



OFFICIAL SELECTION
COMPETITION
FESTIVAL DE CANNES



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

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COLD WAR (ZIMNA WOJNA)

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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.

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.

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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**

Photography
Łukasz Żal PSC

Production Design
Katarzyna Sobańska **Marcel Sławiński**

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 Bereźnicka

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 Kieszczyńska
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 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 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
© Państwowy Zespół Ludowy Pieśni i Tańca „Mazowsze” im. T. Sygietyńskiego
Performed by: Marcin Masecki

I Loves You, Porgy

Music: George Gershwin
Lyrics: Ira Gershwin, Heyward Du Bose
© Schubert Music Publishing / Warner Chappel 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
© Państwowy Zespół Ludowy Pieśni i Tańca „Mazowsze” im. T. Sygietyńskiego
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
© Państwowy Zespół Ludowy Pieśni i Tańca „Mazowsze” im. T. Sygietyńskiego
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 Wielński - 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 Banzaï
Arranged by: Marcin Masecki
Performed by: Marcin Masecki - piano,
Joanna Kulig - vocal

Deux coeurs" based on „Dwa serduszka

French lyrics: John Banzaï
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
© 1961 SAAR srl

J.S. Bach Goldberg Variations, BWV 988: Aria

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

Ja za wodą Ty za wodą

Performed by: Warsaw Village Band Sylwia
Świątkowska, Ewa Walecka

With thanks to

Rowena Arguelles, Benoit Baruch, Julia Brown,
Mike Goodridge, Jerzy Górski, Paul Hudson,
Steve Joberns, Barbara Letellier, Katarzyna Likus,
Magda Łuniewska, Anna Mansi, Jodie Orme,
François Ozon, Jerzy Skolimowski, Maciej Szajkowski

City of Łódź: Zarząd Dróg i Transportu w Łodzi,
University of Łódź, Urząd Miasta Łodzi, City of
Wrocław: Zarząd Dróg i Utrzymywania Miasta we
Wrocławiu, Zarząd Zasobu Komunalnego we
Wrocławiu, Grand Hotel w Łodzi, Holding Liwa
Sp. z o.o., MAC Cosmetics, PKP Polskie Linie Kolejowe,
Radio Łódź, Radio Wrocław, SantaVerde, Skansen
Taboru Kolejowego w Chabówce, Sołtys i Mieszkańcy
Kniazi, Starostwo Powiatowe w Opocznie, Teatr Club w
Łodzi, Teatr im. Cypriana Kamila Norwida w Jeleniej
Górze, Teatr im. H. Modrzejewskiej w Legnicy,
Urząd Gminy Białaczów, Urząd Gminy
Fredropol, Urząd Miasta Legnica, Urząd Miejski w
Krasnobrodzie, Urząd Miejski w Lubyczy
Królewskiej, Zarząd Dróg Miejskich w Legnicy, Zarząd
Dróg Powiatowych w Tomaszowie Lubelskim,
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COLD WAR (ZIMNA WOJNA)

International Sales by:
Protagonist Pictures and MK2 Films

Production finance by:
Cofiloisirs - Cosette Liebgott, Sylvie El Sayegh
With the support of IFCIC

Collection Agent services by:
Freeway

A Polish Film Institute Co-financed Production
Logo PISF

Experts of the Polish Film Institute who recommended
co-financing of the film: Ryszard Bugajski, Mariusz
Grzegorzek, Jan Jakub Kolski, Alessandro Leone,
Wojciech Nowak

For MK 2

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Legal And Business Affairs Manager
Stéphanie Bonmarchand

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Accountant Manager
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Rose Garnett

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Hannah Saunders

Press and Publicity Manager
Phil Cairns

Head of Production
Tracey Josephs

Production Executive
Nicky Earnshaw

Senior Legal and Business Affairs Executive
Donnchadh McNicholl

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Head of Legal and Business Affairs
Jonathon Perchal

Head of Acquisitions
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For Cinestaan Film Company

Director of International Operations
Deborah Sathe

VP of International Development
Tessa Inkelaar

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Chief Accountant
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ARTE France Cinéma:
Olivier Père - Rémi Burah

EC1 Łódź - the City of Culture

Film co-financed by the City of Lodz
Logo Miasto Łódź: "Łódź Creates"

Mazovia Institute of Culture
Mazovia Warsaw Film Fund

Film co-financed by Mazovia Region

Film co-financed by City of Warsaw

Silesia Film Institute in Katowice
Silesia Film Commission

Film co-financed by the Silesian Film Fund, established
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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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Eurimages / Media
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Film4
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Silesia Film / Kino Świat / Wojewódzki Dom Kultury
w Rzeszowie

INTERNATIONAL SALES:

MK2 FILMS / PROTAGONIST PICTURES