COLD WAR (ZIMNA WOJNA)

A FILM BY
PAWEŁ PAWLIKOWSKI

OPUS FILM, POLISH FILM INSTITUTE, MK2 FILMS, FILM4, BFI present in association with PROTAGONIST PICTURES
AN OPUS FILM, APOCALYPSO PICTURES, MK PRODUCTIONS CO-PRODUCTION

2018 / Poland-UK-France / 89mins
SYNOPSIS

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.
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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
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 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.
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.’
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
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.’
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.
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 has 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?
‘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.’
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, Twockers, 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.
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 SŁAWINISKI, 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 SEGHATCHIAN 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 Seghatchian’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.
FRONT CREDITS:

Opus Film
Polish Film Institute
MK2 Films
Film4
BFI
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Apocalypso Pictures
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Cinestaan Film Company

A film by Paweł Pawlikowski
COLD WAR (ZIMNA WOJNA)

Sebastian Żurek
Natalia Pietoch
Łukasz Czech
Rafał Litwiniuk

Lighting equipment
„Gaffer“ Paweł Pałczyński

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
Miroslaw Makowski

Boom operators
Sławomir Ciolkowski Jacek Gołąb Piotr Fede Marcin Jachyra

Art director
Anna Wołoszczuk-Banasiak

Assistants to art director
Dominika Kobylitska Patryk Kowalczyk Agata Trojan

On set art director
Judyta Pieprzyk

Props buyers
Edward Koralewski Andrzej Raźniewski

On set prop master
Jan Kępka Paweł Szeleimmercher

Assistant prop masters
Marcin Zakrzewski Krzysztof Banasiewicz Aleksander Mielenicki

Stage hands
Paweł Sturlis Piotr Zalewski Krzysztof Zalewski

Set construction managers
Marek Syczula Adam Szkopieński

Set construction crew

Assistant costume designer
Agata Wińska

Wardrobe assistants
Magdalena Adamczyk Weronica Lewandowska Maciej Pakula Małgorzata Fudala Krystyna Gwiazdowicz Justyna Bialowąs

Make-up artists
Miroslawa Wojtczak Anna Niuta Kieszczynska Tomasz Sielecki

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

Stunt co-ordinator
Artur Mierzejewski

Stunts
Jarosław Golec Artur Klimek Marcin Sikora

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

Storyboard artist
Artur Gołbiowski

Piano consultants
Marcin Masecki Marek Bracha

Voice consultants
Anna Serafinska Aleksandra Kopp Dean Kaelin

Conducting consultants
Jacek Boniecki Miroslaw Ziomk

Dance consultant
Wioletta Milczuk

Choreographer
Stefano Terazino

Joanna Kulig’s dance trainers
Anna Paś Piotr Zalipski 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 Pinicykowska

Safety consultant
Wojciech Konkol

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

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 - Sylvester Mruk

Drivers
Jan Piatkowski Marcin Piatkowski Sławek Pokuczajlo Marek Dłużykowski 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 Poborczyk Leszek Plak Miroslaw Pajar

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

FRANCE

Line producer
Sylvie Barhet

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 Guicheneuy
Unit manager
Philippe Lelièvre
Assistant unit manager
Damien Gayraud
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 Tikanoine  Laurent Blu  Fabien Dardelet  Camille Lockhart  Johann Sorin
Trailers drivers
Emmanuel De Bernardi  Tony Puren  Eddy Wispelaere  Rose Cool  Morad Sahli
Data manager
Nicolas Díaz
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 Prêteur  Wally Perrot  Damien Baroe  René-Charles Despres  Alexandre Guinanard
Construction co-ordinator
Frédéric Martin
Carpenters
Isoline Favier  Marc Hervé
Head painter
Lazlo Guarguir
Painters
Jacky Frankiel  Jacques Fresnel  Lionel Guy  Marc Letteron  Tom Goy
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 Skryonka
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
Silvia Borko
Production assistants
Damir Jurać  Katia Abramović  Goran Vuković
Production accountant
Ivan Petranović
Co-ordinator extras
Danijela Davidović
Assistant set designer
Ivana Patricja Dilas Čeranić
Property master
Damir Pešut
Props on set
Želimir Kolobarić
Assistant props on set
Mario Galović
Construction co-ordinator
Dean Brglez
Construction crew
Vlado Proćuh  Saša Sinek  Josip Rodbinić  Đaković Ivan
Assistants make-up
Morana Tkalec  Ivana Zečić  Andrijana Ćurdo  Petar Herak
Assistants costumes
Štefica Pivarić  Kristina Leibner
2nd assistant camera
Ivan Sertić

Video assistant
Luka Majstorović

Best boy
Joško Milić

Electricians
Ivica Matijević Robert Kunetić

Grip
Franz Maršić

Boom operator
Vilim Novosel

Drivers
Viktor Delić Antonio Mučalo Ante Štrkajl
Kristijan Karada Saša Stojanović Duro 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 Baltówski

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 Poliń

VFX producer
Sylwia Bujno

Compositing artists
Michał Bereś Łukasz Grzelak Jakub Petruk Dmytro Kolisnyk Filip Tarczewski

Matte painters
Adam Trędowski Łukasz Nowicki

Sound post-production
AEROPLAN STUDIOS

Supervising sound editor
Maciej Pawlowski

Sound post-production assistant
Łukasz Świerczewski

ADR recording and editing
Wojciech Sławacki Jacek Tarkowski

Sound design
Maciej Pawlowski Łukasz Świerczewski

ADR creative collaboration
Dominika Orszulak

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

Foley artists
Grzegorz Sieradzki Grzegorz Koniarz

Re-recording and music mixing
Maciej Pawlowski at TOYA Studios

Re-recording collaboration
Piotr Knop

Producer
Tomasz Duksza Michał Turnau

Project supervisor
Magda Miton

Sound post-production manager
Dominika Orszulak

Music clearance
Anna Bilicka
SONGS USED

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

Oj dana moja dana nie wyjdź 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 Pieczyka - Ryszard Pieczyk, Tadeusz Tarnowski

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

Pid Oblačkom
Music: Lemko folk music (PD)
Lyrics: Seman Madzelan
© Państwowy Zespół Ludowy Pieśni i Tańca „Mazowsze” im. T. Sygietyńskiego
Choreography: Witold Zapała
Lyrics arranged by: Mira Zimińska-Sygietyńska
Music arranged by: Tadeusz Sygietyński
Music and lyrics: traditional folk music (PD)

Haj kiedy jo se pasłam
Music and lyrics: Highland folk music (PD)
Performed by: Katarzyna Majerczyk

Ja za wodą Ty za wodę
Music and lyrics: Highland folk music (PD)
Performed by: Anna Zagórska, Joanna Kulig

Kak mnogo devushek horoshih (Heart)
Music: Isaak Iosifovich Dunaevskij
Lyrics: Vasilij Ivanovich Lebedev-Kumach
© Schubert Music Publishing /
Lyrics: Ira Gershwin, Heyward Du Bose
Music: George Gershwin
I Loves You, Porgy
© Warner Chappell Music Poland
Lyrics: Eugene Pottier, translated by Maria Markowska
Music: Pierre Degeyter (PD)
The Internationale
© EMI Music Publishing Polska Sp. z o.o.
Music: Aleksandr Vasil’evich Aleksandrov (PD)
Russian lyrics: M. Inushkin (PD)
Polish lyrics: Leon Pasternak
Performed by: Państwowy Zespół Ludowy Pieśni i Tańca „Mazowsze” im. T. Sygietyńskiego, Joanna Kulig

The Stalin Cantata
Music: Aleksandr Vasil’evich Aleksandrov (PD)
Russian lyrics: M. Inushkin (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
© EMI Music Publishing Polska Sp. z o.o.
Performed by: Orkiestra Strażacka Ochotniczej Straży Pozarnej w Rabce Zdroju

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

Katyn
Music: Matwej Isaakovich Blanter
Lyrics: Isaakovsky Michail Vasilyevich
© EMI Music Publishing Polska Sp. z o.o.
Performed by: Piotr Zalipski, Anna Zagórska

Oberek opoczyński - jazz version
Jazz version arranged by: Marcin Masecki
© EMI Music Publishing Polska Sp. z o.o.
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
© Warner Chappell Music Poland
Performed by: Zlatni dječaci
Recording: © 1966 Croatia Records

Svilan Kona”
Music and lyrics: Serbian folk music (PD)
© EMI Music Publishing Polska Sp. z o.o.
Performed by: Państwowy Zespół Ludowy Pieśni i Tańca „Mazowsze” im. T. Sygietyńskiego, Joanna Kulig

Tarice Goraśli
Music: Tadeusz Sygietyński
Lyrics: traditional folk music (PD)
© EMI Music Publishing Polska Sp. z o.o.
Performed by: Państwowy Zespół Ludowy Pieśni i Tańca „Mazowsze” im. T. Sygietyńskiego, Joanna Kulig

Dwa serduszka
Music: Tadeusz Sygietyński
Lyrics: folk lyrics (PD)
© EMI Music Publishing Polska Sp. z o.o.
Music arranged by: Tadeusz Sygietyński
Music and lyrics: traditional folk music (PD)

Horror film music
Composed and arranged by: Marcin Masecki
© EMI Music Publishing Polska Sp. z o.o.
Performed by: Marcin Masecki, band: Piotr Domagalski - double bass, Wojciech Koprówski - violin, Miłosz Wielński - violin

Love for Sale
Music: Cole Porter
© 1979 Sony Music Entertainment, Inc.
Performed by: Ina "Buck" Woods

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. z o.o.
Performed by: Ina "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, Mauryce 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 / Remi Music Publishing Polska Sp. z o.o.
Performed by: Elliott 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: Charlie Ventura & His Septet
Recording: © 1947 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: Joanna Kulig
Recording: © 1950 Verve Label Group, a Division of UMG Recordings, Inc.

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

Blue Moon
Music/Lyrics: Lorenz Hart / Richard Rogers
© 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: © 1956 Verve Label Group, a Division of UMG Recordings, Inc.

Loin de toi based on Dolina
Music: Tadeusz Sygietyska
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, Mauryce Idzikowski - trumpet, Jerzy Rogiewicz - drums

Jazz improvisation (Oberek opolski, Dwa serduszka, The Internationale)
Arranged and performed by: Marcin Masecki - piano, band: Piotr Domagalski - double bass, Wiesław Wysocki - saxophone tenor, Mauryce Idzikowski - trumpet, Jerzy Rogiewicz - drums

Oka
Music: DP
Lyrics: Leon Pasternak

Baio Bongo (Polish version)
Music/Lyrics: Heinz Weltz
© Musikverlage Hans Gerig KG
Polish lyrics: Zygmunt Sataoka
Performed by: Joanna Kulig - vocal, band: Michal Fetler - saxophone alt, Marcin Garko - saxophone alt, Wiesław Wysocki - saxophone tenor, Mauryce Idzikowski - trumpet, Piotr Wrubel - trombone, Piotr Domagalski - double bass, Jan Emil Mylnarski - 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
Recording: © 1961 SAAR srl

J.S. Bach Goldberg Variations, BWV 988: Aria
Music: Jan Sebastian Bach (PD)
Arranged and performed by: Glenn Gould
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Ja za wodą Ty za wodą
Performed by: Warsaw Village Band Sylwia Szwajkowska, Ewa Walecka

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