

PERSMAP

'A TERRIFIC SMOKEY-COOL LOVE STORY'
TIME MAGAZINE



WINNER
BEST DIRECTOR
FESTIVAL DE CANNES

JOANNA
KULIG

TOMASZ
KOT

COLD WAR

FROM ACADEMY AWARD® WINNING DIRECTOR PAWEŁ PAWLIKOWSKI (IDA)

JOANNA KULIG TOMASZ KOT PAWEŁ PAWLIKOWSKI
Produktor: PAWEŁ PAWLIKOWSKI
Scenariusz: PAWEŁ PAWLIKOWSKI
Reżyseria: PAWEŁ PAWLIKOWSKI
Muzycy: KRZYSZTOF ZWISŁY
Montaż: KRZYSZTOF ZWISŁY
Kamera: KRZYSZTOF ZWISŁY
Dźwięk: KRZYSZTOF ZWISŁY
Wydawca: VANAF
Dystrybucja: VANAF
Kontakt: www.vanaf.nl

VANAF 6 DECEMBER IN DE BIOSCOOP

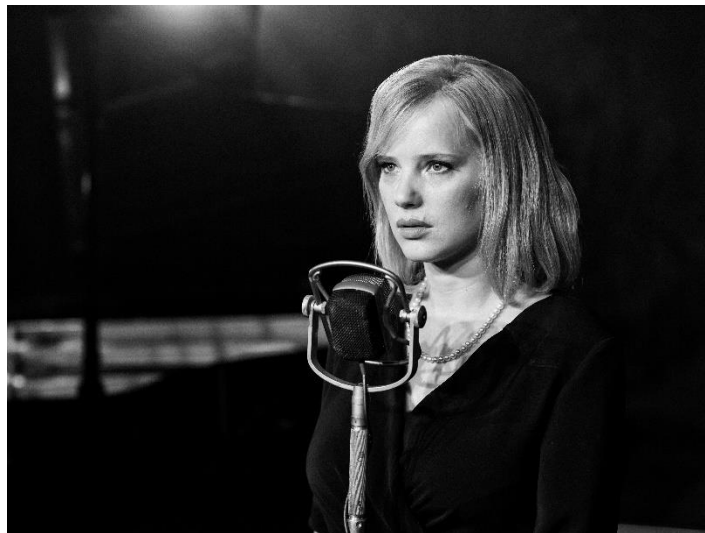
COLD WAR

Een film van Pawel Pawlikowski

COLD WAR is een meeslepend liefdesverhaal van regisseur en scenarioschrijver Pawel Pawlikowski (Oscarwinnaar IDA en MY SUMMER OF LOVE). In Polen ten tijde van de Koude Oorlog is het voor Wiktor en Zula liefde op het eerste gezicht. Ze beleven een gepassioneerde romance, maar worden gescheiden door politiek en tegenslagen.

In zijn zoektocht naar jonge artiesten om een ensemble op te zetten dat Poolse folklorie opvoert, valt het oog van muzikant Wiktor op de jonge en vrijgevochten Zula. De twee voelen zich direct tot elkaar aangetrokken, maar lijken voortdurend op de vlucht tussen oost en west. Ze kunnen niet zonder elkaar, maar ook niet met elkaar. COLD WAR toont een onmogelijke liefde in een onmogelijke tijd.

COLD WAR werd geselecteerd voor de Officiële Competitie van het Filmfestival van Cannes, waar Pawlikowski werd bekroond als Beste Regisseur. Met in de hoofdrollen de Poolse acteurs Joanna Kulig en Tomasz Kot en een bijrol van actrice Agata Kulesza (bekend uit IDA).



Speelduur: 88 min. - Land: PL - Jaar: 2018 - Genre: Drama
Releasedatum bioscoop: 6 december 2018

Meer over de film:

<https://www.cineart.nl/films/cold-war>

Persmaterialen:

<https://www.cineart.nl/pers/cold-war>

Voor meer informatie neem contact op met:

Julia van Berlo

Pers & Promotie

Herengracht 328 III

1016 CE Amsterdam

T: +31 (0)20 5308840

E: Julia@cineart.nl

PAWEL PAWLIKOWSKI - DIRECTOR

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.



Filmography

2018	COLD WAR
2013	IDA
2011	THE WOMAN IN THE FIFTH
2004	MY SUMMER OF LOVE
2000	LAST RESORT
1998	THE STRINGER

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 neverending 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 nonornamental 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'.

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 scene* 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 *THE 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.’



CAST

Zula	JOANNA KULIG
Wiktor	TOMASZ KOT
Kaczmarek	BORYS SZYC
Irena	AGATA KULESZA

With the special appearances of

Michel	CEDRIC KAHN
Juliette	JEANNE BALIBAR

And with

Consul	ADAM WORONOWICZ
Minister	ADAM FERENCY
Sleuth 1	DRAZEN SIVAK
Sleuth 2	SLAVKO SOBIN
Waitress	ALOISE SAUVAGE
Guard	ADAM SZYSZKOWSKI
Ania	ANNA ZAGORSKA
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 KIEŁBASA
	DAMIAN KUŹNIK
	DAMIAN MUSZKA
	MATEUSZ SKŁADANOWSKI
	DOMINIK SKOREK
	PIOTR ZALIPSKI
	MATEUSZ ZAWADA
Guest at the party	ALEKSANDRA YERMAK
Guest at the party	GIORGIO RAYZACHER
Announcer	KRZYSZTOF MATERNA

CREW

Story	PAWEŁ PAWLIKOWSKI
Direction	PAWEŁ PAWLIKOWSKI
Image	PAWEŁ PAWLIKOWSKI
Produced by	TANYA SEGHATCHIAN EWA PUSZCZYŃSKA
Screenplay	PAWEŁ PAWLIKOWSKI JANUSZ GŁOWACKI
with collaboration of	PIOTR BORKOWSKI
Photography	ŁUKASZ ŻAL PSC
Production Design	KATARZYNA SOBAŃSKA MARCEL SŁAWIŃSKI
Editing	JAROSŁAW KAMIŃSKI PSM
Sound	MACIEJ PAWŁOWSKI MIROŚLAW MAKOWSKI
Casting	MAGDALENA SZWARCBART
Costumes	ALEKSANDRA STASZKO
Hair and Make-up	WALDEMAR POKROMSKI
Line Producer	MAGDALENA MALISZ
Co-Producers	PIOTR DZIĘCIOŁ MAŁGORZATA BELA
Executive Producers	NATHANAEL KARMITZ LIZZIE FRANCKE ROHIT KHATTAR JOHN WOODWARD JEREMY GAWADE DANIEL BATTSEK
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

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.



SONGS USED

Pukołem, wołołem

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 paślam

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 horoshih (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 Zalipski

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 Zalipski, 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 „Ćudna 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 Goralskie

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 Wieliński – violin

Love for Sale

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

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

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

Dwa serduszka – jazz version

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

The Man I Love

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

Euphoria

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

I've Got a Crush on You

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

I Love You

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

Cherokee

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

Blue Moon

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

Rock Around the Clock

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

Loin de toi based on Dolina

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

Deux coeurs” based on „Dwa serduszka

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

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

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

Oka

Music: DP
Lyrics: Leon Pasternak

Baio Bongo (Polish version)

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

24 Mila Baci

Music: Adriano Celentano
Lyrics: Piero Vivarelli, Lucio Fulci
©1961 E.A.R. Edizioni Musicali S.a.s. – Milano
Performed by: Adriano Celentano
© 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 Watecka