just part of the security and lock-up crew." You work with experienced directors and, strikingly often, on directing debuts as well. So is your choice of projects mainly based on the personnel?

No! For me, the material is the deciding factor first and foremost. But it doesn't help if you don't have a director who sees you, recognizes you, and is truly on the same page with you. So it has to do with both. I've been doing this for nearly 50 years now; you can practically sense whether you're a good fit or not. I'm loyal, but I also really enjoy being surprised by young people.

What would you like to add to the positive voices about Laila Stieler and Andreas Dresen?

Both manage, in an impressive way, to discover the true essence of a story and to develop their material from that essence. What they tackle is deeply focused and down-to-earth. It possesses great clarity of vision and warmth that draws on freedom, life experience, and humor. In Andreas's case in particular, this is complemented by an almost innocent curiosity and a humanistic outlook – that incredible joy in reaching out to people, that affirmation of life without ignoring the failures. As I said, you can just sense something like that.

Elke Heidenreich practically shouts her joy at getting older to the world. How do you feel about it?

Everything is great! I've had wonderful projects at every stage of my career and have experienced many moments of happiness; I'm healthy again and am delighted by every piece of good news after medical checkups. So why shouldn't I be happy about getting older? There's so much beauty in aging with dignity!

INTERVIEW
JOACHIM KRÓL

Mr. Król, from your personal perspective: What kind of guy is Harry? Did you like him from the start?

Harry is a likable, humorous, easygoing guy who constantly wonders what others – especially his wife – have against him all the time. I liked him from the start. It was a lot of fun to step into the situations created by our writing duo, especially with this small, intimate cast.

Is Harry a happy person?

As a representative of his generation – which isn't entirely foreign to me – Harry would say, "We're doing just fine!" Happiness is something for lottery winners and heirs; it's no longer promised by the government, as it was in the first part of his life.

What character trait helps Harry the most when he and Lore are at odds over existential differences?

His determination, even if Lore alternately interprets this as a lack of adaptability or as opportunism. You can count on him.

Was it exciting for you to discover your own traits and quirks in Harry, or would you rather not have?

Personal traits and quirks are irrelevant in a project like this. The outstanding screenplay provided me with all the ingredients needed to create a great Harry. On top of that comes the task at hand – that is, the situation to be played out – and the collaboration with the director and my co-star.

What exactly do you think makes the screenplay by Laila Stieler and Andreas Dresen so good?

I really enjoyed reading it. I read it all in one sitting the first time, and that's certainly not always the case. I was familiar with the novel it was based on. I also know – or rather, knew – Elke Heidenreich and Bernd Schroeder from my time in Cologne. The film's new setting threw me off a bit at first, but as a Berlin taxi driver once said to me: "No, no, no! Germany, how you've grown!"

Andreas Dresen is absolutely thrilled that you wrote your own lines for Harry in *LOVE, AFTER ALL* – "real Króls," as he calls them.

Oh, really? That's nice!

Was it a coincidence, or do you often work that way? If so, what kind of atmosphere has to be present on set for you to do that?

Well, you're always refining things during the few rehearsals and from take to take – and with Andi Dresen, there can be quite a few of those… But that definitely speaks to the great atmosphere during filming. I always take the liberty of reacting spontaneously to the lines. When it comes to movements and positions, I'm strict. The cinematographer – in our case, Michael Hammon – needs to know how to frame me. Anyone who knows me knows I'm never averse to a good punchline, as long as it doesn't hold things up or get in the way… Speaking of Michael Hammon: The audiences can look forward to the most beautiful images ever. Ever!

As Harry in *LOVE, AFTER ALL*, you hardly wear any flattering clothes, and the hair thing also takes some getting used to at first. Let me ask again: Was it a pleasure or a challenge?

Wait a minute! My look was the result of extensive collaboration with the costume and makeup departments. Birgitt Kilian and Nicole Förster went all out to turn me into Harry! To be honest: I felt quite comfortable in the costume and makeup.

How important are routines and habits to you personally – the very things that Lore and Harry absolutely need?

I think routines and habits just naturally develop over time in a long-term relationship like that. They make living together easier. It's second nature! Personally, I even like to keep my routines varied.

Compared to the novel, the film *LOVE, AFTER ALL* emphasizes Harry's relationship with Lore's mother. How would you describe that relationship? After all, there was a life before Leni's dementia...

She certainly wasn't a typical mother-in-law. The humorous story told at her deathbed is one of my favorite moments.

LOVE, AFTER ALL is essentially a two-person play. As a proud ensemble actor, was this intense, precise acting a pleasure or a challenge for you?

Oh, even in an ensemble, you have to act with precision! Acting is always a pleasure for me. The real challenge was my wonderful co-star, who doesn't let you get away with anything. And rightly so! I looked forward to seeing her every day of filming.

What was special about your first collaboration with Dagmar Manzel?

We made a beautiful team! You don't always get to spend so many days working so closely together on a project. I couldn't have asked for anything better! Dagmar is a true professional with a huge heart. And she can do terribly scary voices – that alone made it worth it.

Do you have any colleagues in mind with whom you'd like to appear on camera someday? Does the cast influence your decision to take on a project?

The casting of the leading roles significantly influences my decision to take on or pass on a project. It comes down to the key questions: What? With whom? When? Where? How much? When it

comes to collaborating, I'm a fan of surprises. However, I definitely know who I don't want to share the screen with.

Your colleague Jack Nicholson once said, "Getting older also means getting better." Would you agree with that, and are you satisfied with how closely the roles reflect your age?

You can't generalize like that! Getting older is like breathing – it just happens. What you make of it ultimately depends on countless factors. Buster Keaton is quoted as saying, "By 35, an actor should know his craft. After that, it's just physical fitness." I prefer another Nicholson quote: "The best is yet to come!"

CAST

DAGMAR MANZEL

She sings, she dances, she acts her heart out! Whether as an actress or a singer – Dagmar Manzel exerts a magnetic pull that is impossible to resist. Like few other actresses, she manages to make every role her own with chameleon-like ease – one moment a sassy brat, the next a sophisticated lady – and yet she never "plays" a role; she is always the character she embodies on stage. This is evidenced by her many awards, including the Adolf Grimme Prize, the "Actress of the Year" award from the trade publication Theater Heute, the German Television Award, the German Actors' Award, the German Audiobook Award, and the German Film Award.

In film and television, she appeared in works such as Heiner Carow's *Coming out* and Helmut Dietl's *Schtonk*; in 1997–98, she filmed the three-part miniseries *Der Laden*, for which the cast received the Grimme Prize in Gold. In the series *Klemperer,* Dagmar Manzel played the wife of the Jewish professor Klemperer (awarded the German Television Prize in 2000 for Best Actress). For her role in the television movie *Leben wäre schön* by Kai Wessel, she received the Adolf Grimme Prize and the Bavarian Television Prize in 2004. For her roles in the films *Die Nachrichten* by Matti Geschonneck and *Als der Fremde kam* by Andreas Kleinert, she was awarded the German Television Prize in 2006. In the feature film *According to the Plan* by Franziska Meletzky, she played the role of rock singer Anne and received the Best Actress Award at the Shanghai International Film Festival.

Her film work in recent years includes *A Fading Man* (2026), *Quiet Freedom* (2021), and *Zettl* (2012). In 2012, she received the German Actors' Award for her roles in *Cracks in the Shell* and *Zettl*. She was also honored with the 2012 German Film Award for *Cracks in the Shell*. In 2013, the film *Silent Summer* was released in theaters. For her portrayal of Emma in *Lonely Emma* (2015), she was voted Best Actress of 2016 by the members of the German Academy of Television. Between 2014 and 2024, Dagmar Manzel has appeared as a detective in the "Franken-Tatort" series.

SELECTED FILMOGRAPHY

2026	LOVE, AFTER ALL Directed by Andreas Dresen
2026	A FADING MAN Director: Welf Reinhart
2021	QUIET FREEDOM Director: Wendla Nölle
2018	AS GREEN AS IT GETS Director: Florian Gallenberger
2013	SILENT SUMMER Director: Nana Neul
2012	ZETTL Directed by Helmut Dietl
2011	CRACKS IN THE SHELL Directed by Christian Schwochow
2011	LOST TIME (REMEMBRANCE) Directed by Anna Justice
2009	JOHN RABE Directed by Florian Gallenberger

2007	ACCORDING TO THE PLAN Directed by Franziska Meletzky
2007	HEAD UNDER WATER Director: Andreas Kleinert
2006	FOUR DAUGHTERS Directed by Rainer Kaufmann
2005	WILLENBROCK Directed by Andreas Dresen
2004	NEIGHBORS Directed by Franziska Meletzky
2000	CRAZY Directed by Hans-Christian Schmid

CAST
JOACHIM KRÓL

Joachim Król, born in Herne, studied acting at the Otto Falckenberg School in Munich and is one of the country's best-known actors thanks to his prominent presence in film and television.

In Detlev Buck's film *No More Mr. Nice Guy* (1993) – the unofficial film about German reunification – Król played Kipp, a West German. For this role, he was awarded the German Film Prize, the Bavarian Film Prize, and the Bambi for Best Actor. He became famous overnight with the cult film *Maybe… Maybe Not* (1994). Since then, Joachim Król has appeared in numerous films and television productions. *Mack the Knife – Brecht's Threepenny Film* (2018) and *All About Me* (2018), the remake of Alfred Döblin's *Berlin Alexanderplatz* (2020), the international feature film *The Postcard Killings* (2020), *Confessions of Felix Krull* (2021), and the comedy *Wonderfully Beautiful* (2022) are among his most recent cinematic successes. In 2023, he appeared in *791 km* by Tobi Baumann, followed by *A Million Minutes* by Christopher Doll in 2024.

SELECTED FILMOGRAPHY

2026	LOVE, AFTER ALL Directed by Andreas Dresen
2024	A MILLION MINUTES Directed by Christopher Doll
2023	791 KM Directed by Tobi Baumann
2023	WEEKEND REBELS Director: Marc Rothemund
2022	MOSTLY MINIMALISTIC Directed by Natja Brunckhorst

2022	WONDERFULLY BEAUTIFUL
	Directed by Karoline Herfurth
2021	CONFESSIONS OF FELIX KRULL
	Directed by Detlev Buck
2020	BERLIN ALEXANDERPLATZ
	Directed by Burhan Qurbani
2018	ALL ABOUT ME
	Directed by Caroline Link
2018	MACK THE KNIFE – BRECHT'S THREE-PENNY FILM
	Directed by Joachim A. Lang
2012	LOST IN SIBERIA
	Directed by Ralf Huettner
2011	TOM SAWYER
	Directed by Hermine Huntgeburth
2010	HENRI 4
	Directed by Jo Baier
2008	ADAM RESURRECTED
	Directed by Paul Schrader
2004	THE NINTH DAY
	Directed by Volker Schlöndorff
2004	DOWNFALL
	Directed by Oliver Hirschbiegel
2000	THE PRINCESS AND THE WARRIOR
	Directed by Tom Tykwer
1999	GLOOMY SUNDAY – A SONG OF LOVE AND DEATH
	Directed by Rolf Schübel
1998	RUN LOLA RUN
	Directed by Tom Tykwer
1998	TRAINS 'N' ROSES
	Directed by Peter Lichtefeld
1994	MAYBE… MAYBE NOT
	Directed by Sönke Wortmann
1993	NO MORE MR. NICE GUY
	Directed by Detlev Buck

CO-WRITER & DIRECTOR
ANDREAS DRESEN

Andreas Dresen, born in Gera in 1963, comes from a family of theater professionals and began making his first amateur films as early as 1979. From 1986 to 1991, Dresen studied directing at the "Konrad Wolf" University of Film and Television in Potsdam-Babelsberg. He has been working as a freelance writer and director since 1992. He lives near Potsdam and is a member of the Academy of Arts, the European Film Academy, a founding member of the German Film Academy, and a member of the Academy of Motion Picture Arts and Sciences.

His feature film debut, *SILENT COUNTRY* (1992), won the Hessian Film Prize and the German Critics' Prize. After several award-winning television productions, including *CHANGING SKINS* (1997), Dresen achieved his international breakthrough with *NIGHT SHAPES* (1999). For the television film *POLICEWOMAN* (2000), he received the Adolf Grimme Prize in Gold. With the improvised tragicomedy *GRILL POINT* (2002) – which won, among other awards, the Silver Bear at the Berlinale as well as the Bavarian and German Film Prizes – Dresen celebrated his greatest success to date. This was followed by the documentary *VOTE FOR HENRYK!* (2003), the film adaptation of the novel *WILLENBROCK* (2005), and the multi-award-winning feature films *SUMMER IN BERLIN* (2006), *CLOUD 9* (2008), *WHISKY WITH VODKA* (2009), and *STOPPED ON TRACK* (2011), which won the top prize in the Un Certain Regard section at the Cannes International Film Festival.

With *AS WE WERE DREAMING* (2015), Dresen was in the Berlinale competition for the third time. This was followed by his first children's and youth film, *THE LEGEND OF TIMM THALER OR THE BOY WHO SOLD HIS LAUGHTER* (2017), which won awards at numerous international festivals, as well as *GUNDERMANN* (2018), which was honored with six German Film Awards. In 2022, Dresen built on this success with *RABIYE KURNAZ VS. GEORGE W. BUSH*, which won two Silver Bears at the Berlinale and three German Film Awards. His film *FROM HILDE, WITH LOVE* premiered in the Berlinale competition in 2024 and was awarded the Bronze Lola for Best Feature Film.

SELECTED FILMOGRAPHY

2026	*LOVE, AFTER ALL*
2024	*FROM HILDE, WITH LOVE*
2022	*RABIYE KURNAZ VS. GEORGE W. BUSH*
2018	*GUNDERMANN*
2017	*THE LEGEND OF TIMM THALER OR THE BOY WHO SOLD HIS LAUGHTER*
2015	*AS WE WERE DREAMING*
2012	*HENRYK FROM THE BACK ROW*
2011	*STOPPED ON TRACK*
2009	*WHISKY WITH VODKA*

2008	*CLOUD 9*
2006	*SUMMER IN BERLIN*
2005	*WILLENBROCK*
2003	*VOTE FOR HENRYK!*
2002	*GRILL POINT*
2000	*POLICEWOMAN*
1999	*NIGHT SHAPES*
1997	*CHANGING SKINS*
1992	*SILENT COUNTRY*

CREW
LAILA STIELER (SCREENPLAY)

Laila Stieler was born in Thuringia in 1965. After graduating from high school, she eventually worked at East German television, before studying dramaturgy at the Konrad Wolf University of Film and Television in Babelsberg from 1986 to 1990.

Since 1990, she has worked as a writer, dramaturg, and producer for film and television productions. Many of her screenplays have been adapted for the screen by Andreas Dresen, including SILENT COUNTRY (1992), POLICEWOMAN (2000, Adolf Grimme Prize in Gold), and WILLENBROCK (2005, International Literary Film Prize). Andreas Dresen also directed adaptations of Laila Stieler's screenplays GUNDERMANN (2018, German Film Award), RABIYE KURNAZ VS. GEORGE W. BUSH, and FROM HILDE, WITH LOVE (2024). For RABIYE KURNAZ VS. GEORGE W. BUSH, Laila Stieler received the Silver Bear for Best Screenplay at the 2022 Berlinale.

Her other screenplays for feature films include LOVE LIFE (directed by Maria Schrader) and THE HAIRDRESSER (directed by Doris Dörrie). Her screenplays for television productions include NSU GERMAN HISTORY X – THE VICTIMS (2016, directed by Züli Aladag), LETTER TO MY LIFE (2015, directed by Urs Egger), and THE TEACHER (2011, directed by Tim Trageser), for which she also served as producer.

With the highly acclaimed screenplay for TINA MOBIL (2021) – about a saleswoman who supplies people in rural Brandenburg with her mobile bakery – Laila Stieler created her first series. TINA MOBIL was awarded the Grimme Prize and the Television Prize of the German Academy of Television.

SELECTED FILMOGRAPHY

2026	LOVE, AFTER ALL Directed by Andreas Dresen
2024	FROM HILDE, WITH LOVE Directed by Andreas Dresen
2022	RABIYE KURNAZ VS. GEORGE W. BUSH Directed by Andreas Dresen
2021	TINA MOBIL (TV series) Directed by Richard Huber
2018	GUNDERMANN Directed by Andreas Dresen
2016	NSU GERMAN HISTORY X – THE VICTIMS (TV) Directed by: Züli Aladag
2015	LETTER TO MY LIFE (TV) Directed by: Urs Egger
2013	WILLKOMMEN AUF DEM LAND (TV) Screenplay and Producer, Director: Tim Trageser
2011	THE TEACHER (TV) Screenplay and Producer, Directed by Tim Trageser
2010	THE HAIRDRESSER Screenplay and Producer, Directed by Doris Dörrie
2010	WOHIN MIT VATER? (TV) Screenplay and Producer, Directed by Tim Trageser
2008	PATCHWORK (TV) Director: Franziska Buch
2008	CLOUD 9 Director: Andreas Dresen
2007	LOVE LIFE Directed by Maria Schrader
2005	WILLENBROCK Directed by Andreas Dresen
2000	POLICEWOMAN (TV) Director: Andreas Dresen
2000	MOTHER-IN-LAW (TV) Directed by Dagmar Hirtz
1997	THE RIVAL (TV) Directed by Dagmar Hirtz
1992	SILENT COUNTRY Directed by Andreas Dresen