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**BEST DIRECTOR**  
FESTIVAL DE CANNES



# COLD WAR

EEN FILM VAN  
**PAWEŁ PAWLIKOWSKI**

2018 / Poland-UK-France / 89mins

# COLD WAR

## SYNOPSIS

Een gepassioneerd liefdesverhaal tussen twee mensen met verschillende achtergronden en temperamenten, die niet met elkaar maar ook niet zonder elkaar kunnen. Een onmogelijke liefde in een onmogelijke tijd.

*Cold War* is a passionate love story between a man and a woman who meet in the ruins of post-war Poland. With different backgrounds and temperaments, they are fatally mismatched and yet fatefully condemned to each other. Set against the background of the Cold War in the 1950s in Poland, Berlin, Yugoslavia and Paris, the couple are separated by politics, character flaws and unfortunate twists of fate - an impossible love story in impossible times.

Pawlikowski's most recent film, *Ida*, was a global success, winning the Oscar and BAFTA for best foreign language film as well as five European Film Awards including best European film, director and screenplay. His other key credits include *My Summer Of Love* and *Last Resort*.

The film is a Polish/UK/French production, produced by the writer- director's long time partners Tanya Seghatchian (*My Summer of Love*) of Apocalypso Pictures and Ewa Puszczyńska (*Ida*) from Piotr Dzięciol's Opus Film (Poland), along with France's MK Productions.

## WIKTOR AND ZULA

*Cold War* is dedicated to Pawel Pawlikowski's parents, whose names the protagonists share.

The real Wiktor and Zula died in 1989, just before the Berlin Wall came down. They had spent the previous 40 years together, on and off, breaking up, chasing and punishing each other on both sides of the Iron Curtain. 'They were both strong, wonderful people, but as a couple a never-ending disaster,' Pawlikowski reflects.

Although, in factual details, the filmmaker's fictional couple is quite unlike the real one, Pawlikowski has been mulling over ways to tell his parents' story for almost a decade. How to render all the toing and froing? What to do about the extended period of time? 'Their life had no obvious dramatic shape,' he says, and 'although my parents and I remained very close - I was their only child - the more I thought about them once they were gone, the less I understood them'. Despite the difficulty, he continued to try and fathom the mystery of that relationship. 'I've lived for a long time and seen a lot, but my parents' story put all the other ones in the shadow. They were the most interesting dramatic characters I've ever come across.'

Eventually, in order to write the film, he had to make it not about his parents. The shared traits became very general: 'temperamental incompatibility, not being able to be together, and yearning when you're apart'; 'the difficulty of life in exile, of staying yourself in a different culture'; 'the difficulty of life under a totalitarian regime, of behaving decently despite the temptations not to'. The result is a strong, stirring story broadly inspired, as Pawlikowski puts it, by his parents' 'complicated and disrupted love'.

### **For the fictional Wiktor and Zula, Pawlikowski imagined distinct backstories.**

Unlike his own mother - who did run away to the ballet when she was 17 but was from a traditional upper middle class background - Zula comes from the wrong side of the tracks in a drab provincial town. She pretends to be from the country in order to get into a folk ensemble, which she sees as a way out of poverty. In the film, she's rumoured to have done time for murdering her abusive father. 'He mistook me for my mother so I used a knife to show him the difference,' she tells Wiktor. She can sing and dance, she has chutzpah and charm and a chip on her shoulder, and by the time she's a star in the ensemble she understands that she's gone as far as she can. 'For Zula, Communism is just fine,' Pawlikowski says. 'She has no interest in escaping to the West'.

The fictional Wiktor, on the other hand, is from a much more refined and educated world, and is clearly a gifted musician. 'He is calm and stable, comes from the urban intelligentsia and is grounded in high culture, and he needs her energy,' Pawlikowski says. Privately, he imagined that Wiktor had been sent to study music in Paris before the war, under Nadia Boulanger. Then during

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the German Occupation, he made a living playing the piano, illegally, in Warsaw cafes – as did, incidentally, the great Polish composers Lutosławski and Panufnik. Though a very skilled pianist, with classical training, Wiktor didn't have what it took to become a great composer. And anyway his real passion was jazz.

The clues about his past are in the music. In the scene in the film in which Wiktor plays a melody on the piano for Zula to sing back to him, the tune is 'I Loves You Porgy', from George Gershwin's opera Porgy and Bess. For those who recognise it, the signal is clear: Wiktor has been in the West. 'After the war, with the emergence of the Stalinist regime in Poland, he doesn't know what to do with himself,' Pawlikowski elaborates. Jazz was banned by the Stalinists, as was 'formalist' modern classical music. In Pawlikowski's mind, Wiktor was never very interested in Polish folk music, but when he meets Irena with her folk ensemble project, he realises this could be a useful a gig for a man at a loose end. His desire to escape grows when the folk ensemble starts to be used by the regime for political purposes, and when he discovers that he's being spied on by State Security. The last straw is when Irena, with whom he has also had a fling, gets the sack for not toeing the line. He knows he will never find musical or any kind of freedom in People's Poland, that he will always be regarded as suspect and that the compromises required in order to survive will eventually undo him. Escape to the West is the only solution.

## POLITICS

Whether Communism expanded or limited the life options for Pawlikowski's protagonists, its pressures should be understood as being in the background at all times. When Zula admits that she's been snitching on Wiktor, you know that her betrayal is, from her point of view, a flagrant act of survival.

Pawlikowski expects that in Poland, which is obsessively re-living and re-interpreting its past these days, he'll be attacked for not sufficiently spelling out the horrors of Communism, of not 'showing more terror and suffering at the hands of the communist regime'. But the sense of threat in the film is all the more palpable for being largely unspoken, and its purpose is always to show the intimate impact of politics on character... Does Wiktor, for instance, become less manly in exile? It's certainly something Pawlikowski thought of his own father, a doctor – he was a brave, outspoken man at home, yet in the West he seemed to be afraid when facing a bank manager.

When the Culture Minister asks the troupe to add songs about Agricultural Reform and World Peace to their repertoire, Irena objects, but the ambitious Kaczmarek overrides her, and before long the ensemble is singing odes to Stalin. But the effect of this brief, manipulative exchange is to show Wiktor under pressure – he says nothing, and this marks the beginning of his career in slipperiness and self-erasure.

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Pawlikowski remembers a general atmosphere of tension from his childhood in Warsaw. 'At home everyone spoke their minds, but you had to be careful about what you said at school.' His parents briefly had a maid from the country, who slept on a fold-up bed in the kitchen of their one-bedroom flat. 'She had an affair with a state security guy,' he remembers, 'and snitched on us'. What was there to snitch about? 'Parcels from the West, listening to the BBC or Radio Free Europe... My father had a copy of Der Spiegel, banned as all other Western publications, which one day disappeared from the flat'. On one occasion, the whole family went through the dustbins in the middle of the night, in an attempt to retrieve an incriminating letter that Pawlikowski's father had accidentally thrown away. In 1968 student demonstrations broke out in Warsaw. (Pawlikowski would have been 10.) 'The centre was full of tear gas,' he recalls. 'And in our flat there was a bleeding student of my mother's (she was then a lecturer at Warsaw University) waiting for the situation to calm down.'

To Polish viewers, the similarities between the government shown in the film and the government currently in power may seem marked: the anti-Western, nationalistic rhetoric; the primitive propaganda in the state media; the climate of fear, crisis and resentment engineered to shore up the support of healthy simple folk against decadent and treacherous elites - for people who lived through Communism all this feels eerily familiar. The character of Kaczmarek, the resentful provincial careerist spouting useful phrases to get ahead, is also bound to ring a bell for Polish audiences. But Cold War is not about politics. History is just the context that helps to dramatise something more universal.

## MUSIC

Once he had invented his fictional lovers, Pawlikowski needed to find a way to bring them together, and music became central to the film.

When he thought of the Mazowsze folk ensemble, a real troupe founded after the war and still active today, he realised that the institution itself would show what was going on in Polish society at the time, without his having to explain it.

'Mazowsze has been around ever since I can remember. When I was a kid, the state radio and TV was full of their music. The official music of the people. You couldn't get away from that stuff. It was seen as uncool and absurd among my friends, who'd much rather listen to bootlegged recordings of the Small Faces or the Kinks. But when I saw Mazowsze live five years ago, I was totally gripped. The melodies, the voices, the dances, the arrangements were so beautiful and vital. And so far removed from our virtual world and electronic culture. They swept you away.'

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Mazowsze (named after an area of Poland) was founded in 1949 by the Polish composer Tadeusz Sygietyński and his wife, the actress Mira Ziminska. They went into the Polish countryside to collect folk songs, for which Sygietyński then made new arrangements. Ziminska re-worked their lyrics and made the costumes (inspired by traditional peasant outfits from different regions). The original impetus was a genuine interest in the traditions and the music – a little along the lines of what Woody Guthrie was doing in the United States – and Pawlikowski also mixed in details from the work of Marian and Jadwiga Sobieski – another couple of musical ethnographers who travelled the land and made direct recordings like the ones made by Wiktor and Irena in the film.

And just as the fictional Mazurek ensemble is in the film, the Mazowsze was co-opted by the Communist government, who saw it as a useful propaganda tool. The songs of the people were pitted against the decadent art of the bourgeoisie – jazz or 12-tone music. ‘Mazowsze did tour all Warsaw Pact capitals and go to Moscow,’ Pawlikowski says, ‘and they did dance in front of Stalin and sing a number called The Stalin Cantata’.

Though Pawlikowski began his career in documentaries and is always rigorous in his non-ornamental approach to filmmaking, he doesn’t replicate the historical facts, but makes music stand for much of what the story contains: sex and exile, passion and transposition. Pawlikowski, who has played jazz piano himself, listened to all the tunes sung by the Mazowsze

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and chose three he thought could be echoed throughout the film in different forms. He turned the Mazowsze standard Two Hearts first into a simple rural tune, sung by a young peasant girl, and then into a haunting jazz number sung in French by Zula, who has become an ethereal Fifties chanteuse in Paris.

When we first hear Wiktor's jazz ensemble in a Paris nightclub, the bebop tune played by his quintet is a version of the Polish oberek found earlier in the film; first played by a woman on a pedal-powered accordion and then performed by Mazurek as a dance at their Warsaw premiere in 1951. Later, in Paris, when Wiktor loses it at the piano and goes into a wild improvisation, the jazzed up oberek resolves into Two Hearts and The Internationale (which was also sung by Mazurek at a swearing-in ceremony in the Polish section of the film).

Everything that's unspoken about love and loss - and about what separates the pair from each other - is carried in the music.

In this crucial work, Pawlikowski found a gifted collaborator: the pianist and arranger Marcin Masecki, whom he first met while casting for the lead role. 'Masecki's a cool customer' Pawlikowski says. 'Musically speaking, he would have made the perfect Wiktor. He's an adventurer in music, brave and wildly eclectic. He recorded all of Chopin's Nocturnes from memory, and Beethoven sonatas with noise-cancelling headphones on, in order to replicate the composer's experience of being deaf. He loves playing rag-times, or improvising in bars and restaurants, where he anonymously eavesdrops on people's conversations and lets them guide his musical meanderings. He also travelled up and down the country arranging music for local fire brigade orchestras.'

All of the jazz numbers in the film were arranged - and the piano parts performed - by Masecki.

In the end Masecki didn't work out as the lead. Apart from lacking acting experience, he didn't quite have the right look. Wiktor needed to have a distinctly pre-war aura, and Tomasz Kot, who Pawlikowski eventually cast, was perfect in that regard. But when Pawlikowski used Masecki to help him try out the scene in which Joanna Kulig (Zula) sings back the Gershwin melody, their musical encounter was electric, almost erotic. It confirmed to Pawlikowski that music would be key in the story of Wiktor and Zula.

'By the way,' adds Pawlikowski, 'the casting of Zula was a far more straightforward affair. Joanna was there from the start. I knew her well from my previous films. She's a friend. Her character, her musical possibilities and her charm were always in the back my head when I was writing Zula's character'.

## IMAGE

Anyone who has seen Pawlikowski's previous film, *Ida*, may immediately recognise the black and white images and near-square format, and imagine these things to be a conscious 'signature'. In fact, Pawlikowski originally meant to make *Cold War* in colour.

'I didn't want to repeat myself. But when I looked at all the colour options,' he says, 'by elimination, I realised I couldn't do this film in colour because I had no idea what the colour it would be. Poland wasn't like the States, which in the Fifties, was all saturated colour. In Poland the colour was nondescript, kind of grey/brown/green.' This, he says, was not a matter of photographic possibilities, but of actual life. 'Poland was destroyed. The cities were in ruins, there was no electricity in the countryside. People were wearing dark and grey colours. So if you wanted to show that in vivid colour, it would be totally fake. And I did want the film to be vivid. We could have imitated the early Soviet colour stock - which was slightly off, all washed out reds and greens. But nowadays this would have felt very mannered. Black and white felt like a straightforward, honest convention. To make the film more dramatic and dynamic we enhanced the contrast, especially in the Paris section.'

As for the 1:1.33 aspect ratio, familiar from *Ida* (and known as 'Academy format'), it's something that comes naturally to Pawlikowski. All his early documentaries were shot on 16mm with a similar aspect ratio. He adds, 'Academy format also helps if you don't have much money for production design, because you don't have to show so much of the world'. When he wanted to show more of the world with this restricted width, he and his DP Lukasz Żal simply put the camera higher up and composed in depth, with elements of the landscape and people arranged higher, in near and distant background.

In the prayer-like *Ida*, the camera was static except for one shot - the *mise en scène* happened within still, carefully composed frames. The film's photographic style had a lot to do with the contemplative, withdrawn nature of the film. *Cold War* is a much more dramatic and dynamic affair. Pawlikowski decided to let the camera move - 'but only for good reasons'. The heroine has a lot of compulsive energy and moves a lot, so the camera follows her. Another motive for occasional tracks and pans was the music, itself a dramatic character that carries the film. In any case, the decision of whether or when to move the camera was purely functional and had nothing to do with stylistic convention

'All these choices came naturally and felt entirely logical,' Pawlikowski explains. 'There was nothing intellectual about them, they just feel like part of this film. Once you actually find the shape of the film, the film starts dictating everything - when you over-light, over-explain, or use the wrong line, gesture or the wrong framing, it immediately jumps out. There's this great moment in a shoot when you feel the film starts to direct itself and all you need to do is pay attention. You can fantasise before you shoot, devise all sorts of shots and lines, but when you start shooting, you think: "This is too fancy", or "This feels wrong, or like something from a movie"'



## 1949-1964: THE GAPS IN THE STORY

Cold War takes place over 15 years, and although it is sequential, there are ellipses. Years at a time are left out, and the audience, guided by intermittent blackouts and titles noting the time and place, must fill in the blanks.

Pawlikowski explains that he chose to do it this way 'so as not to have to tell the story in bad scenes with bad dialogue. Very often films, especially biopics, are weighed down by the need to feed information and explain; and the narrative is often reduced to causes and effects. But in life there are so many hidden causes and unpredictable effects - so much ambiguity and mystery that it's hard to convey it as conventional cause and effect drama. It's better to just show the strong and significant moments in the story and let the audience fill in the gaps with their own imagination and experience of life. I like to distil stories into strong beats, put them side by side and let the audience experience and make sense of the story, without feeling manipulated.'

The overall effect is that the star-crossed aspect of the lovers - everything that is miscommunicated or left silent - is reflected in the structure of the film itself, leaving the audience to piece things together as much as the characters in it must.

## THE SETTINGS: EAST VERSUS WEST

Poland, 1949: When the film opens, Poland is still struggling to get out of the war. There's no electricity in the countryside. Warsaw is in ruins. Wiktor and Irena, like a pair of musical ethnographers, travel the countryside in search of what remains of its original folklore. The resulting project, the ensemble Mazurek, is a success and before long it gets co-opted by the apparatchiks.

East Berlin, 1952: Mazurek, now singing an ode to Stalin - as requested by the Polish Ministry of Culture - is invited to perform at the International Festival of Youth in East Berlin. 'Berlin today, Moscow tomorrow,' muses Kaczmarek, the troupe's apparatchik manager. Wiktor hears it differently. This is the moment he was waiting for, his one and only chance to escape. East and West Berlin were not yet divided by the Wall. It was still, officially, an open city, but if you were from the East and got picked up by the Russians, you would be imprisoned. When Wiktor crosses into West Berlin, he knows the risk he is taking. He also knows he can never go back and his life will change forever. Zula knows this too... She doesn't show up. Wiktor crosses into the West on his own.

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Paris, 1954: Wiktor is playing piano in a jazz club. Zula turns up at the bar where he is waiting for her. There is no direct explanation for her presence in Paris, but their awkward, halting dialogue implies that Mazurek has travelled here in order to perform, for the first time outside the Eastern Bloc. They are, needless to say, under close surveillance by the Polish State Security minders, which is why Zula, who has slipped away unnoticed, can only stay for 5 minutes before her absence is noticed. (This episode was, incidentally, inspired by a real event: during Mazowsze's first Western outing, to Paris in 1954, one of its members managed to give the minders a slip and defect.) Two years after their separation, the former lovers speak awkwardly, barely addressing the reason she never joined him in Berlin. Then she leaves.

Split, Yugoslavia, 1955: The troupe is performing in the socialist Republic of Yugoslavia. The country is technically non-aligned, independent of the Soviet Bloc, so it's relatively safe for Wiktor - now a resident in France travelling on a Nansen passport of stateless person - to come there to see Zula. She is stunned to see him in the audience during the performance. Before they can meet, though, he gets picked up during the interval and taken away by Yugoslav state security men, who've been tipped off by Kaczmarek, who'd asked for his arrest and extradition to Poland. Thankfully, the local secret police don't want any diplomatic trouble. They want the stateless Pole out of the way, so they put him on the first train out of Yugoslavia.

Paris, 1957: Zula comes to find Wiktor in Paris. By now, she has married an Italian, and (after 1956) if you managed to marry a Westerner, unless you had state secrets to divulge, you could leave Poland legally. She has not escaped.

Poland, 1959: After the breakdown of their relationship in Paris - where everything was set fair for their happiness - Zula returns home legally to resume her show business career there. When Wiktor follows her back to Poland, he knows what's going to happen. In this respect, understanding the political risks is key to the romantic drama: if he knows he is going to get arrested and possibly sentenced to hard labour, why does he go back to find her? Because that is exactly how much he needs to be with her.

Poland, 1964: Zula, now washed up and drunk, and the mother of a small boy, has married Kaczmarek in an unspoken deal to get Wiktor out of prison. Kaczmarek is now a big shot in the Ministry of Culture and has helped his wife with a career as a cheesy socialist pop star. Wiktor, meanwhile, has ended up in a penal colony, working in a quarry. He's had his right hand mutilated and can no longer play the piano.

They agree to get each other out of their respective situations, and return to the ruined orthodox church where the whole story started.

## HOME AND EXILE

One of the striking aspects of Cold War - which has also been said of *Ida* - is that it feels like a film made at the time in which it's set. In other words, it's not a nostalgic look at a different time or place from our own perspective. This raises the question of home and exile, not only for the characters within it, but for Pawlikowski himself, who has now made two Polish films in a row, having lived and worked in the West for decades.

The film he made before *Ida* was *Woman in the Fifth*, which was set in Paris and starred Ethan Hawke and Kristin Scott-Thomas. Joanna Kulig, who plays Zula in *Cold War*, played a waitress in it. 'It was a strange monster,' Pawlikowski reflects now. 'It had no cultural identity: a French film, American, British, French actors, a Polish director. Although it came from a book, I ignored the book's plot and put a lot of my confused self into it. So it became something of a compass-less journey into the unknown. I have a lot of affection for that film, it reflects where I was at the time, but I have to admit it was a confusing hybrid, neither realist, nor a thriller or a horror film. It left audiences baffled.'

'That experience,' he continues, 'made me crave some firm ground. Which I found with *Ida* and now with *Cold War*, both of which I built up exactly the way I wanted; from my own stories, set in my own country, about things I knew about and felt.'

He moved back to Warsaw in 2013 in order to make *Ida*, and although he still didn't know if the move would be permanent, he says he 'totally reconnected with Poland'. When preparing the film, he was staying in a friend's apartment near where he grew up, and found it incredibly comforting. He thought: 'I'm in the right place. I'm making the right film.' Some of the shots in *Ida* were inspired by his own family albums.

Broadly, he began circling autobiographical thoughts - which he had done in different ways with his earlier films, *Last Resort* and *My Summer of Love*. But in this case, he found he wasn't finished with Poland. 'I can't be precise,' he says, 'but it might have something to do with people reaching a certain age and looking back more and more. But also, feeling a certain calm. I don't need to prove anything.'

## 'LOVE'S LOVE AND THAT'S THAT.'

At one point, Wiktor says to Zula: 'Love's love and that's that.' *Cold War* runs on a romantic engine so strong that it brooks no alternative. But not everyone will believe in a love as consistent as that. What did Pawlikowski want to show by it?

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'Well, this type of relationship that is a bit of a war all the time. Two strong, restless individuals, very unlike each other, two extreme poles. Zula and Wiktor have other lovers, relationships, husbands and wives, but they realise with time that nobody will ever be as close to them as each other, because - for all the historical and geographical comings and goings - nobody knows who they are as well as each other. At the same time, paradoxically, they are the one person they can't be with.'

The question of how much it's dictated by politics and circumstance, how much by basic incompatibility, is one he wants to leave open. 'That's why it's slippery,' he says. 'In the end, the big question is: "Is there a possibility of love that lasts? Can it transcend life, history, this world? I think the ending gives their love a transcendence of sorts.'

Is the ending inevitable?

'I have no idea,' Pawlikowski says. 'I think so.'





## BIOGRAPHIES

**PAWEL PAWLIKOWSKI** was born in Warsaw and left Poland at the age of fourteen first for the UK, Germany and Italy, before finally settling in the UK in 1977. He studied literature and philosophy in London and Oxford.

Pawlikowski started making documentary films for the BBC in the late 1980s. His documentaries, which include *From Moscow to Pietushki*, *Dostoevsky's Travels*, *Serbian Epics*, and *Tripping with Zhirinovsky*, have won numerous international awards including an Emmy and the Prix Italia. In 1998, Pawlikowski moved into fiction with a low budget TV film, *Tweekers*, which was followed by two full-length features, *Last Resort* and *My Summer of Love*, both of which he wrote and directed. Both films won British Academy of Film and Television Arts (BAFTA) awards, as well as many others at festivals around the world.

He made *The Woman in the Fifth* in 2011, and his most recent film, *Ida*, won the 2015 Foreign Language Academy Award, five European Film Awards, a Bafta and a Goya, among many other prizes. Pawlikowski returned to Poland in 2013 while completing *Ida*. He currently lives in Warsaw and teaches film direction and writing at the Wajda School.

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**LUKASZ ZAL** is a Polish cinematographer, who previously worked with Pawel Pawlikowski on *Ida*. Zal was nominated for an Academy Award for *Ida*, which went on to win the Foreign Language Academy Award. His previous films include Aneta Kopacz's Oscar-nominated documentary *Joanna*, and Dorota Kobiela and Hugh Welchman's Oscar-nominated animation *Loving Vincent*, on which Zal was one of two cinematographers. His most recent film is the Russian biopic *Dovlatov*, which premiered at the 2018 Berlin International Film Festival and won the Silver Bear for Outstanding Artistic Contribution.

**KATARZYNA SOBANSKA** and **MARCEL SLAWINSKI**, who have worked together for ten years, were the production designers on Pawel Pawlikowski's *Ida*. Other directors they have worked with include Agnieszka Holland and Lech Majewski. They run their own production design studio within the Academy of Fine Arts in Katowice, and have worked on over 50 productions in film and theatre, for which they have won numerous awards.

**JOANNA KULIG** (Zula) has made two other films with Pawel Pawlikowski - *The Woman in the Fifth* and *Ida*. She is best known beyond that for her work with Agnieszka Holland on *Janosik*, and for acting alongside Juliette Binoche in Malgorzata Szumowska's film *Elles*.

**TOMASZ KOT** (Wiktor) has appeared in 30 films and a dozen television series in Poland, and is as well known there for his stage performances too.

**AGATA KULESZA** (Irena) is one of Poland's leading actresses. She works in film and television and on stage, and played the role of Wanda, the troubled aunt, in Pawel Pawlikowski's previous film, *Ida*.

**BORYS SZYC** (Kaczmarek) is a well known Polish film and theatre actor, who has won a number of awards.

**JEANNE BALIBAR** (Juliette) is a French actress, who began as a member of the Comédie Française and went on to work with some of the best film directors in the world, including Jacques Rivette, Raoul Ruiz, Olivier Assayas, Michael Winterbottom, Diane Kurys and Mathieu Amalric. She has won a number of awards, including, most recently, the César for Best Actress in 2016.

**CÉDRIC KAHN** (Michel), who delivers a rare turn as an actor in *Cold War*, is an award-winning French film director and screenwriter, best known for his masterful adaptation of Alberto Moravia's novel, *l'Ennui*.

## PRODUCERS

**TANYA SEGATCHIAN** is an award-winning British film and TV producer who works in both 'auteur' cinema, (she Produced Pawlikowski's Bafta award winning MY SUMMER OF LOVE) and the commercial mainstream (she was a producer on the first four films in the HARRY POTTER franchise).

Between 2007-2011, Tanya ran both the film development and production investment funds at the British Film Institute and the UK Film Council. Most recently, Tanya was an Executive Producer on the Golden Globe and Emmy winning Netflix series THE CROWN. Tanya began her career in documentaries at BBC Television which is where she first met Pawlikowski.

Apocalypso Pictures is Pawel Pawlikowski and Tanya Segatchian's jointly owned UK Production company.

**EWA PUSZCZYŃSKA** is an award-winning Polish film producer who works mainly in auteur cinema. She produced Pawel Pawlikowski's Foreign Language Oscar-winning IDA.

For over twenty years she worked exclusively for Opus Film, a Polish independent production company. She now also develops and produces films through her own company, Extreme Emotions.

She is a board member of the European Film Academy.

# **COLD WAR** (ZIMNA WOJNA)

## **FRONT CREDITS:**

Opus Film

Polish Film Institute

MK2 Films

Film4

BFI

present in association with Protagonist Pictures

Opus Film

Apocalypso Pictures

MK Productions

Co-production

with the support of Eurimages

in co-production with

Arte France Cinema

Canal Plus Poland

Kino Świat

The Lodz Film Fund

Mazovia Warsaw Film Fund

The Silesian Film Fund

The Podkarpackie Film Fund

With the participation of

Arte France

Aide aux Cinémas du Monde - Centre National du

Cinema et de l'Image Animée - Institut Français

Cinestaan Film Company

A film by Paweł Pawlikowski



# COLD WAR (ZIMNA WOJNA)

## END CREDITS:

### FOR MY PARENTS

Joanna Kulig  
Tomasz Kot  
Borys Szyc  
Agata Kulesza

With the special appearance of  
**Cédric Kahn** **Jeanne Balibar**

Story, Direction, Image  
**Paweł Pawlikowski**

Produced by  
**Tanya Seghatchian** **Ewa Puszczyńska**

Screenplay  
**Paweł Pawlikowski** **Janusz Głowacki**  
with the collaboration of **Piotr Borkowski**

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Editing  
**Jarosław Kamiński PSM**

Sound  
**Maciej Pawłowski** **Mirosław Makowski**

Casting  
**Magdalena Szwarcbart**

Costumes  
**Aleksandra Staszko**

Hair and Make-up  
**Waldemar Pokromski**

Line Producer  
**Magdalena Malisz**

Co-Producers  
**Piotr Dziecioł** **Małgorzata Bela**

Executive Producers  
**Nathanaël Karmitz** **Lizzie Francke**  
**Rohit Khattar** **John Woodward**  
**Jeremy Gawade** **Daniel Battsek**

Cast  
Zula **Joanna Kulig**  
Wiktor **Tomasz Kot**  
Kaczmarek **Borys Szyc**  
Irena **Agata Kulesza**  
Michel **Cédric Kahn**  
Juliette **Jeanne Balibar**  
Consul **Adam Woronowicz**  
Minister **Adam Ferency**  
Sleuth 1 **Drazen Sivak**  
Sleuth 2 **Slavko Sobin**  
Waitress **Aloïse Sauvage**  
Guard **Adam Szyszkowski**  
Ania **Anna Zagórska**  
Leader of ZMP **Tomasz Markiewicz**  
Mazurek **Izabela Andrzejak**  
**Kamila Borowska**  
**Katarzyna Ciemniejewska**  
**Joanna Depczyńska**  
**Gracjana Graczyk**  
**Dominika Ładziak**  
**Martyna Mańkowska**  
**Zofia Nowak**  
**Anna Paś**  
**Patryk Jurczyk**  
**Paweł Kasprzak**  
**Piotr Kielbasa**  
**Damian Kuźnik**  
**Damian Muszka**  
**Mateusz Składanowski**  
**Dominik Skorek**  
**Piotr Żalipski**  
**Mateusz Zawada**  
Guest at the party **Aleksandra Yermak**  
Guest at the party **Giorgio Rayzacher**  
Announcer **Krzysztof Materna**  
and others

Jazz and song arrangements  
**Marcin Masecki**

The Jazz Quintet  
Piano **Marcin Masecki**  
Saxophonist **Luis Nubiola**  
Double-bass player **Piotr Domagalski**  
Trumpeter **Maurycy Idzikowski**  
Drummer **Jerzy Rogiewicz**  
Under the direction of **Marcin Masecki**

Associate producer  
**Igor Ostrowski**

Associate producer  
**Juliette Schrameck** **Elisha Karmitz**

1st AD  
**Wiktor Mentlewicz**  
2nd AD  
**Karolina Aleksa**  
3rd AD  
**Mieszko Falana**  
**Continuity Karolina**  
**Foltyn-Gmerek**

Script editor and production trainee  
**Maria Pawlikowska**

Location manager  
**Michał Śliwkiewicz**

Set manager  
**Jacek Strzelecki**

Production manager  
**Małgorzata Bereznička**

Production consultant (UK)  
**Anita Overland**

Accountants  
**Maria Szeiermacher** **Denzel - Hanna Kucharczyk**

Production accountant (UK)  
**Freya Pinsent**

Legal services (Poland)  
**Dentons Europe** **Dąbrowski i Wspólnicy**

Legal services (UK)  
**Lee and Thompson** **Jeremy Gawade**

Legal trainee (UK)  
**Anna Bowsher**

Insurance  
**MAK Online - Agnieszka Komosa**

Production assistants  
**Agnieszka Calik** **Bartosz Bednarz**  
**Artur Mierzejewski**

Assistant set manager  
**Paweł Zawierucha**

Camera operator  
**Ernest Wilczyński**

Focus puller  
**Radosław Kokot**

Camera assistant  
**Łukasz Brzozowy**

Video assistant  
**Wincent Wiktorczyk** **Mikołaj Fudali**

Camera & grip equipment  
**TOOF The out of frame** **Grip Seven**

Gaffer  
**Przemysław Sosnowski**

Electricians  
**Jan Sosnowski**  
**Krzysztof Knapik**  
**Dariusz Wojas**  
**Łukasz Kaczmarczyk**

# COLD WAR (ZIMNA WOJNA)

Sebastian Żurek  
Natalia Pietsch  
Łukasz Czech  
Rafał Litwiniuk

Lighting equipment  
„Gaffer” Paweł Palczyński

Key grip  
Tomasz Sternicki

Grips  
Rafał Kołodziej Jarosław Pawłowski Krzysztof Szulim

Stills photographer  
Łukasz Bąk

Making of  
Tomasz Musiał Bartłomiej Piasek Piotr Wójcik

Sound operator on set  
Mirosław Makowski

Boom operators  
Stawomir Ciołkowski Jacek Gołąb Piotr Fede  
Marcin Jachyra

Art director  
Anna Wołoszczuk-Banasiak

Assistants to art director  
Dominika Kobylińska Patryk Kowalczyk Agata Trojak

On set art director  
Judyta Pieprzyk

Props buyers  
Edward Koralewski Andrzej Raźniewski

On set prop master  
Jan Kęпка Paweł Szleiermacher

Assistant prop masters  
Marcin Zakrzewski Krzysztof Banasiewicz  
Aleksander Mielnicki

Stage hands  
Paweł Sturlis Piotr Zalewski Krzysztof Zalewski

Set construction managers  
Marek Spychała Adam Szkopiński

Set construction crew  
Henryk Spychała Marek Bomba Adam Śnieć  
Jarosław Kwiatos Tomasz Chudobiński Robert Bomba  
Marek Król Zbigniew Pietrucha Robert Gocalski  
Michał Gałecki Tomasz Gajewski Mariusz Stoń  
Rafał Jakubowski Jerzy Krzemiński Krzysztof Samborski  
Paweł Dziurny Rafał Gądek Lech Kucharski  
Wojciech Wolniak

Assistant costume designer  
Agata Wińska

Wardrobe assistants  
Magdalena Adamczyk Weronika Lewandowska  
Maciej Pakuła Małgorzata Fudala Krystyna Gwiazdowicz  
Justyna Białowąs

Make-up artists  
Mirosława Wojtczak Anna Niuta Kieszczynska  
Tomasz Sielecki

Assistant make-up artists  
Krystyna Adamska Beata Rolkowska Staszek Doliński  
Błażej Pintera Estera Kubica Bożena Jezierska-Jakimczyk  
Marek Bryczyński

Stunt co-ordinator  
Artur Mierzejewski

Stunts  
Jarosław Golec Artur Klimek Marcin Sikora

Extras co-ordinators  
Outside Iza Szpilka Paweł Mlak Ewelina Kukuczka  
Elżbieta Szybowska Falana Studio Alina Falana  
Mieszko Falana Acordeon

SFX on set Maciej Bieńkowski  
Paweł Kopka Emil Kosiński Tomasz Skwara Jarek Bujalski  
Marcin Duraj

Storyboard artist  
Artur Gołębiowski

Piano consultants  
Marcin Masecki Marek Bracha

Voice consultants  
Anna Serafińska Aleksandra Kopp Dean Kaelin

Conducting consultants  
Jacek Boniecki Mirosław Ziomek

Dance consultant  
Wioletta Milczuk

Choreographer  
Stefano Terazzino

Joanna Kulig's dance trainers  
Anna Paś Piotr Zaliński

Joanna Kulig's French dialogue coach  
Maciej Krysz

Translators  
Antonia Lloyd Jones Anna Lamparska Ewa Lenkiewicz  
Ninon Vinsonneau

French song lyrics  
John Banzai

International PR  
Charles McDonald

PR Poland  
Anna Pińczykowska

Safety consultant  
Wojciech Konkol

Security on set  
IMM - Security Marcin Głogowski  
Hektor Agencja Ochrony Grzegorz Pocięgiel

Medical Security on set  
Transport Medyczny I Sanitarny "S.O.S. Medica"  
PW - Piotr Woźniak Rybnicki Sztab Ratownictwa  
Centrum Zdrowia InterMed

Traffic co-ordinator  
KEMY - Sylwester Mruk

Drivers  
Jan Piątkowski Marcin Piątkowski Sławek Pokaczajło  
Marek Dłużewski Zbigniew Kargier Jerzy Zwierzyński  
Deszko Tanev

Flight co-ordinator  
Łukasz Jęcka

Wardrobe bus  
Artur Mierzejewski Wojciech Piątkowski

Make-up bus  
Joker Film Zbigniew Kwiatkowski

Generator services  
Power Film - Dariusz Grodzki Janusz Poborzycy  
Leszek Plak Mirosław Pajor

Catering  
MATRA - Maciej Szaszkievicz Artur Jakubowski  
Krystian Ziętek Dariusz Szydłowski Daniel Zwoliński

## FRANCE

Line producer  
Sylvie Barthet

Accountant  
Anne Rogé

Accountant assistant  
Pascaline Ibirma  
Production secretary

# COLD WAR (ZIMNA WOJNA)

## Pauline Sylvestre

Art director  
**Benoît Barouh**

1st art department assistant  
**Philippe Kara Christophe Couzon**

3rd art department assistant  
**Lauriane Vannier Clémence Janesky**

Graphic artist  
**Teddy Barouh**

Buyer  
**Aurélien Nozerand**

Set dressing prop master assistant  
**Nicolas Prevot**

Prop master  
**Michel Charvaz**

Assistant prop master  
**Ria Charvaz**

Casting  
**Stéphane Batut**

Extras casting  
**Estelle Chailloux**

Extras casting assistants  
**Emmanuelle Ricard**

Assistant director  
**Michael Pierrard Hugo Le Gourrierec**

Scout  
**Fabienne Guicheneu**

Unit manager  
**Philippe Lelièvre**

Assistant unit manager  
**Damien Gayard**

Unit production assistants  
**Jeanne Gaggini Benjamin Dini Camille Lepers  
Alice Pinon Vincent Rousseau Julien Feuillatre  
Victor Sicard**

Additional PA  
**Marin Libert Christine Vergez Mathias Avanozian  
Oscar Fontaine Cécile Joffo Sarah Tikanouine Laurent Blu  
Fabien Dardelet Camille Lockhart. Johann Sorin**

Trailers drivers  
**Emmanuel De Bernardi Tony Puren Eddy Wispelaere  
Rose Cool Morad Sahli**

Data manager  
**Nicolas Diaz**

Video assistant  
**Camille Lemercier**

Additional data manager  
**Arnaud Hemery**

VFX operator  
**Charles Brun**

Still photographer  
**Carole Bethuel**

Making of Cédric Hazard  
**James Baudouy**

2nd boom  
**Olivier Grandjean**

Generator operator  
**Pierre Vergnes**

Swing gang  
**Jean-Philippe Préteur Wally Perrot Damien Baroe  
René-Charles Despres Alexandre Guinamard  
Construction co-ordinator**

## Frédéric Martin

Carpenters  
**Isoline Favier Marc Hervé**

Head painter  
**Lazlo Guarguir**

Painters  
**Jacky Frankiel Jacques Fresnel Lionel Guy Marc Letteron  
Tom Guy**

Picture vehicles co-ordinator  
**Patrick Rencurosi**

Picture vehicles drivers  
**Bruno Vilain Eric Grimaldi François Pezel Thibaut Grimaldi  
Jean Montanaro Louis Eschenlauer**

Costumers  
**Soraya Lattali Emilie Skyronka**

Additional costumer  
**Marion Duvinage**

Make-up  
**Avril Carpentier**

Daily make-up  
**Marie-Christine Carpentier**

Hair stylist  
**Margo Blache**

Daily hair stylist  
**Géraldine Lemaire Valérie Normant Caroline Pestel**

## CROATIA

Croatian Service Production Company  
**KINORAMA**

Line producer  
**Ankica Jurić Tilić**

Production manager  
**Ira Cecić**

2nd AD  
**Dragan Jurić**

Location manager  
**Silvija Borko**

Production assistants  
**Damir Jurać Katia Abramović Goran Vuković**

Production accountant  
**Ivan Petranović**

Co-ordinator extras  
**Danijela Davidović**

Assistant set designer  
**Ivana Patricia Đilas Čeranić**

Property master  
**Damir Pešut**

Props on set  
**Želimir Kolobarić**

Assistant props on set  
**Mario Galović**

Construction co-ordinator  
**Dean Brglez**

Construction crew  
**Vlado Pročuh Saša Sinek Josip Rodbinić Đaković Ivan**

Assistants make-up  
**Morana Tkalec Ivana Zečić Andrijana Čurdo Petar Herak**

Assistants costumes  
**Štefica Pivarić Kristina Leibner**

# COLD WAR (ZIMNA WOJNA)

2nd assistant camera  
**Ivan Sertić**

Video assistant  
**Luka Majstorović**

Best boy  
**Joško Milić**

Electricians  
Ivica Matijević Robert Kunetić

Grip  
**Frano Maršić**

Boom operator  
**Vilim Novosel**

Drivers  
**Viktor Delić Antonio Mućalo Ante Štrkajl  
Kristijan Karada Saša Stojanović Đuro Stojanović**

Security on set  
**PITBULL d.o.o.**

Catering  
**DE BELLY**

Extras agency  
**TOČKA NA I**

Camera  
**TUNA FILM**

Lights and grip  
**MTTN**

Post-production manager  
**Magda Janowska**

Digital Intermediate  
**DI FACTORY**

Producers  
**Jędrzej Sabliński Rafał Golis**

Executive producer  
**Julia Skorupska**

Production co-ordinator  
**Zofia Syroka**

Technical director  
**Kamil Rutkowski**

DI supervisor  
**Michał Krajewski**

Conforming  
**Bartosz Kanadys**

Digital colour grading  
**Michał Herman**

DCP mastering  
**Maciej Mika**

Data wranglers  
**Sylwester Jabłoński Bartosz Kanadys**

**Main VFX - DI FACTORY**

VFX producer  
**Robert Stasz**

VFX supervisor  
**Radosław Rekita**

3D artist  
**Krzysztof Rekita**

Conforming  
**Krzysztof Grygowski Adrian Bałtowski**

3D tracking  
**Matthias Lowry**

Front and end credits  
**Amelia Florczak Hanna Sawicka**

Assistant editor  
**Sebastian Korwin-Kulesza**

**VFX - PLATIGE FILMS**  
**Jarosław Sawko Elżbieta Trosińska**

Producer  
**Justyna Supernak**

VFX supervisor  
**Kamil Pohl**

VFX producer  
**Sylvia Bujno**

Compositing artists  
**Michał Beres Łukasz Grzelak Jakub Petruk Dmytro Kolisnyk  
Filip Tarczewski**

Matte painters  
**Adam Trędowski Łukasz Nowicki**

Sound post-production  
**AEROPLAN STUDIOS**

Supervising sound editor  
**Maciej Pawłowski**

Sound post-production assistant  
**Łukasz Świerzawski**

ADR recording and editing  
**Wojciech Sławacki Jacek Tarkowski**

Sound design  
**Maciej Pawłowski Łukasz Świerzawski**

ADR creative collaboration  
**Dominika Orszulak**

Additional voices  
**Alicja Pawlak-Bukowska Marta Grześkowiak Magda Mitoń  
Dominika Orszulak Jan Radwan Szymon Sławacki  
Wojciech Sławacki Grzegorz Sieradzki Łukasz Świerzawski  
Jacek Tarkowski**

Foley artists  
**Grzegorz Sieradzki Grzegorz Koniarz**

Re-recording and music mixing  
**Maciej Pawłowski at TOYA Studios**

Re-recording collaboration  
**Piotr Knop**

Producer  
**Tomasz Duksza Michał Turnau**

Project supervisor  
**Magda Mitoń**

Sound post-production manager  
**Dominika Orszulak**

Music clearance  
**Anna Bilicka**

# COLD WAR (ZIMNA WOJNA)

## SONGS USED

### **Pukołem, wołałem**

Music and lyrics: traditional folk music (PD)  
Performed by: Tomasz Kiciński, Michał Mocek

### **Oj dana moja dana nie wyjdę za Pana**

opoczyński  
Music and lyrics: traditional folk music (PD)  
Arranged by: Tadeusz Sygietyński  
Lyrics arranged by: Mira Zimińska-Sygietyńska  
Performed by: Wiesława Gromadzka, Jan Wochniak, Piotr Sikora

### **Nie bede ja piła**

Music and lyrics: traditional folk music (PD)  
Performed by: Kapela Ryszarda Piecyka - Ryszard Piecyk, Tadeusz Tarnowski

### **Dwa serduszka**

Music: Tadeusz Sygietyński  
Lyrics: traditional folk lyrics (PD)  
Lyrics arranged by: Mira Zimińska-Sygietyńska  
© Państwowy Zespół Ludowy Pieśni i Tańca „Mazowsze” im. T. Sygietyńskiego  
Performed by: Gabriela Kmon

### **Pid Oblaczkom**

Music: Lemko folk music (PD)  
Lyrics: Seman Madzelan  
Performed by: Stefania Bortniczak, Julia Doszna, Stefania Feciuch

### **Hej kiedy jo se pasłam**

Music and lyrics: Highland folk music (PD)  
Performed by: Katarzyna Majerczyk

### **Ja za wodą Ty za wodą**

Music and lyrics: Highland folk music (PD)  
Performed by: Anna Zagórska, Joanna Kulig

### **Kak mnogo devushek horosih (Heart)**

Music: Isaak Iosifovich Dunaevskij  
Lyrics: Vasilij Ivanovich Lebedev-Kumach  
Performed by: Joanna Kulig

### **Oberek opoczyński**

Music and lyrics: traditional folk music (PD)  
Music arranged by: Tadeusz Sygietyński  
Lyrics arranged by: Mira Zimińska-Sygietyńska  
Choreography: Eugeniusz Papliński  
© Państwowy Zespół Ludowy Pieśni i Tańca „Mazowsze” im. T. Sygietyńskiego  
Performed by: Państwowy Zespół Ludowy Pieśni i Tańca „Mazowsze” im. T. Sygietyńskiego

### **Kujawiak**

Music: Tadeusz Sygietyński  
Choreography: Zbigniew Kiliński  
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Performed by: Marcin Masecki

### **I Loves You, Porgy**

Music: George Gershwin  
Lyrics: Ira Gershwin, Heyward Du Bose  
© Schubert Music Publishing / Warner Chappell Music Poland  
Performed by: Joanna Kulig - vocal, Tomasz Kot - piano  
Music arranged by: Marcin Masecki

### **Fantaisie Impromptu C sharp minor, op. 66**

Music: Fryderyk Chopin  
Performed by: Marcin Masecki - piano

### **Dwa serduszka**

Music: Tadeusz Sygietyński  
Lyrics: folk lyrics (PD)  
Lyrics arranged by: Mira Zimińska-Sygietyńska  
© Państwowy Zespół Ludowy Pieśni i Tańca „Mazowsze” im. T. Sygietyńskiego  
Performed by: Państwowy Zespół Ludowy Pieśni i Tańca „Mazowsze” im. T. Sygietyńskiego, Joanna Kulig

### **Świniorz”, „Boli mnie noga**

Music and lyrics: traditional folk music (PD)  
Lyrics arranged by: Mira Zimińska-Sygietyńska  
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Performed by: Piotr Zaliński

### **The Stalin Cantata**

Music: Aleksandr Vasilyevich Aleksandrov (PD)  
Russian lyrics: M. Iniushkin (PD)  
Polish lyrics: Leon Pasternak  
Performed by: Państwowy Zespół Ludowy Pieśni i Tańca „Mazowsze” im. T. Sygietyńskiego, Joanna Kulig

### **The Internationale**

Music: Pierre Degeyter (PD)  
Lyrics: Eugene Pottier, translated by Maria Markowska (PD)  
Performed by: Państwowy Zespół Ludowy Pieśni i Tańca „Mazowsze” im. T. Sygietyńskiego, Joanna Kulig

### **Marsz Haiczek**

Music: traditional folk music (PD)  
Performed by: Orkiestra Strażacka Ochotniczej Straży Pożarnej w Rabce Zdroju

### **Final**

Music: Tadeusz Sygietyński  
Choreography: Witold Zapała  
© Państwowy Zespół Ludowy Pieśni i Tańca „Mazowsze” im. T. Sygietyńskiego  
Performed by: Państwowy Zespół Ludowy Pieśni i Tańca „Mazowsze” im. T. Sygietyńskiego

### **Katyusha**

Music: Matvej Isaakovich Blanter  
Lyrics: Isakovskij Mikhail Vasilevich  
Performed by: Piotr Zaliński, Anna Zagórska

### **Oberek opoczyński - jazz version**

Jazz version arranged by: Marcin Masecki  
Performed by: Marcin Masecki - piano, band: Piotr Domagalski - double bass, Wiesław Wysocki - saxophone tenor, Maurycy Idzikowski - trumpet, Jerzy Rogiewicz - drums  
„Cudna djevojka” (Serbian version); original title: „Devil Woman”  
Music and lyrics: Martin Robinson  
© BMG / Rebel Publishing  
Serbian lyrics: Slobodan Boba Stefanović  
Performed by: Zlatni dječaci  
Recording: © 1966 Croatia Records

### **Svilan Kona”**

Music and lyrics: Serbian folk music (PD)  
Performed by: Państwowy Zespół Ludowy Pieśni i Tańca „Mazowsze” im. T. Sygietyńskiego, Joanna Kulig

### **Tańce Góralskie**

Music: Tadeusz Sygietyński  
Lyrics: traditional folk music (PD)  
Lyrics arranged by: Mira Zimińska-Sygietyńska  
Choreography: Witold Zapała  
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Performed by: Państwowy Zespół Ludowy Pieśni i Tańca „Mazowsze” im. T. Sygietyńskiego

### **Dwa serduszka**

Music: Tadeusz Sygietyński  
Lyrics: traditional folk music (PD)  
Lyrics arranged by: Mira Zimińska-Sygietyńska  
© Państwowy Zespół Ludowy Pieśni i Tańca „Mazowsze” im. T. Sygietyńskiego  
Performed by: Państwowy Zespół Ludowy Pieśni i Tańca „Mazowsze” im. T. Sygietyńskiego

### **Horror film music**

Composed and arranged by: Marcin Masecki  
Performed by: Marcin Masecki, band: Piotr Domagalski - double bass, Wojciech Koprowski - violin, Miłosz Wieliński - violin

### **Love for Sale**

Music: Cole Porter  
© Warner Chappell Music Poland  
Recording: Miles Davies  
© 1979 Sony Music Entertainment, Inc.

### **Is You Is or Is You Ain't My Baby from Tom & Jerry Solid Serenade**

Music/Lyrics: Billy Austin / Jordan Louis  
© LEEDS MUSIC / EMI Music Publishing Polska Sp. zo.o.  
Performed by Ira „Buck” Woods  
© Courtesy of Warner Bros. Entertainment Inc. and Turner Entertainment Co.

# COLD WAR (ZIMNA WOJNA)

## **Dwa serduszka - jazz version**

Arranged by: Marcin Masecki  
Performed by: Marcin Masecki - piano,  
Joanna Kulig - vocal, band: Piotr Domagalski - double  
bass, Wiesław Wysocki - saxophone tenor, Maurycy  
Idzikowski - trumpet,  
Jerzy Rogiewicz - drums

## **The Man I Love**

Music/Lyrics: George Gershwin / Ira Gershwin  
© Schubert Music Publishing / Warner Chappell  
Music Poland  
Performed by: Billie Holiday  
Recording: © 1933 UMG Recordings, Inc.

## **Euphoria**

Music: Walter Fuller / Roy Kral / Charles Ventura  
© PETER MAURICE MUSIC CO Ltd / EMI Music  
Publishing Polska Sp. z o.o.  
Performed by: Charlie Ventura & His Septet  
Recording: © 1949 Fresh Sound Records

## **I've Got a Crush on You**

Music/Lyrics: George Gershwin / Ira Gershwin  
© Schubert Music Publishing / Warner Chappell  
Music Poland  
Performed by: Ella Fitzgerald  
Recording: © 1950 Verve Label Group, a Division  
of UMG Recordings, Inc.

## **I Love You**

Music: Harry Archer / Harlan Thompson  
© EMI FEIST CATALOG INC. / EMI Music Publishing  
Polska Sp. z o.o.  
Performed by: Coleman Hawkins  
Recording: © 1947 Sony BMG /  
Sony Music Entertainment, Inc.

## **Cherokee**

Music: Ray Noble  
© PETER MAURICE MUSIC CO Ltd / EMI Music  
Publishing Polska Sp. z o.o.  
Performed by: Clifford Brown & Max Roach (1956)  
Recording: © 1955 UMG Recordings, Inc.

## **Blue Moon**

Music/Lyrics: Lorenz Hart / Richard Rodgers  
© EMI ROBBINS CATALOG INC. / EMI Music Publishing  
Polska Sp. z o.o.  
Performed by: Ella Fitzgerald (1956)  
Recording: © 1956 Verve Label Group, a Division  
of UMG Recordings, Inc.

## **Rock Around the Clock**

Music/Lyrics: James E. Myers / Max C. Freedman  
© Myers Music Inc. / Kassner Associated Publishers Ltd  
/ SM Publishing (Poland) Sp. z o.o.  
Performed by: Bill Haley & His Comets  
Recording: © 1954 Geffen Records

## **Loin de toi based on Dolina**

Music: Tadeusz Sygietyński  
Lyrics: traditional folk music (PD)  
Lyrics arranged by: Mira Zimińska-Sygietyńska  
French lyrics: John Banzai  
Arranged by: Marcin Masecki  
Performed by: Marcin Masecki - piano,  
Joanna Kulig - vocal

## **Deux coeurs" based on „Dwa serduszka**

French lyrics: John Banzai  
Arranged by: Marcin Masecki  
Performed by: Marcin Masecki - piano, Joanna Kulig -  
vocal, band: Piotr Domagalski - double bass, Wiesław  
Wysocki - saxophone tenor, Maurycy Idzikowski -  
trumpet, Jerzy Rogiewicz - drums

## **Jazz improvisation (Oberek opoczyński, Dwa serduszka, The Internationale)**

Arranged and performed by: Marcin Masecki - piano,  
band: Piotr Domagalski - double bass, Wiesław  
Wysocki - saxophone tenor, Maurycy Idzikowski -  
trumpet, Jerzy Rogiewicz - drums

## **Oka**

Music: DP  
Lyrics: Leon Pasternak

## **Baio Bongo (Polish version)**

Music/Lyrics: Heinz Gietz  
© Musikverlage Hans Gerig KG  
Polish lyrics: Zygmunt Sztaba  
Performed by: Joanna Kulig - vocal, band: Michał Fetler  
- saxophone alt, Marcin Gańko - saxophone alt,  
Wiesław Wysocki - saxophone tenor, Maurycy  
Idzikowski - trumpet, Piotr Wróbel - trombone, Piotr  
Domagalski - double bass, Jan Emil Młynarski - drums,  
percussion instruments, Marcin Masecki - piano

## **24 Mila Baci**

Music: Adriano Celentano  
Lyrics: Piero Vivarelli, Lucio Fulci  
©1961 E.A.R. Edizioni Musicali S.a.s. - Milano  
Performed by: Adriano Celentano  
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## **J.S. Bach Goldberg Variations, BWV 988: Aria**

Music: Jan Sebastian Bach (PD)  
Arranged and performed by: Glenn Gould  
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Recording: © 1981 Sony Classical / Sony Music  
Entertainment, Inc.

## **Ja za wodą Ty za wodą**

Performed by: Warsaw Village Band Sylwia  
Świątkowska, Ewa Walecka

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# COLD WAR (ZIMNA WOJNA)

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With the support of IFCIC

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Logo PISF

Experts of the Polish Film Institute who recommended  
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Mazovia Warsaw Film Fund

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Silesia Film Commission

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Wojewódzki Dom Kultury w Rzeszowie

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Województwa Podkarpackiego, logo Miasta Rzeszów,

# COLD WAR (ZIMNA WOJNA)

VIENNA DEVELOPMENT Spółka Akcyjna

Kino Świat  
Tomasz Karczewski  
Marcin Piasecki

With the support of the Creative Europe Programme -  
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A Polish - UK - French Co-production  
An Opus Film/Apocalypso Pictures/  
MK Productions production

ARTE France Cinema / Cinestaan  
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Film4  
Made with the support of the BFI's Film Fund

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