

**IFC**Midnight

# HATCHING

DIRECTED BY HANNA BERGHOLM  
WRITTEN BY ILJA RAUTSI



*STARRING*

**Siiri Solalinna - Sophia Heikkilä - Jani Volanen  
Oiva Ollila - Reino Nordin**

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# SYNOPSIS

## **SHORT SYNOPSIS:**

In HATCHING, 12-year-old gymnast, Tinja (Siiri Solalinna), is desperate to please her image-obsessed mother, whose popular blog 'Lovely Everyday Life' presents their family's idyllic existence as manicured suburban perfection. One day, after finding a wounded bird in the woods, Tinja brings its strange egg home, nestles it in her bed, and nurtures it until it hatches. The creature that emerges becomes her closest friend and a living nightmare, plunging Tinja beneath the impeccable veneer into a twisted reality that her mother refuses to see.

## **LONG SYNOPSIS:**

In HATCHING, 12-year-old gymnast, Tinja (Siiri Solalinna), is desperate to please her image-obsessed mother, whose popular blog 'Lovely Everyday Life' presents their family's idyllic existence as manicured suburban perfection. One day, after finding a wounded bird in the woods, Tinja brings its strange egg home, nestles it in her bed, and nurtures it until it hatches. The creature that emerges becomes her closest friend and a living nightmare, plunging Tinja beneath the impeccable veneer into a twisted reality that her mother refuses to see.

HATCHING is a fascinating portrait of the nature of maternal instinct, as Tinja battles to come to terms with the genuine emotional bond with her grotesque and bloodthirsty new found family while contending with the fraying connection to her own demanding mother.

# DIRECTOR'S STATEMENT

Hatching is a story about lovelessness that creates a monster.

I made HATCHING for both friends of genre films but especially for audiences who are traditionally afraid to watch horror films but want to see powerful stories about female emotions.

The story of HATCHING is told from the perspective of main character, Tinja. Her life experience is very limited and is mainly confined to the world of gymnastics and the home life that her mother has so specifically curated for her. Although I wanted to create a unique world in the film, it is also not an imaginary one. Little by little, we get the subtle feeling that something's off, but it's more difficult to identify, as the suspense doesn't take place in the darkness; instead, it takes place in pastel-colored rooms. Like many people today, the mother in HATCHING showcases her life and family extensively on social media from her rose-tinted lens. To her, making a popular video blog is an attempt to manufacture a feeling of joy.

But ultimately, HATCHING is about the fear of losing control, which I can personally relate to. Like Tinja, I also had a closet full of imaginary monsters. I knew my monsters so well that I became attached to them. My biggest fear was that one day they would come out of my closet. What would happen if everything I'm afraid of and everything that is flawed in me could run away and I wouldn't be able to control them anymore?

- Hanna Bergholm

# INTERVIEW WITH HANNA BERGHOLM

## **When and how did you get started with *Hatching*?**

It started in 2014, so it has been a long ride. It was the screenwriter, Ilja Rautsi, who contacted me and said that he had an idea that a boy hatches an evil doppelganger out of an egg. That is all he knew, and wanted to know if I was interested? I said, "Cool. I'm interested, but let's change it into a girl." Then we started to develop the story together. *What is this about?* If someone is hatching something, it's someone who is trying to hide some side of her. For me, it was also very important that this creature — this monster — was not just evil. Although we say, "evil doppelgänger," the creature is not evil. It represents all the things that the girl doesn't want people to see — all her disabilities, sorrow, neediness, fragility, or wanting for love.

## **What about this element of something being born and reared appealed to you and Ilja?**

I think Ilja and I have very similar — and maybe a bit weird — imaginations. We both get excited about images, and for me this visual of somebody hatching an egg and something comes out of it resonates to my mind. I find it interesting if someone is hiding something that in one way or another comes out and it has a kind of physical form. I was fascinated by that. I love physical things in storytelling and the movement of the body. Also, when you think about female stories and this motherhood theme in *Hatching*, somebody is growing inside you and there's violent birth. Female life is full of very bodily things, and when Tinja hatches the creature, it turns out to be something other than what she expected. Then she just takes care of it. That's the idea of motherhood basically.

## **Why was the concept of the doppelganger so appealing to you, and why is that such a rich storytelling device?**

That dualism has always fascinated me as a way to show different sides of a character in general, and also for this theme of trying to be perfect, trying to hide some sides of yourself in order to get love. In some way, it's good to allow yourself to have all these feelings of insecurity or neediness or aggression, and *Hatching* is really about a teenager who is not finding her way. Of course, at the same time you do have to control your emotions. It's not all good just to go out there and rage and kill people. So, it is kind of a story of how to control all these feelings you have, but also a cautionary tale of trying to control something too tightly. The film is about the struggle to find that balance.

**Tell me about the fun of being able to play with that in a genre film context, to be able to make these stories of the abject bursting out into the open, and how that can be particularly subversive with female characters where an act of ugliness is almost a kind of rebellion compared to the exacting standards they are held to.**

Genre film is so cool because our thoughts and feelings can get a physical form. I've always been fascinated by how to talk about feelings in films. For me, the words are not enough. Both Ilja and I had this dream to create a new iconic film monster, and we got to make it a reality.

I always liked the *Alien* films. I think the second *Alien* film especially is a very kind of feminine film in a sense, because there are female characters battling it out and there's a lot of slime. I think there's something about the feminine that is inherently slimy, so I love this idea of a totally ugly, slimy creature. I also love this mother villain character, and to have the mother and daughter fight and rage out in the end – which is typically reserved for male characters. It's cool to make this kind of villain character be a woman in an over-the-top, feminine world.

**What was the collaboration like with you and your director of photography? What visual language did you want to establish for the movie?**

I wanted to have a soft, floating feeling, especially for those scenes when she kind of doesn't know what to do. We also talked about it being picture perfect in a sense that the whole look will have very soft light. Even the night is never very dark. It's always kind of a summer night, not very dark shadows, and my idea was that this mother character doesn't want any dark secrets in the family. There are no shadows to hide in. Horror films usually happen in the darkness, but in our film, the darkness of the wardrobe where the creature lives is much safer than other spaces in the film. These are the kinds of things I wanted to achieve with the light and with the cinematography.

**Tinja's immediate surroundings outside her home feel surreal as well. How did you settle on where to shoot?**

It took us time to find the right locations. We searched in Finland, but it just didn't work. Then in Riga, in Latvia, we found some very weird places. In the beginning of the 2000s, the economy was going very well there, and they had built these kinds of secured suburban areas for people who are quite well off. They usually had fences around them, and what was creepy was that all the houses were identical and were presenting this bizarre "happy" lifestyle. That really inspired me, and the exteriors are the real place.

**The aesthetic of the family home is very distinct in your movie. Tell me about the interiors, and how the home and the mother are both this blend of tasteful yet opulent at the same time.**

I wanted this kind of uncanny valley in the film, the feeling that it's not really a fairytale, but there's something weird. It's so overly perfect and lovely that it's uncomfortable. Every color is matching. Every little decoration is perfectly in its place, and since the mother character has this vlog where she presents perfection, the idea is that she is trying to kind of decorate happiness for herself. I'm always very particular about design, and I talked to the wonderful production designer, Päivi Kettunen, very early on about how I wanted to have so many roses in the film that it's kind of horrifying. It took us a long time, but we searched all kinds of wallpapers until she

finally found one that seemed perfect with these huge roses everywhere. Every room is a different color, but there's always roses. Then the costume designer, Ulrika Sjölin, created these wonderful costumes to go with the whole design.

**The whole world around Tinja is so isolating as well. What did you want her environment to feel like?**

My idea of this whole world was that there are no newspapers. There is nothing that relates to a particular place or time. Also, you never see other people in the streets. One tiny thing is that when you're in Tinja's backyard, you'll never hear a bird singing, even though it's summer. It's kind of a dead box, because Tinja doesn't have any other life except what her mother wants her to have. I wanted to show that the life of the family and this mother is the actual horror story.

**Tinja's mother in *Hatching* is really projecting all her insecurities onto her little girl. Why is the imperfect so terrifying to her and to us as viewers?**

*Hatching* is about unlovingness and its ability to birth a monster. For me, being perfect is a reaction to the fear of not being loved as you are, as all sides of you, especially when it comes back to this idea of women and girls. However, I think this is something everyone can relate to, that little voice in your head that says - *I can't be too demanding. I can't be annoying. I can't get angry. I can't be mad.*

**Working with your effects team, what elements of the hatchling were the most important aspects that you wanted to see brought to life?**

It was important that this creature was very thin — kind of anorexically thin, because there is a theme of eating disorders in the film. All its limbs are of different sizes. It can't move properly, which is at odds with Tinja being this perfect gymnast and having perfect posture.

It's partly like a little bird, so it has these goosebumps and veins, but it's also too big. It's kind of the size of a teenage girl. So, what I talked about with the animatronic designers was that I want this to be like a slimy, smelly teenager who is raging to its mother, "I don't want anything to do with you!" And at the same time, it's like, "Take care of me! Mommy, take care of me!" The main rule was that it had to look real. That is why I wanted it to be an animatronic puppet and not CG, because I wanted it to have a physical form. I had some very specific ideas of the beak and how it should look, and the important thing was that the facial muscles, the eyes, the fingers, and the hands all move very well.

**Which films or other kinds of media, even art or music, inspired you in the creative process of this movie?**

It's always the kind of old masters that I love. I love Akira Kurosawa's films above all, Luchino Visconti. I like these 70s and 80s body horror movies where things may not look perfectly glossy

or perfectly made. There is a hand-crafted feel in those films, and that's also why I wanted to make our creature a puppet.

**What about the coming-of-age narrative was so appealing to you?**

I wanted to make a film about a girl who was raised being her mother's best friend, the kind of the mother who has always thought, "*you belong to me, and you have to be the way I want you to be, and you're my little darling*". Early life creates these scars that appeal to me. In one way or another, we all have scars from life, and in the end it's about, "Okay. This is what I am like, and I have these scars but I'm standing tall and I'm me." That is what I wanted to say.



# CREW BIOS

## **Hanna Bergholm – Director**

Hanna Bergholm is a Finnish film director. She has graduated in 2009 from the University of Art and Design Helsinki with MA in Film Directing. She has directed several internationally awarded short films and also TV drama series.

Her latest short horror film Puppet Master has been selected to several international film festivals including Fantasia Film Festival in Montreal 2018, Fantastic Fest in Austin 2018, and also to the MoMA Museum of Modern Art New York 2019. Hatching is her first feature film.

## **Ilja Rautsi - Screenwriter**

Ilja Rautsi is a writer and director who's interested in genres and emotional realism – taking something fantastic and exploring that so the genre works as a literal expression of the characters' emotions. In 2018 Ilja wrote and directed the short horror comedy Helsinki Mansplaining Massacre, which has toured over 100 festivals and won several prizes, including best short at Bucheon and the Silver Melies at San Sebastian. His new horror comedy short, Night of the Living Dicks, is about dick pics, gender roles and sexual violence.

In features, alongside Hanna Bergholm's Hatching, Ilja also wrote the sci-fi book adaptation Memory of Water for director Saara Saarela (also coming 2021) and the children's fantasy comedy book adaptation Snot & Splash, for director Teemu Nikki (shooting 2021). Currently Ilja is developing a new horror feature with Hanna Bergholm, as well as a feature horror comedy for himself to direct. He also works as a script consultant and was a script mentor at Nordic Genre Boost in 2017.

## **Jarkko T. Laine - Cinematographer**

Jarkko T. Laine is a Finnish cinematographer with wide experience in areas of both drama and documentary. After graduating to his Master Degree at the Royal College of Art London, UK in 1997 he has worked continuously both in his native country and internationally.

His most notable drama credits as a cinematographer include Hatching (2022), (Finland's national film prize) Jussi nominated Star Boys (2017) and Jussi Prize winner in Best Cinematography 2006, Mother of Mine. Latter was a collaboration with acclaimed director Klaus Härö, as well as The New Man, nominated to Poland's PlusCamerimage Festival main competition 2007.

Laine is a cinematographer with big diversity, from well-crafted studio shoots to small unit documentary jobs, and has well over 20 years of working experience. Laine is an active member of Finnish Society of Cinematographers FSC, since year 2006.

### **Conor O'Sullivan – SFX Make-up Supervisor**

Conor O'Sullivan has earned Academy Award® nominations for Christopher Nolan's 2008 blockbuster The Dark Knight as Prosthetics Supervisor for the team transforming Heath Ledger into The Joker, and for his work on Saving Private Ryan. He was also nominated for a Bafta award for his work on the Hours in 2001.

He first began working in films and TV as a SFX and Make-up FX technician before supervising the make-up FX on the production Braveheart.

Conor has created and applied prosthetics for numerous feature films, including Alien Covenant, Prometheus, The Hours, Exodus, Quills and The Last Samurai. He has developed many innovative techniques which have improved quality and saved time.

Conor first began sculpting in his mother's art studio at the Chelsea Pottery. He continued sculpting and painting, attending art school while doing a degree in Marine Biology and Oceanography. After working for NASA as an exchange student at the Scripps Institute of Oceanography in San Diego, California, he decided to pursue his love of art, but with a certain degree of applied science. He discovered the world of film and TV and began sculpting professionally in 1990. He has since established his own company – Creatures Inc Ltd – a leading studio designing and creating prosthetics, animatronics, and creatures in the world of Film TV and advertising.

### **Gustav Hoegen - Creature Effects Supervisor**

Growing up in the eighties Gustav Hoegen developed a huge passion for the practical effects, heavy sci-fi and fantasy films of that period. Influenced by these films such as the Alien and Star Wars franchise it became clear early on in Gustav's life that this would be the career he'd pursue. In 1996 Gustav left Holland and moved to London to follow his dream of working in the special FX industry. In 1998 Gustav got offered an internship at the Special FX company Artem. He spent three years there honing his craft working on many adverts and the occasional feature film.

During Gustav's time at Artem he started to specialise in Animatronics. The ability to combine design, anatomy translated through mechanics, study of movement and the aesthetics of engineering made Animatronics and Creature FX very appealing to Gustav.

In 2001 Gustav entered the freelance world as an Animatronic designer working on numerous films, amongst them are Terry Gilliam's Brothers Grimm, Tim Burton's Charlie and the Chocolate Factory and Ridley Scott's Prometheus. After a 12 year career as a freelancer Gustav decided to set up his own workshop under the name of Biomimic Studio. During the period of setting up his Studio, Gustav received the offer of a life time. Lucas Film approached him to run the Creature FX department for the new series of Star Wars movies. Eventually he teamed up with Neal

Scanlan who helmed the whole Creature department while Gustav supervised the Animatronic department. Gustav has been working on every new Star Wars movie so far as well as running his studio.

# CAST BIOS

## **Siiri Solalinna - Tinja/Alli**

Siiri is doing her first role, a double role of Tinja and Alli, in Hatching. She was chosen amongst 1200 girls who auditioned for this role. In addition to movie making and acting, Siiri is interested in all kinds of sports, especially track and field and synchronized skating, which she has been practicing since 5-year-old.

## **Sophia Heikkilä – Mother**

Sophia Heikkilä (agency Lisa Richards Nordic) is a Finnish-Swedish actress best known for her work in Finnish-Chilean drama series Invisible Heroes, where she played the female lead alongside her husband Pelle Heikkilä, Swedish Mikael Persbrandt and German Sönke Möhring (awarded Prix Europa for Best Drama Series in 2019). She has also starred in numerous Finnish TV series like Aallonmurtaja (Welcome to Texas), Jättekiva (Idiomatic) and Sorjonen (Bordertown).

In 2022 she plays the female lead in Vesta-Linnea, a TV series based on the popular Vesta-Linnea childrens' books, which will air in all Nordic countries. She also stars in the upcoming drama thriller series Rosvopankki (The Invincibles), premiering in 2023. Sophia has three daughters of her own and is based in Helsinki, Finland but has also lived in Canada. Hatching is her film debut.

## **Jani Volanen - Father**

Jani Volanen is a Finnish actor, writer and director. He is known for M/S Romantic (2019), Miehen työ (2007), the cult movie Rumble (2002) and many other films. He has been awarded with Finnish Movie Award (Jussi Award) for his role in Jättiläinen (2017) and in Miehen työ (2008). He has also been awarded the "Writer of the Year" and "Director of the Year" for his tv-series M/S Romantic.

## **Reino Nordin – Tero**

Reino Nordin is a Finnish actor and musician who is known for films such as Hymypoika (2003), Game Over (2005) and Vuonna 85 (2013). Reino has released three solo albums and also two albums with his band Reino & The Rhinos.

# CREDITS

TITLE	NIMI	TRANSLATION
Tinja/Alli	Siiri Solalinna	Tinja/Alli
Äiti	Sophia Heikkilä	Mother
Isä	Jani Volanen	Father
Tero	Reino Nordin	Tero
Matias	Oiva Ollila	Matias
Reetta	Ida Määttänen	Reetta
Valmentaja	Saija Lentonen	Coach
Voimistelukaverit	Stella Leppikorpi Hertta Nieminen Aada Punakivi Hertta Karén	Gym friends  Alli early stages 2, double for Alli
Allin varhaiset kehitysvaiheet 2, Allin sijaisnäyttelijä	Jonna Aaltonen	Alli early stages 1
Allin varhaiset kehitysvaiheet 1 Helmi-vauva	Miroslava Agejeva	Baby Helmi
Ohjaus	Hanna Bergholm	Director
Apulaisohjaaja	Laura Melķe	First Assistant Director
2. Apulaisohjaaja	Jānis Zariņš	Second Assistant Director
3. Apulaisohjaaja	Krustaps Krūmiņš	Third Assistant Director
Kuvaussihteeri	Laura Smaile	Script Supervisor
Tarina	Ilja Rautsi ja Hanna Bergholm	Story
Käsikirjoitus	Ilja Rautsi	Screenplay
Kuvaus	Jarkko T. Laine F.S.C.	Director of Photography
1. Kamera-assistentti	Māris Grabovskis	First Assistant Camera
2. Kamera-assistentti	Ivars Trautmanis	Second Assistant Camera
Videoassistentti	Mareks Kondratjevs	Video Assistant
Steadycam-operoiija	Artūrs Lūriņš	Steadicam Operator
Key grip	Roberts Dreimanis	Key Grip
Grip assistentit	Ģirts Zvirbulis	Key Grip Assistants

	Otto Roze	
	Andris Pudāns	
	Elvijs Menniks	
Autotrailerin operoija	Genādijs Stepanovičs	Low Loader
DIT	Māris Zommers	DIT
Online-editointi	Mārtiņš Kontants	Online Editing on set
kuvauspaikalla		
Valaisu	Henry Wacklin	Gaffer
Best boy	Andris Gilučs	Best Boy
Valomiehet	Jānis Zeidaks	Electricians
	Uldis Dirnēns	
	Reinis Jansons	
	Rihards Skujiņš	
Äänitys	Verners Biters	Sound Recordist
Puomittajat	Edgars Doma	Boom Operators
	Tāļivaldis Tālis Āboliņš	
Lavastus	Päivi Kettunen	Production Designer
Apulaislavastaja	Juris Žukovskis	Art Director
Hankkiva rekvisitööri	Baiba Aizkalna	Props Master
Kuvauspaikkarekvisitööri	Ilze Krūmiņliepa	Stand by Props
Kuvauspaikkalavastemies	Andrejs Deičmanis	Stand by Decorator
Lavasterakentajat	Kaspars Kauliņš	Decorators
	Mikus Bēvalds	
	Kristaps Kalsers	
	Pēteris Kalniņš	
Pukusuunnittelu	Ulrika Sjölin	Costume Designer
Puvustajat	Suvi Wallendahr	Key Costumers
	Jeļena Loginova	
Puvustusassistentit	Ieva Kupcāne	Costume Assistants
	Merja Bergwall	
Ompelija	Elīna Siliņa	Head Seemstress

Maskeeraus- ja hiussuunnittelu	Marina Ritvall	Make-up & Hair Design
Vastaava maskeeraaja	Zane Žilinska	Make-up & Hair Supervisor
Maskeerausassistentit	Kristīne Kajaka Gita Dobelniece	Make-up & Hair assistants
Kynsiteknikot	Linda Lönnholm Aivita Freimane	Nail Technicians
Alli-olennon hahmosuunnittelu	Petteri Mäkinen  Emilia Lindholm Hanna Bergholm	Creature Design
Konseptitaiteilijat	Petteri Mäkinen Emilia Lindholm	Concept Artists
Storyboard artisti	Jussi Lehtiniemi / Troll James Iles	Storyboard Artist
SFX Make-up Supervisor	Conor O'Sullivan	Erikoismaskeeraus, suunnittelija
SFX Make-up Coordinator	Viola Colditz	Erikoismaskeeraus, koordinointi
SFX Make-up Animatronics	Daniel Burnett	Erikoismaskit, Animatronics
SFX Make-up Sculptor/Design	Julian Murray	Erikoismaskien muotoilija
SFX Make-up Painter	Henrik Svensson	Erikoismaskimaalaja
SFX Make-up Hair	Lisa Carrecedo	Erikoismaskien karvatyöt
Prosthetic Workshop Supervisor	Rob Trenton	Workshop suunnittelu???
Prosthetic Workshop Assistant	Giorgi Barford	Workshop???
Prosthetic Technician	Chris Fitzpatrick	
Prosthetic Make-up	Emily Hayward Jones	Erikoismaskeeraaja

Prosthetic Make-up Assistants	Kimberley Nieuwerth	Erimoismaski assistentit
	Jen Kewley	
Optikko	Līva Ārente	Optician
Optometristi	Sanni Mäkinen	Optometrist
Alli-nukke		Alli-puppet
Creature Effects Supervisor	Gustav Hoegen	Suunnittelu ja toteutus
Senior Sculptor	Andre Gilbert	Päämuotoilija
Supervising Mould maker	Giulia Scati	Päämuotintekijä
Animatronic Designer	Gustav Hoegen	Animatronic-suunnittelu
Creature Effects Paint Designer	Henrik Svensson	Maalaussuunnittelu
Creature Effects Senior Painter	Claire Folkard	Johtava maalari
Senior Fabricator	Lotta Hoegen	
Creature Feather and Hair Artist	Gayle Cooper	Höyhen- ja hiustaiteilija
Alli Eye Design	Martin Rezard	Silmäsuunnittelija
Lead Creature Puppeteer / Coordinator	Phill Woodfine	Päänukettaja
Creature Puppeteers	Damian Farrel Lynn Robertson Bruce Colin Purves Tom Wilton	Nukettajat
On Set Feather and Hair Artist	Nikki Belding Brown	Nuken ylläpito kuvauksissa
Animatronic-eläimet	FIXAS	Animatronic Animals
Sculptor	Fia Reisek	Muotoilija
Fabricator	Pernilla Ficher	
Mouldmaker	Peter Holmgren	Muotintekijä
Mechanic/Puppeteer	Niklas Hermansson	Nuken valmistus/Mekaanikko
Painter	Kristina Öman	Maalaja



Linjatuotantoyhtiö Latviassa Executive line producer Executive line producer Linjatuottaja Tuotantopäälliköt  Tuotantosihteeri Tuotantoassistentit	Mistrus Media  Gints Grūbe Elīna Gediņa - Ducena Reinis Kalviņš Annija Korpa Sameli Pihlaja Merja Maijanen Laine Pole Katrīna Jakovļeva	Line-Producer in Latvia   Line Producer Latvia Production Managers  Production Secretary Production Assistants
Järjestäjä Apulaisjärjestäjä Kuvauspäällikkö Kuvauspaikka-assistentit	Ingrīda Nagle Kārlis Balodis Rihards Maļinovskis Raimonds Bobiļevs Toms Gailītis	Location Manager Location Manager Assistant Set Manager Set Manager Assistants
Valokuvaajat	Andrejs Strokins Lauris Aizupietis Agnese Zeltiņa Inga Plūme Ēriks Kibermanis	Photographers
Koekuvausten taltiointi Making of -kuvaus Making of -leikkaus	Miska Tuononen Sameli Pihlaja Merja Maijanen	making of on set making of edit
Autonkuljettajat	Māris Vāvere Oskars Babris Reinis Putenis Kristaps Kārklīš Kristaps Andersons	Drivers
Lasten roolitus	Kiia Kuivalainen	Children's Casting

	Hanna Bergholm Filmona Roolituspalvelu	
Aikuisten roolitus	Hanna Bergholm Roolituspalvelu	Adult Casting
Roolitus Latvia	Laika Casting Dace Jokste Marta Dzene	Casting Directors in Latvia
Roolitusassistentti	Beatrise Zaķe	Casting Director Assistant
Lastenhoitaja Telinevoimisteluvälmentaja	Kiia Kuivalainen Salla Laeslahti	Nanny Gymnastic Coach
Catering vastaava Catering	Mārtiņš Goba Zaļais Maksis Odzianas Pilsbrūzis Mūkusalas Kafejnīca	Catering / Management Caterers
Koiran kouluttaja	Beāte Tīrmāne	Animal Wrangler / Dog Owner
Linnun kouluttaja Koira Lintu	Jeļena Kustova Bontijs Gala	Animal Wrangler / Crow Dog Bird
Tulkit	Maima Grīnberga Vitālijs Trošins	Translators
Sairaanhoitajat	Dace Osīte-Kovaļova Inta Manuhina	Nurses on Set
Voimisteluvälinevastaava	Raimonds Končis	Gym Equipment Supervisor
Tuotantokirjan layout	Selma Karadža	Production Book Layout Design

Leikkaus	Linda Jildmalm SFK	Editor
Leikkausassistentti	Ted Gradén	Assistant Editor
Chimney		
Projektipäällikkö Chimney	Joakim Dahl	Project Manager Chimney
Äänisuunnittelu ja miksaus	Carl Svensson	Sound Design and Mix
Miksausstudio	The Lipp, Lillehammer, Norja	Mixing Studio
Äänisuunnitteluassistentti	Johan Rasmus Pram	Assistant Sound Designer
Dialogileikkaaja	Adam Andersson	Dialogue Editor
Dialogimiksaaja	Espen Rønning	Dialogue Mixer
Foley	Quickstep Foley	Foley
Foley artisti	Rune van Deurs	Foley Artist
Foley äänittäjä	Bengt Öberg	Foley Recorder
Lisä-äänitykset	Pietari Koskinen	Additional sound recordings
ADR	Finnvox Cinepost	ADR
ADR-äänittäjä	Olli Huhtanen	ADR Recording
ADR-puomittaja	Tuomas Järnefelt	ADR Boom Operator
Allin äänet	Siiri Solalinna	Voice of Alli
	Ilona Kajalo	
	Ronja Alice B. Nordby	
	Emil B.Nordby	
	Ingrid Nordby	
	Sigurd Berge Renolen	
	Hanna Bergholm	
	Nadja Lipsyc	
Musiikki	Stein Berge Svendsen	
	ja Janne Storm	
Laulajat	Aada Punakivi	Singers
	Mari Egset	
	Inka Niemi	
Viulisti	Tero Holopainen	

Graafinen suunnittelu	Marko Mäkinen Juha Kassila	Graphic Design
Englanninkielinen tekstitys Oikoluku	Aretta Vähälä Rich Lyons	
Tuotannon käännökset	Niina Vornanen	
Umedia visual effects		
VFX Supervisor	Bert Deruyck	VFX Suunnittelija
VFX Producer	Sara Martínez Ruiz	VFX Tuottaja
On Set VFX Supervisor	Dusan Strugar Sebastien Caudron	VFX Kuvausvalvonta
CGI Supervisor	Paolo De Lucia	CGI Suunnittelija
CGI Lead	Julien Dykmans	CGI Vastaava
Animator	Jaroslav Polensky	Animaattori
Rigger	Christophe Petit	Rigaaja
Modelling & Lighting Artists	Julien Dykmans Moise Hammouda	Mallinnus ja valaisu
Concept Artist	Maarten Verhoeven	Konseptiartisti
FX Artist	Dominique Cockx	FX Artisti
Matchmove Artist	Borja Ortiz	Matchmove Artisti
Digital Matte Painting	Borja Ortiz	Digitaalinen Matte-maalaus
Lead Compositor	Ben Dekeyser	Johtava Kompositioija
Compositing Artists	Sander Van Dijck Daniel Da Silva Jelmen Palsterman Margaux Tack Nikolay Mihailov	Kompositoijat
VFX Editors	Anna Fusacchia Simon Pennequin	VFX Leikkaajat
CEO Umedia VFX	Nora Berecochea	CEO Umedia VFX

VFX Executive Producer	Tony Kock	VFX Executive Producer
Bidding Producer	Mathieu Vierendeel	Tarjoustuottaja Umedia
VFX Recruiters	Celine Atterte	VFX Rekrytoijat
Business Executive	Quentin Palmaerts	Johtaja
Business Assistant	Jade Maurin	Johdon assistentti
Head of Pipeline	Denis Tassenoy	CG:n tekninen työnjohto
Pipeline Developers	Cédric Duriau	CG:n tekninen kehitystyö
	Carlo Giesa	
	Stefaan Hinneman	
IT Manager	Tanguy Dehant	IT päällikkö
Network & Systems Administrator	Ana Maria Ursache	Verkko- ja systeemivalvoja
Jälkituotantokoordinaattori	Cilla Werning	Post-production Coordinator
Jälkituotanto	James Post Oy	Post Production
Jälkityötuottaja	Pasi Mäkelä	post production producer
Online & DCP	Tommi Gröhn	online & DCP
Värimäärittely	Adam Vandor	color grading
Controller	Cilla Werning	Controller
Kirjanpito, Silva Mysterium	Heikki Keskinen	
	Alf Hemming	
Tilintarkastus	Juho Paavola / Tiliextra Oy	
Lainopilliset palvelut	Aija Pimiä	Legal services
Juridinen neuvonta	Stefan Rüll, Berlin	Legal advicers
	Mika Pakarinen / Asianajotoimisto	
	Merilampi	
Hobab		
Executive producer	Peter Krupenin	
Production accountant	Sara Yousefi	
Auditor	Christer Fröjd & Lars Ahlén / Thoréns Revisionbyrå Ab	

Evil Doghouse	Egil Ødegård	Co-producer
Associate producer	Ingrid Nordby	Norwegian Assistant Co-producer
Apulais-yhteistuottaja		
Norja		
Jälkituotantoassistentti	Marius Bjørnebye Solheim	Norwegian post production assistant
Norja		
Tuotantokoordinaattori	Jan Christopher Paus Hedberg	Norwegian production coordinator
Norja		
Kirjanpito	Rishi Kashal	Norwegian accounting
Norja		
Tuotantoassistentti	Snorre Ødegård	Norwegian production assistant
Norja		
Markkinointi	Silje Anette Grüner	Norwegian marketing
Norja		
Tuotantovakuutus	Lähitapiola / Hanne-Riina Hämäläinen	
NFTF Senior advisor fiction	Torleif Hauge	NFTF Senior advisor fiction
Eurimages Project Manager	Sergio Garcia de Leaniz	project manager Eurimages
Executive Director of Eurimages collection	Robert Olla	Executive Director of Eurimages collection
	European Collection Agency A/S	
Valokalusto	Valofirma The Light House	Light Equipment
	Cinevera LV	
Kamerakalusto	Arkogints Camera Rental	Camera Equipment
Äänikalusto	Sound Department	Sound Equipment
Tuuliefektit	SFX Latvia	Wind Effects
Autopalvelut	Auto 26	Car Services
	Kom-Auto	
	Māris Vāvere	
Studio	Rīgas kinostudija	
Trailerit	BBL Baltic	Trailers
Kuvauspaikkatarvikkeet	Burka	Unit Equipment
Matkatoimisto	Tūrisma aģentūra KOLUMBS	Travel Agency

Drone Leikkauskalusto	Flyvision Latvia Chimney Stockholm	Drone Editing Facilities
Stunt-koordinaattori Tinjan sijaisnäyttelijät	Oula Kitti Kirsti Karén Līva Bormane Tiamari Nyman	Stunt-coordinator Double for Tinja
Tinjan telinevoimistelustunt	Aava Sormunen	Gym Stunt for Tinja
Reetan telinevoimistelustunt Matiaksen sijaisnäyttelijä	Viesturs Apša	Gym Stunt for Reetta Double for Matias
Avustajat Voimistelijatytöt	Marija Šajovko Marija Mihailova Anastasija Anaņeva Nadīne Karačenko Milana Potarova Evelīna Pokolāne Sofija Rupcova Sofija Nosenko Paula Kļaviņa Sabīne Liena Plukše Ticiāna Linde Marta Elīza Eisaka Arina Prokofjeva Elīna Gudakovska Elīna Elksne	Extras Gymnastic girls
Valmentajat	Jeļena Timofejeva Veronika Muravska	Coaches
Tuomarit	Kristaps Folkmanis Ieva Liepiņa Tatjana Gurēviča Ilma Kinca Gusts Alberts	Judges

Roberts Auziņš  
Dairis Birkenberga  
Gaida Blomniece  
Anta Brakovska  
Arvīds Brensons  
Ernests Dābols  
Meldra Melisa Eisaka  
Gunvaldis Eisaks  
Rita Ērgle  
Ingus Gridjuško  
Astrīda Gulbe

Zane Haritonova  
Einārs Janukovičs  
Krista Kaufmane  
Andris Krastiņš  
Toms Latvis  
Smaida Lieguma  
Patrīcija Paula Linde  
Monta Lū Lapiņa  
Diāna Muratova  
Kristīne Nosenko  
Oļesja Potapova  
Linda Marija Rubīns  
Aivars Spariņš  
Madara Paula Stelboviča  
Dace Ūdre  
Katrīna Vorobjova  
Edgars Zemītis

Daniels Arājs  
Madara Bērziņa  
Kristīne Birkenberga  
Mareks Bohsiševs  
Breds Brakovskis  
Silvija Līna Cielava



Ardis Dambis  
Sandra Eisaka  
Reinards Endriksons  
Andress Gricai  
Silva Grieze  
Emīls Gulbis  
Lauma Hroma  
Tarja Kahma  
Līga Kina  
Baiba Latve  
Bruno Legzdiņš  
Agnese Liepiņa  
Linda Ļubeznova  
Diāna Macpika  
Margarita Muratova  
Jolanta Ozola  
Kārlis Prikulis  
Elana Savicka  
Roberts Li Špats  
Leons Jūlijs Strupītis  
Olga Vačajeva  
Diāna Zaķe  
Rainers Zvagulis

Jānis Arnis  
Marta Bērziņa  
Luīze Birkenberga  
Henrijs Oto Borisjuks  
Dainis Brāzma  
Pēteris Cīrulis  
Elita Dzelzskalne  
Ernests Eisaks  
Verners Endriksons  
Atis Gridjuško  
Emīls Gudrītis  
Andrejs Gurčenko

Gaļina Ignašina  
Bruno Kaufelds  
Anna Knipše  
Līva Latve  
Beāte Leigute  
Juris Linde  
Lūcija Luīza  
Irina Mihailova  
Sofija Muratova  
Jānis Ozoliņš  
Inese Rihtere  
Dmitrijs Šerstņovs  
Aija Sprudžāne  
Džūlija Trupāne  
Evita Veisa  
Roberts Zeļčs

Eläimiä ei vahingoitettu tätä  
elokuva tehtaessä.

No animals were hurt in the  
making of this film

"AA-AA ALLIN LASTA"

Esittäjä: Aada Punakivi, Mari  
Egset, Inka Niemi  
Sävellys: trad.  
Sanat: suom. kansanruno

performers

composer: trad

lyrics: Finnish folksong

Eriyiskiitokset

Special Thanks

Rīga Gymnastics School  
Sports hall Taurenītis  
Jūrmala City Council  
Z/S Blomi  
Manor house Bišumuiža  
Shopping centre Spice  
Dino ZOO

Kiitokset

Thanks

Espoon telinetaiturit / Olli-Pekka

Lintula

Helsingin elokuvaäänitys / Tuomas

Klaavo

Helsingin elokuvaäänitys / Panu

Riikonen

HP / Jari Hämäläinen

Riviera Maison / Katja Turunen

Samsung / Niko Haikala ja Lasse

Pulkkinen

Sankariliiga / Kari Kankaanpää

Suomen taitovoimisteluklubi /

Sami Paavilainen

Suomen voimisteluliitto / Maria

Laakso

Suomen voimisteluliitto / Pinja

Tavasti

118 Second Läder

Benuts

Caviar

Dansshopen Örebro

Floralin & Junior

Labube

Lernberger & Stafsing

Maricken

Balázs Albert

Lilla Albert

Mari Albert

Tímea Albert

AJ Annila

Mikko Aromaa

Timo Bergholm

Vincent Brançon

Diana Elbaum

Antra Gaile  
Daniel Di Grado  
Daira Gruntmane  
Anne-Laure Guégan  
Stobe Harju  
Christoph Hars  
Tuomo Hintikka  
Erik Jangen  
Molla Karjaluo  
Petri Kempainen  
Mikko Kinnunen  
Mikko Klemola  
Marjut Komulainen  
Hanna Kuirinlahti  
Antti Kulmala  
Theo Lindberg  
Malin Lindström  
Tuula Mehtonen  
Sofia Misgena  
Tomi Nieminen  
Sari Niskanen  
Anna Odenhall  
Alexis Perrin  
Philippe Pierquin  
Emmanuel Pons  
Henri Pulla  
Mari Rantasila  
Mika Rautanen  
Jussi Rautaniemi  
Saara Räisänen  
Sofia Sula  
Sten Sjölin  
Géraldine Sprimont  
Mila Kajas-Virtanen  
Salla Yli-Luopa

Kehittäely

Developed in

Nordic Genre Boost 2016

Petri Kempainen

Valeria Richter

Jan Forsström

Helene Granqvist

Todd Brown

Lindsay Peters

European Genre Forum 2018

Stjepan Hundić

Chris Oosterom

Karlo Funk

Annick Mahnert

Chris Mitchell

APostLab 2019

Niko Remus

Neeltje van der Heyden

Robert Vamos

Joost de Vries

Hans van Helden

Viktória Petrányi

Frontières International Co-  
Production Market, Montreal  
2018

Lindsay Peters

Vanessa Meyer

Frontières Finance & Packaging  
Forum, Helsinki 2019

Lindsay Peters

Julie Poitras

Valerie Richter

Kansainvälinen myynti	Wild Bunch International Noémie Devidé Vincent Maraval Brahim Chioua Eva Diederix Alya Belgaroui – Degalet	International Sales
Levitys Elokuvalevityksen johtaja	Nordisk Film Katarina Nyman	Distribution General Management, Film Distribution
Myyntipäällikkö Myyntikoordinaattori Vastaava markkinointipäällikkö Markkinointipäällikkö Digitaalisen markkinoinnin päällikkö Tuotantosuunnittelija Some-koordinaattori Markkinointikoordinaattori Markkinointipäällikkö Home Entertainment Tiedottaja	Petri Viljanen Minna Rämö Nica Rossi  Kati Malmivaara Piia Järvenpää  Susanna Enäsuo Mira Mörsky Katri Kervinen Maria Isomaa  Katja Viitalähde-Annala	Sales Manager Sales Coordinator Senior Marketing Manager  Marketing Manager Digital Marketing Manager  Production Planner Social Media Coordinator Marketing Coordinator Marketing Manager Home Entertainment Publicist
Tuotantotuki	Suomen elokuvasäätiö / Kari Paljakka Eurimages Nordisk Film & TV Fond / Petri Kemppinen Svenska Filminstitutet / Madeleine Ekman	funding
Rahoitus		Co-financed by

Tax Shelter of the federal  
government of Belgium and the  
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National Film Center of Latvia –  
Support Programme for  
International Film Productions  
Riga City Council / Latvia

Yhteistyössä

in co-operation with

Yle / Erkki Astala  
SVT

In association with  
uFund  
Evil Doghouse  
Associate producer

Egil Ødegård

Co-producers

Umedia  
Executive producer  
Executive producer  
Executive producer  
Head of Legal  
Coproductio Executive

Cloé Garbay  
Bastien Sirodot  
Laurent Jacobs  
Nessa McGill  
Julia Gabreau

Film i Väst  
Co-producer  
Legal business affairs

Peter Possne  
Katarina Krave

co-producer  
Tuottaja

Hobab  
Producer

Nima Yousefi

Tuottaja

SILVA MYSTERIUM

producer

Mika Ritalahti

Tuottaja

producer

Niko Ritalahti

Tuottaja

(( LOGOS ))

Valofirma, Arkogints, Cinevera,  
JamesPost, Mistrus, Film Factory,  
Nordic Genre Boost, European  
Genre Forum, Apostlab, the  
Frontiers, SES, Eurimages, NFTF,  
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UFund, Film i Väst, Silva  
Mysterium

SILVA MYSTERIUM

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Film i Väst