

Aamu Film Company Presents



FESTIVAL DE CANNES
COMPETITION
2021 OFFICIAL SELECTION

PRODUCTION

Aamu Film Company
info@aamufilmcompany.fi
www.aamufilmcompany.fi

WORLD SALES

TOTEM FILMS
hello@totem-films.com
www.totem-films.com

INTERNATIONAL PRESS

WOLF Consultants
Gordon Spragg, Laurin Dietrich, Michael Arnon
hello@wolf-con.com
www.wolf-con.com

Download press stills and clips here:
www.wolf-con.com/download

SEIDI HAARLA

YURIY BORISOV

COMPARTMENT No. 6

(HYTTINRO 6) A FILM BY JUHO KUOSMANEN

2021 / FINLAND, GERMANY, ESTONIA, RUSSIA / 106 MIN / 35MM / 1:2.35 / DOLBY ATMOS / RUSSIAN, FINNISH



LOGLINE

As a train weaves its way up to the arctic circle, two strangers share a journey that will change their perspective on life.

SYNOPSIS

A young Finnish woman escapes an enigmatic love affair in Moscow by boarding a train to the arctic port of Murmansk. Forced to share the long ride and a tiny sleeping car with a Russian miner, the unexpected encounter leads the occupants of Compartment no. 6 to face the truth about their own yearning for human connection.

A close-up, profile shot of a man with a shaved head and blue eyes, looking out of a window. He is wearing a dark blue t-shirt and has a tattoo on his left forearm. The window shows a blurred view of a city street with buildings and a yellow railing in the foreground.

DIRECTORS NOTE

Compartment No 6 is an arctic road movie, perhaps it could be seen as a clumsy attempt to find harmony and peace of mind in a world of chaos and anxiety.

The core of the story lies in the notion of acceptance. It's a hard duty to accept that you are part of this chaotic world, and that you exist as you do. Our hero, Finnish student Laura, takes a long train ride to visit some ancient petroglyphs. She quotes a man she met: "To know yourself, you need to know your past". She would like to be an archaeologist who gets fulfilment out of these kind of things, petroglyphs and such. But is she really that person? Or is this just a stolen dream from a person she would like to be?

On the train she meets Ljoha, an annoying Russian miner who follows her like a shadow. She wanted to know her past, and Ljoha is the embodiment of it. It's unpleasant and banal, but it is what it is.

Road movies are often about freedom. In a car you can go where you want, every crossroad is possibility. But I tend to think that freedom isn't an endless number of options but rather, the ability to accept your limitations. A train ride is more like destiny. You can't decide where to go, you just have to take what it gives you.

- Juho Kuosmanen



IN CONVERSATION WITH JUHO KUOSMANEN

How did you first learn about this novel? At what point did you decide to make a film about it, and what was the heart of this story's interest for you? Were there any key changes you decided to make when adapting the script?

My wife was reading it when it came out in 2010. I glanced at the back cover and asked if it would be possible to make a film adaptation out of it. She said, "Why not, it's an interesting story."

It certainly was interesting, but it's a book. So the story spreads in many different directions, and for a film adaptation, that creates the question: which direction to take? When I finished the book, I felt it was too hard to adapt. But with the passing of time, and my short memory, I 'lost' most of the book, and I started to feel the possibility again. Then I read it again, and felt, no, it's not possible.

But then I met the book's author, Rosa Liksom at an event, and we talked about a possible adaptation. I told her my thoughts and doubts and she said that I was free to do whatever I want with the book. And so we did. So the final film is more inspired by, rather than based on, Rosa Liksom's novel. After location scouting and casting, everything changed once again. We took big steps away from the texts. We changed the route, the decade and with that, the country changed from the Soviet Union to Russia, we changed the age of the male character and we even changed his name from Vadim to Ljoha. (Ljoha was the name of a crazy guy we met on the train during location scouting. So it seemed fitting.) We changed so much that it's not really a question anymore of what was changed.

The film begins with romance, including its challenges and failings. But then moves in a completely different direction. How was this narrative turn interesting to you as a filmmaker?

In a way, the film starts when Laura steps on the train, but I wanted to show the complicated situation that she is escaping from. For me it's not about a narrative turn, it's more about contrast. In the beginning she is disconnected, in the end she is connected. Basically in the beginning she would like to be like Irina, intellectual, a Muscovite. And during this trip she realises that she is actually more like Ljoha. Incorrect, clumsy and lonely.

IN CONVERSATION WITH JUHO KUOSMANEN

Your first feature THE HAPPIEST DAY IN THE LIFE OF OLLI MÄKI was a love story, what was exciting about doing something different?

Basically it's the same process, trying to find out why this interests me and what is it really about. Olli Mäki was a love story, but my personal connection to the story was more about the difficulties in facing expectations. Olli was having a world title fight, I had my debut film to make, it's not the same but there were surprisingly many common feelings that I could relate to. It's easier to deal with your personal emotions when there is certain distance. A story about boxer in the 60's was far enough away for me. Film making is very open and variable process. You go towards something strange, something that is only but a glimmer. It stays a mystery for quite a long time, but when you keep going, you start to find something that resonates in your soul. It's a really unconscious process. When it's ready, you might understand what was there that kept you going. I hate the moment at the beginning of the process when you need to say what kind of film it is. You need a good answer to convince the financiers but the fact is, you don't really know the answer.

Both films also have a timelessness about them. Do you intentionally seek out this 'classic feel' or does it come naturally to your filmmaking?

Michael Cabon said that "Nostalgia is the emotional experience — always momentary, always fragile — of having what you lost or never had, of seeing people you missed seeing, of sipping coffee in the storied cafés that are now hot-yoga studios. It's the feeling that overcomes you when some minor vanished beauty of the world is momentarily restored." I've always said I'm not nostalgic, but this is pretty much the emotional core of my films. So maybe, I'm a bit nostalgic and this "classic" feel comes out of this.



IN CONVERSATION WITH JUHO KUOSMANEN

The film also establishes a different kind of on screen 'couple.' Do you think audiences are overly conditioned to expect on-screen romance, or some kind of sexual tension?

Wim Wenders said that sex and violence was never his thing, he prefers SAX and violins. And I'm not really into any of these. Especially not the saxophone. What really interested me were the feelings that are beyond sexual tension. Romantic love stories are often too narrow, do they fall in love? If so, when do they have sex? This kind of storytelling is more about abusing the viewers voyeurism, it sells tickets, but is it really interesting? I don't really care who has sex with who, it's not my business. My interest lays in those complicated feelings behind different kinds of relationships, I'd like to understand why we feel like we do. If it involves sex, fine, but that's not the place to set the camera.

For me this story is a lot about connection and I think Laura and Ljoha share something deeper than a sexual need. They are more like long lost siblings, I like to think that they share the same unspoken feelings. It's more like having the same kind of childhood than same idea of politics or whatever. They are connected on an emotional level, but not by sharing cultural touchstones.

Was the subject of 'difference' or 'the other' at the front of your mind when depicting the relationship between Laura and Ljoha? Why do you think the time when we encounter the 'other' is the time when we become 'most ourselves'?

Encounters with the 'other' is absolutely one of the main subjects at the heart of this film. We talked with Livia and Andris a lot about the idea of Ljoha. Who or even what is he? He is the 'Other', but he is also a mirror to Laura's own image that she tries to avoid. I think the story is equally about the encounter with the Other and diving into your own inner self and attempting to understand and accept who you are. These are not two mutually exclusive themes, because when you meet someone new, there is the

opportunity to re-start, to pretend to be something that you would like to be. Or a chance to open up, to learn something new about yourself. There is certain kind of "comfort in strangers". Depending on their gaze and presence of the other, you either start to pretend or you might let go and finally just be yourself.

There is a long lineage of Finnish-Russian stories, which often have a particular flavor. How you feel this part of the world might breed a particular kind of tone, storytelling, humor?

This is hard to answer because I might be too deeply inside it. So I don't really see it. As I said, film making is unconscious thing for me. I think humour and tone of storytelling are something that to most, you don't need to explain, and to most, there is no reason to explain. Some people say it's the darkness, the coldness of this part of the world... I don't know. But there are the same 'dark souls' every where in the world, and they like to laugh as well.

I get more satisfaction when I can make sad people laugh, maybe that's why there is certain kind of darkness always combined with the laughter. Carefree laughing is fun, but not interesting enough to write home about.

In the end, the film could almost be a love story. But not a romantic or sexual one. In what ways do you feel Laura's journey speaks to a more universal, all encompassing kind of love for your fellow human being? Is this something you feel that we, or parts of the world, are losing track of as a society?

We are losing tracks on many levels, and this is one of those. This idea of meeting the 'Other' and resigning our own pre-determined ideas we have about each other is definitely one key to a better world. It's no wonder that the theories of the 'Other' started to interest the world after the catastrophe of WW2 when we were also so strongly divided.

IN CONVERSATION WITH JUHO KUOSMANEN

What kind of restrictions did setting most of the film on a train put on the shoot?

It was much better idea on paper than in practice! Sound was recorded with hidden microphones, the crew was really small, and everything was slow as hell, there was not enough oxygen in these cramped spaces and the smells were terrible! But in the end, I'm thankful to each one of our crew that we did it in this intimate way. I think we managed to capture something special. There is real life in those images.

You've mentioned your personal connection to Olli Mäki. In what ways do you also personally identify with the main characters in this film? Can you speak in particular about your connection with Laura, and how it feels to identify with the interior life a female character?

It's impossible to direct something you don't understand. I don't need to identify with my characters, but I do need to understand how they feel. Characters are born on the common ground of understanding between the director and actors. In this case I placed more my personal stuff into Laura's character, but I wasn't thinking about her gender, I don't really think it matters in this case. Because the film is not about being a woman, it's about being a human. Being male or female is just one of the possible roles that we could adopt, but in this film I try to look beyond those roles. I'm interested in that hidden ground that lies behind our public persona. At the climax of the film these characters are free from these adult roles, they are like kids again, free.

In general I think Compartment no. 6 reminds me a lot of the filmmaking process, as did the story of Olli Mäki. Like our characters, filmmakers are also restless and always on the move, coming from somewhere and heading somewhere and probably, never actually being able to arrive. But when the day is done, there will be a short fleeting moment to watch the ocean and breathe, to lean on someone's shoulder and to fall asleep. And when you wake up, everybody is gone. It was nice, but now it's over, it's time to move on.

In what way do you feel the petroglyphs, and the concept of these ancient representations, also contribute to the essence of the film?

Petroglyphs are enduring marks from the past. Laura thinks that by seeing them she could make contact with something permanent. In a life that is nothing but a series of vanishing moments, she thinks this could make her feel good. But petroglyphs are just cold stones, you can't really feel any connection through them. All we have is those fleeting moments, everything that matters is temporary. If we chase something 'eternal', we might lose what we have now.

On the other hand petroglyphs also represent a fear of death. We don't want just to vanish forever, we want to be remembered. People make crazy statues and carvings to leave a mark on the world as proof that they existed. But what Laura and Ljoha experience during this journey, will also leave deep mark in both of them. Compartment No. 6 is my petroglyph. Hopefully staying around long after I'm gone. Perhaps only to say, we were there, we shot those scenes. We were alive and had lots of fun.





A photograph of a man and a woman in profile, facing each other and smiling. The man is on the left, wearing glasses and a blue textured jacket. The woman is on the right, wearing a dark green top. They are in a hallway with wooden doors and walls.

JUHO KUOSMANEN

Juho Kuosmanen (b. 1979) is Helsinki based filmmaker. He graduated from ELO Helsinki Film School of Aalto University in 2014. His first two films have won a prize in Cannes Film Festival. *The Painting Sellers* (2010) won the 1st prize in Cannes Cinéfondation and *The Happiest Day in the Life of Olli Mäki* (2016) won The Prix Un Certain Regard. Besides making award-winning films, he has directed avant-garde opera and theater. He also makes silent short films with live music and foleys. He is the co-founder and artistic director of a small film festival in his birth town Kokkola.

SELECTED FILMOGRAPHY

- 2021** **Compartment No6**
In Competition - Cannes 2021
- 2016** **The Happiest Day in the Life of Olli Mäki**
Prix Un Certain Regard Cannes 2016
European Discovery - Prix Fipresci, European Film Awards 2016
Gold Hugo - New director's competition, Chicago IFF 2016
Golden Eye, Zurich Film Festival 2016
Golden Camera, International Cinematographers' Film Festival Manaki Brothers 2016
8 Finnish Film Academy Awards incl. Best Film and Best Director in 2016
Finnish submission to the Oscars 2016
- 2010** **The Painting Sellers - (midlength fiction)**
1st Prize Cannes Cinéfondation 2010
1st Prize Tampere International Short Film Festival 1st Prize Indie Lisboa
Nominated for 5 Finnish Film Academy Awards
- 2008** **Citizens (short)**
Winner of Silverardino- Leopards of Tomorrow, Locarno IFF
2008 Prix Arte in Premiers Plans d'Angers 2009
- 2008** **The Road Markers (short)**
3rd Prize Cannes Cinefondation 2008

SEIDI HAARLA

Seidi Haarla (b.1984) was born in Kirkkonummi and lives now in Turku. She loves frosty and dark winter landscapes and swimming in ice cold lakes. She started acting and performing on stage in Helsinki Student Theater in 2004 and continued working in different free artist groups while studying acting in the Russian State Theater Academy in St Petersburg in 2005 and 2006. She studied acting also in Art University of Helsinki and graduated in 2015.

Since graduating Seidi has been working in both cinema and theater. She had one of the leading roles in the omnibus film Force of Habit (2019), which was nominated for the Best Film in the Finnish Film Academy Awards. She also starred in Love & Order, which won the best TV-series award in Finland in 2018. She has the leading role in Compartment No 6 by Juho Kuosmanen (Director of The Happiest Day in the Life of Olli Mäki). Seidi has also co-written and acted the leading role in critically acclaimed theater plays such as The Trauma Body (2014) and New Childhood (2020).



YURIY BORISOV

Yuriy Borisov was born on the 8th of December in 1992. His motherland is Reutov, Moscow district. Since 2010 he has started his career in cinema. His first leading role was in a TV show called “Everyone has his own war” in 2011.

In 2013 he graduated from the Mikhail Shchepkin Higher Theatre School and became a laureate of the Golden Leaf Award for the Best Actor in the play “Zoykina’s Apartment”.

In 2020 the film “Kalashnikov” was released, in which Yuriy has the major role of Mikhail Kalashnikov. For this role he was awarded the Golden Eagle Award as the Best Actor.

- 2022 **To the Lake 2** dir. Dmitry Tyurin,
- 2022 **Petrovy v grippe** dir. Kirill Serebrennikov
- 2021 **Mama, ya doma** dir. Vladimir Bitkov
- 2021 **Compartment No 6** dir. Juho Kuosmanen,
- 2021 **Gerda** dir. Natalya Kudryashova,
- 2021 **Captain Volkonogov Escaped** dir. Aleksey Chupov, Natasha Merkulova,
- 2020–21 **Mir! Druzhba! Zhvachka!** dir. Ilya Aksyonov, Anton Fyodorov
- 2020 **Silver Skates** dir. Michael Lockshin,
Nomination for Nika Award for Best Supporting Actor
- 2020 **Kto-nibud videl moyu devchonku?** dir. Angelina Nikonova
- 2020 **Kalashnikov** dir. Konstantin Buslov,
Golden Eagle Award for Best Leading Role
- 2020 **Invasion** dir. Fedor Bondarchuk
- 2019 **Union of Salvation** dir. Andrey Kravchuk
- 2019 **Port** dir. Aleksandra Strelyanaya
- 2019 **The Bull** dir. Boris Akopov
Nomination for Golden Eagle Award for Best Leading Role
- 2019 **The Blackout** dir. Egor Baranov
- 2018 **-34** dir. Aleksey Sidorov
- 2018 **Sem par nechistykh** dir. Kirill Belevich,
- 2018 **Crystal Swan** dir. Darya Zhuk



J-P PASSI - CINEMATOGRAPHER

J-P Passi has been working as a cinematographer since his graduation in 2000. In addition to shooting films, he has worked as a screenwriter and director in both feature and documentary film productions. Films directed, written, and/or shot by Passi have been screened in film festivals on all the continents, and awarded for example in Cannes, Locarno, Visions Du Reel, South by Southwest and Prix Europa.

In 2016 the film “The Happiest Day in the Life of Olli Mäki”, shot by Passi, won the main prize both in Cannes Film Festival / Un Certain Regard and in Manaki Brothers International Cinematographers’ Film Festival.

In 2018 Passi worked as a 2nd Unit DoP in HBO/SKY miniseries “Chernobyl”.

Selected filmography as Director of Photography, Writer and/or Director

- 2019** **Korporacija** – 90’ Fic by Matar Nahtigal, Lignit Films (dop)
- 2019** **Chernobyl** – 5 part series by Craig Mazin & Johan Renck, HBO/SKY (2nd unit dop)
- 2018** **The Human Part** – 107’ Fic by Juha Lehtola, Bufo (dop)
- 2017** **Punk Voyage** – 88’ Doc by J. Karkkainen & J-P Passi, Mouka Film (dop, co-wr, co-dir)
- 2017** **The Moonshiners** – 15’ Fic by Juho Kuosmanen, Otso Film (dop)
- 2016** **The Happiest Day in the Life of Olli Mäki** – 92’ Fic by Juho Kuosmanen, Aamu (dop)
- 2016** **Purity and Danger** – 49’ Doc by Eina Tavenaari, Aamu (dop)
- 2015** **The Winter Heart** – 20’ Fic by Jussi Hiltunen, Pohola Film (dop)
- 2014** **Once I Dreamt of Life** – 75’ Doc by Jukka Karkkainen & Sini Luometainen, Mouka Film (dop)
- 2013** **Driver** – 61’ Fic by Jarkko T. Laine & J-P Passi, Aamu (co-dir, co-wr, co-dop)
- 2013** **Pony Freak** – 10’ Fic by Juho Kuosmanen, Asmi (dop)
- 2013** **The Ufologist’s Guide to the Galaxy** – 68’ Doc by Arthur Franck, Akra Films (dop)
- 2012** **The Punk Syndrome** – 84’ Doc by J. Karkkainen & J-P Passi, Mouka Film (dop, co-wr, co-dir)
- 2011** **All Hallow’s Week** – 30’ Fic by Jussi Hiltunen, Making Movies (dop)
- 2010** **The Painting Sellers** – 60’ Fic by Juho Kuosmanen, Aamu (scr, dop)
- 2009** **The Living Room of the Nation** – 74’ Doc by Jukka Karkkainen, Mouka Film (co-dop)
- 2008** **Tomorrow Was Yesterday** – 58’ Doc by Jukka Karkkainen, Mouka Film (dop)
- 2008** **The Citizens** – 28’ Fic by Juho Kuosmanen, Aamu (dop)

LIVIA ULMAN - SCREENWRITER

2022 Erik Stoneheart

co-written with Andris Feldmanis, directed by Ilmar Raag, Amrion Production

2022 January

co-written with Andris Feldmanis and Viesturs Kairiņš, directed by Viesturs Kairiņš, Mistrus Media

2021 Compartment No. 6

Co-written with Andris Feldmanis and Juho Kuosmanen (inspired by the book by Rosa Liksom),
directed by Juho Kuosmanen, Aamu Film Company
Cannes Film Festival Official Selection 2021

2021 Dark Paradise

co-written with Andris Feldmanis and Triin Ruumet, directed by Triin Ruumet, Three Brothers,

2016 Pretenders

co-written with Andris Feldmanis, directed by Vallo Toomla, Amrion Production

The film premiered at the San Sebastian International Film Festival official selection "New Directors Programme".

The film won the award for the best script at Estonian Filmi and Television Awards.

The remake rights were aquired by BAC films

2015 Spiral - TV crime series

co-written with Andris Feldmanis and Mihkel Ulman for Viasat TV3 Estonia

2014 The Pink Cardigan - Short film

co-written with Andris Feldmanis, directed by Moonika Siimets, Amrion Production

Playground - Limited TV series

co-created and co-written with Andris Feldmanis, Amrion Production

Kändy - Feature film

co-written with Andris Feldmanis, directed by Veiko Õunpuu, Hõlmelast Bob

Masters of the Sea - Feature film

Co-written with Andris Feldmanis, directed by Ilmar Raag, Amrion Production

Jascha - Limited TV series

co-written with Andris Feldmanis, Ruut

Estonia - Limited TV series

additional writing with Andris Feldmanis, series creator/showrunner Miikko Oikkonen, Fisher King

ANDRIS FELDMANIS - SCREENWRITER

2022 Erik Stoneheart

co-written with Livia Ulman, directed by Ilmar Raag, Amrion Production

2022 January

co-written with Livia Ulman and Viesturs Kairiņš, directed by Viesturs Kairiņš, Mistrus Media

2021 Compartment No. 6

Co-written with Livia Ulman and Juho Kuosmanen (inspired by the book by Rosa Liksom), directed by Juho Kuosmanen, Aamu Film Company
Cannes Film Festival Official Selection 2021

2021 Dark Paradise

co-written with Livia Ulman and Triin Ruumet, directed by Triin Ruumet, Three Brothers

2016 Last Thousand Years - Novel

published by Varrak, winner of the Betti Alver Prize for best Estonian debut novel of 2016

2016 Pretenders

co-written with Livia Ulman, directed by Vallo Toomla, Amrion Production

The film premiered at the San Sebastian International Film Festival official selection "New Directors Programme".

The film won the award for the best script at Estonian Film and Television Awards.

The remake rights were acquired by BAC films

2015 Spiral - TV crime series

co-written with Livia Ulman and Mihkel Ulman for Viasat TV3 Estonia

2014 The Pink Cardigan - Short film

co-written with Livia Ulman, directed by Moonika Siimets, Amrion Production

Playground - Limited TV series

co-created and co-written with Livia Ulman, Amrion Production

Kändy - Feature film

co-written with Livia Ulman, directed by Veiko Õunpuu, Homeless Bob

Masters of the Sea - Feature film

Co-written with Livia Ulman, directed by Ilmar Raag, Amrion Production

Jascha - Limited TV series

co-written with Livia Ulman, Ruut

Estonia - Limited TV series

additional writing with Livia Ulman, series creator/showrunner Miikka Oikkonen, Fisher King



PRODUCER - JUSSI RANTAMÄKI

Jussi Rantamäki (1980) was born in Kokkola, Finland. He started working as a producer in Aamu Filmcompany Ltd in 2008. His first two productions premiered at the Berlinale and the Cannes Film Festival. He became the sole owner of Aamu Film company on 2013 and the first feature he produced *The Happiest Day in the Life of Olli Mäki* won the prix un Certain Regard in Cannes 2016 and was sold to over 30 countries.

Jussi has participated EAVE and was the Finnish producer on the Move in Cannes in 2013. He was chosen the producer of the year by fellow Finnish producers and also received the State Art Prize in 2016. He became a member of ACE producer's networks in 2017.

He works closely with four devoted directors in long term relationships that start from making short films and develop into international fiction features. Since the content of a film defines its form, all our productions are hand crafted for the content in question.

2021 **COMPARTMENT NO6 106'**

In Competiton - Cannes 2021

2021 **ANY DAY NOW, 83'**

dir. Hamy Ramezan

Premiere in Berlinale Generation

2020 **FUCKING WITH NOBODY 95'**

Director Hannaleena Hauru

Premiere in Venice International Film Festival

2019 **LADY TIME, 62'**

director Elina Talvensaari

Premeire in International Documentary Festival Amsterdam

2018 **TIGER, 10', dir Mikko Myllylahti**

Premiere in Cannes Critics' Week

2017 **THICK LASHES OF LAURI MÄNTYVAARA, 95'**

dir. Hannaleena Hauru

Premiere in Torino IFF

2016 **THE HAPPIEST DAY INT THE LIFE OF OLLI MÄKI, 94'**

dir. Juho Kuosmanen

Prix un Certain Regard, Cannes

2010 **THE PAINTING SELLERS, 60', dir. Juho Kuosmanen**

1st prize Cannes Cinefondation



CAST

Seidi Haarla Laura
Yuriy Borisov Ljoha
Dinara Drukarova Irina
Julia Aug Train Conductor (Natalia Nemova)
Lidia Kostina Ljoha's foster mom
Tomi Alatalo Finnish boy with the guitar, (Saska)
Viktor Chuprov Train waitress
Denis Pyanov Man near the phonebooth
Polina Aug Hotel clerk



CREW

DIRECTOR
SCRIPT
PRODUCER
CO-PRODUCERS

Juho Kuosmanen
Andris Feldmanis, Livia Ulman, Juho Kuosmanen
Jussi Rantamäki & Emilia Haukka / Aamu Film Company
Jamila Wenske, Melanie Blocksdorf / Achtung Panda!
Riina Sildos / Amrion Productions
Natalia Drozd-Makan, Sergey Selyanov / CTB Film Company

CINEMATOGRAPHY
SOUND
EDITING
SET DESIGN
COSTUME DESIGN
MAKE UP DESIGN
STILL PHOTOGRAPHER
RUSSIAN DIALOGUES
LINE PRODUCERS
FINANCIERS

J-P Passi
Pietu Korhonen
Jussi Rautaniemi
Kari Kankaanpää
Jaanus Vahtra
Liina Pihel
Sami Kuokkanen
Lyuba Mulmenko
Sergey Kasatov, Paria Eskandari
Finnish Film Foundation, Yle, Eurimages, Arte SR,
Estonian Film Institut, MedienboardBerlin-Brandenburg,
Nordisk Film and TV Fond, Russian Ministry of Culture,
Creative Europe, Cultural Endowment of Estonia

Inspired by the novel 'Compartment No 6' - by Rosa Liksom

AAMU FILM COMPANY presents

COMPARTMENT NO 6

a film by **JUHO KUOSMANEN**

starring **SEIDI HAARLA** and **YURIY BORISOV**

in co-production with **ACHTUNG PANDA** and **AMRION PRODUCTIONS** and **CTB FILM COMPANY**

cinematographer **J-P PASSI** editor **JUSSI RAUTANIEMI F.C.E.** sound designer **PIETU KORHONEN**

production designer **KARI KANKAANPÄÄ** costume designer **JAANUS VAHTRA** make up designer **LIINA PIHEL**

co-produced by **JAMILA WENSKE, MELANIE BLOCKSDORF, RIINA SILDOS, NATALIA DROZD-MAKAN** and **SERGEY SELYANOV**

produced by **JUSSI RANTAMÄKI** and **EMILIA HAUKKA** International sales **TOTEM FILMS**

screenplay by **ANDRIS FELDMANIS** **LIVIA ULMAN** **JUHO KUOSMANEN**

directed by **JUHO KUOSMANEN**

