

SUMMARIES MARCH 2006

Opening Column

REIN PAKK. Estonian Theatre and the Newly Wise

The opening column is devoted to the month of theatre. Film director, organiser of cultural undertakings, essayist and businessman Rein Pakk claims that just like there are newly rich so are there newly wise. The onslaught of the latter is expressed in all fields of art, but perhaps most noticeably in theatre. The material wealth of the newly rich has accumulated easily, and the same goes for the intellectual wealth of the newly wise. The author is worried about the manner they acquire and use it and thus establish themselves. Only those who really know Estonian theatre, and what is even more important – whom Estonian theatre knows, should talk about it.

Replies

HELENA TULVE

Longer interview with the most prominent composer of the younger generation of new Estonian music, Helena Tulve. The interview is conducted by Tulve's colleague Märt-Matis Lill. The conversation between two composers reveals aspects of Tulve's perception of life and what has influenced it (fascination with distant cultures, six years of living and studying in Paris, many travels); her life as composer and mother; and Tulve's principles, values and aspirations in creating her music.

Persona Grata

HEILIKA VÕSU

Portrait of Heilika Võsu (b. 1982) who is the initiator of Animated Dreams, the animated film festival at the Black Nights Film Festival. She has graduated from the Tallinn Pedagogical University as a television director and is currently doing her MA in the history of Christian culture at the Institute of Theology.

THEATRE

KATRI AASLAV-TEPANDI. The State Theatre Estonia in the 1930s

Historical overview of the Estonian cultural politics in the 1930s and the subsequent development of theatre and the principles of choosing repertoire on the basis of Estonia Theatre.

VEIKO MÄRKA. Third Mask Adaptations of the Birth of Professional Estonian Theatre on Contemporary Stage

In connection with the Year of Estonian Theatre, questions are answered by dramatists and theatre directors who have tackled the birth of Estonian professional theatre. Thoughts are expressed by Raivo Adlas, director of Ilmar Külvet's play 'Menning'; one of the authors and director of 'Theatre Romance', Katri Aaslav-Tepandi; author of the play 'Short Life of Adolf Rühka', Andrus Kivirähk; one of the authors and director of 'The One and Eternal Life', Jaanus Rohumaa, and one of the scriptwriters of the film 'The Curse of the Werewolf', Ilmar Raag.

ALVAR LOOG. Two Successful Blind Dates in Pärnu. Some remarks on Tiit Palu's theatre language against the background of the traditions and fixed attitudes of Estonian drama theatre

Based on the preconception that Estonian theatre is dominated by a lack of theatricality, or in other words, the specifically theatrical means are replaced by a 'visualised story' on stage, the author brings as a positive opposite example the theatre aesthetics of Tiit Palu, theatre director at Endla in Pärnu, focusing on his productions 'Raimund' and 'What Colour is Freedom'.

ERVIN ÕUNAPUU. A View of Nowhere

Commemorative article dating a few years back about Mikk Mikiver.

MUSIC

KERRI KOTTA. Impressions of the opening concerts of the Mozart year

Opinions of composer and musicologist Kerri Kotta about concerts in Estonia in early 2006, which celebrated the 250th anniversary of Mozart.

Messiaen and Xenakis at Pärnu Contemporary Music Days 2006

The days of contemporary music in Pärnu, 'Messiaen as Teacher' (18–22 January 2006), were dominated by the aesthetics of modernism, emphasising the role of Olivier Messiaen (1908–1992) in shaping the generation of modernists in the post-war music. The contemporary music days were organised by the Estonian Arnold Schönberg Society for the fourth year in Pärnu where the very first event took place 18 years ago before moving to Tartu. The programme contained lectures, seminars, meetings, discussions, introductions of music and concerts. Participants included Klaus Ager, head of the contemporary music festival ASPEKTE in Salzburg, director of the Paris Iannis Xenakis Centre CCMIX Gérard Pape, director of the Institute of Pure Mathematics at Tartu University, professor Mati Abel, and many Estonian musicologists. Members of the Estonian Schönberg Society, main organiser of the Pärnu contemporary music days 2006 Andrus Kallastu and Maris Valk-Falk talk about the undertaking.

HEILI EINASTO. See You in Vitebsk: A Glance at International Modern Dance festival in Belarus.

The international dance festival in Vitebsk was initiated in 1987, at first under the title 'White Dog', and was dedicated to entertainment. In 1992 the festival changed direction and focused on innovation and search for form – not excluding entertainment, but seeing this as no longer essential.

The Vitebsk festival (IFMC) is essentially a competition: every other year the international competition attracts in addition to the regions of the former Soviet Union also groups and soloists from east and west, dance companies from Guangdong and Beijing, ensembles from France, USA and Germany. Such guests, however, mostly add some spice to the proceedings; the main function of the Vitebsk festival is to act as a place to meet and exchange ideas primarily for choreographers from the former SU. Vitebsk competition-festival has encouraged and enhanced the career of

such choreographers as Tatjana Baganova (*Provintsiálnõje tantsõ*; Jekaterinburg), Jevgeni Panfilov (Perm), Saša Pepeljajev, Jelena Bogdanoviš, Vladimir Poljakov and Nikolai Ogrõžkov (Moscow), Natalia Fiksel (Novosibirsk). The Vitebsk dance competition was the birthplace also of the Estonian dance theatre 'Fine 5'.

CINEMA

RAIMO JÕERAND. Estonian Film 2005. Without Concession II

Sequel to the overview started in the previous issue about the full-length Estonian feature films in 2005. The February magazine tackled Peeter Urbla's film 'Shop of Dreams' (studio Exitfilm) and Jaak Kilmi's television film 'Encounter with the Unknown'. The March issue examines the other five films: Rainer Sarnet's (b. 1969) 'The Curse of a Werewolf' (Estonian Television), Peeter Simm's (b. 1951) 'Fed Up!' (studios Ruutand Saxonia Media / Germany), René Vilbre's (b. 1970) 'Mat the Cat' (studios Parunid & Von'id and Taska Film), Ilmar Raag's (b. 1968) 'August 1991' and Kaaren Kaer's (b. 1978) 'Men at Arms' (studios 'Exitfilm', Õ-Fraktsioon and Estonian Television). The reviewer accuses 'The Curse of a Werewolf' of vagueness of genre and signs of hurrying; 'Fed Up!', on the other hand, is a good example of how not to make co-operation films – the Estonian-German joint undertaking was born in the collaboration of four scriptwriters, and this characterises the resulting dreadful mess of compromises. 'Mat the Cat' set too low standards, the events occur on the absolute good-bad scale, and the writer would have liked some more reality. The critic was totally pleased with 'August 1991' – this did not seem a film at all, rather a memory picture, and this was all that was needed. The pseudo-historical film 'Men at Arms' of the group Õ-Fraktsioon demonstrated another possibility in our film industry – with enough will and initiative, it is possible to make a film in any case.

DONALD TOMBERG. Abandoned Beach and the Edge of the World. Mati Unt's 'Abandoned Beach' and 'Debt' in film.

Review of Veiko Õunpuu's (b. 1972) debut film 'Abandoned Beach' (studio Kuukulgur Film, 2006) and Valdur Himbek's (1925–1991) television film 'Debt' made forty years ago (Eesti Telefilm, 1966). The reviewer considers 'Abandoned Beach' a success, the director has found a sound independent language of picture and an independent aesthetic solution. Besides prominent actors Taavi Eelmaa and Maarja Jakobson, a surprisingly splendid performance comes from Rain Tolk, so far not known as an actor. The other adaptation of a Mati Unt's book, 'Debt', in a way relates to 'The beach' and has remained a landmark in our television films made forty years ago.

HEILIKA VÕSU. Danger of Catching an Irreversible Animation Disease!

Overview of the 7th Animated Dreams, festival of animated films in the framework of the 9th Black Nights Film Festival last December. The *grand prix* went to Igor Kovalyov's 'Milch' (USA, 2005), the best story was by Gil Alkabetz and his 'Morir de amor' (Germany, 2004) and the best design award was won by Gaëlle Denis' film 'City Paradise' (Great Britain, 2004).

AGNE NELK. Not a Usual Pärn, but a Man from Animation Zone

Review of Hardi Volmer's (b. 1957) documentary 'Pärnography' (Estonian title 'Man from Animation Zone', studio Acuba Film, 2005) that portrays Priit Pärn, director and artist of animated films. The film was named the best Estonian film at the 9th Black Nights Film Festival. Nelk who is writing her MA thesis about Pärn, the internationally best known Estonian animator, analyses his oeuvre on the basis of the documentary film, books and articles about Pärn. Volmer's film by Toomas Kall's script earns warm acclaim from the writer.

REIN TOOTMAA. The Dance of Barbies on the Grave of the Fading European Culture

Review of Hardi Volmer's last puppet film 'Barbarians' (studio Nukufilm, 2003), made after the script of the popular writer Andrus Kivirähk. The reviewer regards Kivirähk's method barbaric as he ridicules everything sacred and beautiful. At the same time he appreciated the film's high professional standard, pretty puppets and the compositional whole.