



Choose Me!

Selection of Estonian Plays

Like Me!

Published by
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Stage Me!

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Foreword

This catalogue presents a curated selection of synopses of Estonian plays—works that have already made their mark on international stages or hold remarkable potential to do so. Thirty plays are organised into ten thematic sections, each illuminating key and timely issues in contemporary society and the arts. We hope these insights will inspire and guide theatre professionals in their programming choices.

In compiling the selection, we have not confined ourselves to the latest works alone. Guided by the idea that “the new is often well-forgotten old”, we have brought together playwrights whose voices span several decades—from celebrated masters of the craft to emerging dramatists making their debut.

This collection has been created especially for the 2025 Gothenburg Book Fair, where dramaturgy will be in the spotlight and receive special attention. Using dedicated QR codes, readers can access the full texts in English, Swedish, or Finnish.

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*wrestling with
demons*

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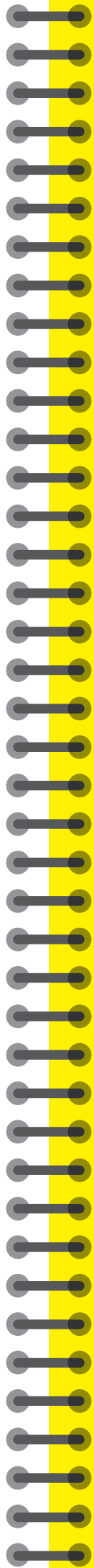
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Scars
of
War!



Scars
of
War?



Scars
of
War...

Burning Cities

by Kai Aareleid

Burning Cities is a stage adaptation of Kai Aareleid's acclaimed novel, written by the author herself. Set in postwar Tartu, the play follows a young girl named Tiina as she navigates family secrets, silent grief, and an unexpected friendship with a Russian boy named Vova. Moving through time like memory itself, the story reveals how silence, once a form of survival, becomes a legacy passed down through generations.

PLAY GENRE:
Historical drama

ROLES:
4f, 4m

ORIGINAL TITLE:
Linnade põletamine

THE CHARACTERS:
Tiina Unger
Peeter Unger – Tiina's father
Liisi Unger – Tiina's mother
Ida – the neighbour
Vova – Tiina's friend
Paul Hunt – Peeter's friend
Aita – Peeter's girlfriend

PREMIERE:
Estonian Drama Theatre
2019

ACTS:
2

SCENES:
18 + 14

AWARDS:
Estonian Writer of the Year for the novel *Burning Cities* 2016;
Nomination for Original Drama Award from the Cultural Endowment of Estonia 2019;
Nomination for the International Dublin Literary Award for the novel *Burning Cities* (translated by Adam Cullen) 2020

TRANSLATIONS:
Finnish

KEYWORDS:
postwar, Estonia, memory, silence, secrets, family, trauma, childhood, friendship, identity, survival, time-shifting, parents, relationship, love

Late 1950s, Tartu, Estonia. War. But this time, it's between two schools: one Estonian, one Russian. An Estonian girl named Tiina throws a raw egg at a Russian boy called Vova. It hits him square in the forehead. And what better beginning could there be for a friendship?

Burning Cities is a stage adaptation of Kai Aareleid's novel, written by the author herself. The play moves through time with the rhythm of memory. It begins in the late 1950s and early 1960s, then flows backward into the 1940s – into war, into silence, into what came before.

At its heart is Tiina, a girl growing up amidst secrets. Her father, Peeter, is respected in public, but lost to a card game addiction privately. Her mother, Liisi, is cautious, graceful, and shaped by a past she never speaks of. Tiina sees more than she's meant to: her parents' arguments, their distance, the quiet disappearances. In Vova, she finds something like freedom. In her neighbour Ida, she finds warmth. In herself, she carries the burden of knowing too much, too young, growing up far too fast.

This is a story about the inheritance of silence, shame, loss, and survival. It asks how much children absorb from the things their parents never say. It illustrates how a country's trauma can become ingrained in the walls of its homes. But what happens when we finally begin to remember?

In wartime, secrets are a means of survival. People hide things from each other – until silence becomes a habit, even peace can't undo. The language of *Burning Cities* carries that same weight. It's restrained, poetic, and charged with tension. What remains unspoken is just as powerful as what's said.



DOWNLOAD THE FULL PLAY
Finnish translation by Kai Aareleid

The Missionaries

by Merle Karusoo

Behind the cruel everyday reality of war events, the play reveals people with their broader thoughts and understandings. The text, based on interviews, mercilessly exposes how the horrors of war left an irreparable mark on the psyche of young men, crippling them both mentally and physically.

PLAY GENRE:
Documentary play

ROLES:
15r

ORIGINAL TITLE:
Misjonärid

THE CHARACTERS:
Minethrower
Gunner
Sniper
Faithful Son of the People
Observer
Peace Dove
Black Elk
Red Cloud
Big Eagle
Sitting Bull
Little Crow
Ekiminzin
Tecumseh
Wovovka
Duhh

PREMIERE:
Rakvere Theatre
2005

ACTS:
2

AWARDS:
Award for Original Drama from
the Cultural Endowment of
Estonia 2005

TRANSLATIONS:
English

KEYWORDS:
Afghanistan, Soviet army,
soldiers, war memories,
Native American culture and
civilization, the conqueror's
mindset from history to the
present

The Missionaries is a documentary play based on interviews with Soviet army veterans who fought in Afghanistan in the 1980s, and Dee Brown's book *Bury My Heart at Wounded Knee* on the American Indian wars wars. The bridge between these two wars was inspired by the childhood journal of one of the men who fought in Afghanistan. The play also refers to the US invasion of Iraq in 2003.

From playing Native Americans as children to fighting in Afghanistan as grown men, the former soldiers narrate their memories, also commenting on the current events in Iraq. The memories are presented as fragments, intertwined with songs, passages from the book, letters, statements, etc. Their stories are simple and sincere, representing the thoughts, fears and hopes of single individuals caught in a massive political act.

In the extreme circumstances of Afghanistan, these young Estonian men experience violence, death, battle, hunger, exhaustion, nervous breakdown, being bullied and bullying others. There are also joys worth remembering – from a friend surviving or an innocent person not getting killed to being saved from hunger thanks to dried bread and canned cheese.

The play is driven by a strong belief that war can never be good, no matter how well justified or legal it may be. Thus, *The Missionaries* also carries a clear message for tomorrow.



DOWNLOAD THE FULL PLAY
English translation by Eili Heinmets



Everyday?
GLitches!

Everyday!
GLitches?

Everyday.
GLitches.

Contact

by Martin Algus

Contact is a quiet, emotionally resonant play about unexpected encounters in Tallinn, Helsinki and Copenhagen. At life's turning points, strangers search for connection, understanding, and a way back to themselves. With minimal action but deep undercurrents, *Contact* reveals how vulnerability can open the door to being truly seen and heard.

PLAY GENRE:

Drama

ROLES:

3f, 5m

ORIGINAL TITLE:

Kontakt

THE CHARACTERS:

Rene – a paralyzed boy suffering from multiple sclerosis (16)

Rita – his nurse (39)

Anton – scientist (63)

Georg – former student of

Anton – former scientist,

now a businessman (43)

Anne – state assigned support

person for Johan (23)

Johan – former patient of

psychiatric hospital (37)

Woman – multiple roles (30–50)

Man – multiple roles (30–50)

PREMIERE:

Turku City Theatre
2011

AWARDS:

First prize in New Baltic Drama
Competition 2011;
Award for Original Drama
from the Cultural Endowment
of Estonia 2012

TRANSLATIONS:

English, Swedish, Finnish,
German

KEYWORDS:

Baltic Sea, contemporary
tragedy, frozen emotional
landscapes, intimate
storytelling, personal
transformation, cross-border
connections, moving toward
forgiveness,
wordless bond

Contact weaves together three interrelated stories of loneliness, disconnection, and quiet transformation.

Tallinn. Rita is a nurse assigned to take care of a 16-year-old paralyzed boy Rene. She has been instructed to talk to the boy as part of his therapy, so she starts telling him about her own life, hoping that it would heal them both. Her mother died by suicide when Rita was just a child; she has fallen out with her father, a very self-absorbed and work-oriented person. But there's one happy moment she remembers – a brief affair with a Danish boy Johan during the Singing Revolution. He had promised to write, but never did. Through talking to Rene, Rita finds new strength to abandon her self-pity and move on. Rene manages to move a finger – it's been a breakthrough for them both.

Helsinki and Stockholm. Anton and Georg travel in search of funding for a cosmology research project. Anton clings to the idea as a last chance to redeem himself, haunted by guilt over his wife's suicide and estranged from his daughter Rita. Georg, once his student, has turned to business and is himself cut off from his daughter Anne. Confined to hotel rooms and old tensions, the two men are forced to confront what they've been running from. Anton finally decides to abandon the project – and search for the daughter he lost touch with.

Copenhagen. Released from a psychiatric hospital, Johan is living alone in the house that used to belong to his parents – members of a doomsday sect who took their own lives. Anne, who had moved to Denmark from Estonia after quitting university and falling out with her father, has been appointed to be Johan's support person. With the two feeling equally confused about their lives, they become each other's lifeline.



DOWNLOAD THE FULL PLAY

English translation by Erik Aavisto, Triin Sinissaar

Swedish translation by Madli Björck

Finnish translation by Jouko Vanhanen

Out of Your Depth

by Paavo Piik

The text presents a carefully constructed network of everyday falsehoods. Recognisable anxieties drawn from daily life are approached with liberating lightness, and intellectual reflections are integrated in a way that preserves playfulness.

PLAY GENRE:
Drama

ROLES:
Many, four actors

ORIGINAL TITLE:
Üle oma varju

THE CHARACTERS:

PREMIERE:
Theatre Ugala
2022

The First – journalist, soldier, brother, friend, villager, judge, student's double	The Third – Arnauld, mother, Depardieu, Lindemann, journalist's double, student's double, double, double
The Second – Martin Guerre, Baudrillard, father, Uncle Pierre, editor, Soros, Stoppard, Albright, Francois, Pulitzer, waiter, witness, student's double, double	The Fourth – student, soldier, Houellebecq, Tarantino, Krull, villager, witness, journalist's double

SCENES:
19

AWARDS:
Estonian Theatre Award for
Original Dramaturgy 2020–2022

TRANSLATIONS:
English

KEYWORDS:
truth and lie, world-famous
frauds, identity,
role-changes, guilt, everyday
anxiety, intellectual reflection,
fragmented narrative

Out of Your Depth moves along three lines, along three characters whose lies have acquired a life of their own, whose personal realities have become detached from everyone else's. A student who can't bring himself to tell his family that he is no longer enrolled at university; a journalist who interviews cultural luminaries until it is revealed that he has fabricated all the interviews himself; a notorious 16th century peasant who returns from the army assuming the life of another man.

The liars have to keep their alter egos alive by concocting more elaborate lies and inventing further alter egos, until the burden becomes too heavy to bear or the lie falls apart. Piik brings the philosophical question of truth into real life and, in a Pirandellian manner, calls real life itself into question. At the same time, the text is not a contemplative reading play, but a high-tension drama packed with striking role-changes and gear shifts.



DOWNLOAD THE FULL PLAY
English translation by
Christopher Moseley, Paavo Piik

The Highway Crossing or A Tale of a Golden Fish

by Jaan Tätte

The most internationally successful Estonian play that explores existential themes through a seemingly simple encounter between strangers. The play delves into questions of love, human connection, and the choices that define our lives, making it a profound reflection on modern existence. More than 40 different productions all over the world!

PLAY GENRE:
Comedy

ROLES:
1f, 3m

ORIGINAL TITLE:
Ristumine peateega ehk
Muinasjutt kuldsest kalakesest

THE CHARACTERS:
Oswald Koger (Oswald Carp) –
a lonely middle-aged man living
in a cottage in the woods
Laura Siig (Laura Whitefish) –
a young woman from the city
Roland Räim (Roland Sprat) –
her boyfriend, a young man
from the city
Kaupo Koha (Kaupo Pike-perch) –
a middle-aged man, big-time
criminal

ACTS:
2

PREMIERE:
Tallinn City Theatre
1998

AWARDS:
Second Prize at the Estonian
Theatre Agency's New
Drama Competition 1997

TRANSLATIONS:
English, German, Finnish,
Swedish, Latvian, Lithuanian,
Hungarian, Russian, French,
Afrikaans, Czech, Slovenian

KEYWORDS:
love, money and values,
fairy-tale reality, human
relationships, humanity,
loneliness, longing, freedom,
choices, meaning of life,
philosophical undertone,
relevance, universality



DOWNLOAD THE FULL PLAY
English translation by Krista Kaer
Swedish translation by Jüri Jürgenthal, Anabelle Rice
Finnish translation by Terttu Savola

Hitch-hiking to go to a party, the young lovers Laura and Roland find themselves stuck in the middle of the countryside. It's getting dark and nobody will give them a ride. They find a solitary cottage in the woods, inhabited by Oswald, a middle-aged oddball bachelor. Reluctantly, he allows them both to stay, although he'd clearly prefer it if Roland left. Oswald is infatuated with Laura and makes the couple an unexpected proposal. He claims that a magical golden fish gave him four billion dollars. He now offers Roland one billion to forget about Laura, and promises to fill all of Laura's dreams with the rest of the money.

Roland and Laura think that it's crazy talk, but when they check the back room of the shabby cottage, they indeed find boxes full of money. Laura decides that this is too good a chance to let go. She agrees to stay with Oswald and urges Roland to leave. Secretly, she suggests to Roland that this is only a temporary arrangement – they can get back together after they have gotten hold of the money. Oswald overhears them and decides to back down from the deal, but now the young couple is ready to do anything to change his mind. Disillusioned and heartbroken, Oswald offers them to simply take the lot.

As they're about to start celebrating, the real owner of the money arrives. It turns out that the money Oswald found in his back room was not a magical gift; it was simply hidden there by a gang of criminals on the run from the police. They now quickly remove what's theirs and leave. As the fairytale is over, Oswald attempts a fresh start as a hospitable host to the young couple, having realised that it was wrong of him to try to buy Laura, because one cannot buy love for money.

Kindergarten

by Urmas Vadi

Kindergarten is an absurd and witty drama where middle-aged characters, facing a life crisis, decide to return to kindergarten to start over. A playful and sharp exploration of identity, friendship, and the joy of being a child, again.

PLAY GENRE:
Drama

ROLES:
many

ORIGINAL TITLE:
Lasteaed

THE CHARACTERS:

Doctor
Nurse 1
Nurse 2
Patient
Liis
Katrin
Elis
Elis' Mother
Elis' Father
Elis' Grandmother
Mart
Mart's Mother
Mart's Grandfather
Mart's Grandmother
Someone in Rubber Boots
Kindergarten Teacher Mare
Headmistress
The Oldest Kindergarten
Teacher
An Even Older Kindergarten
Teacher
Civil Servant
Prison Worker

PREMIERE:
Rakvere Theatre
2025

SCENES:
28 + prologue

TRANSLATIONS:
English

KEYWORDS:
kindergarten, childhood,
absurdism, identity, restart,
humour, playfulness,
existentialism, friendship, role
reversal, escapism, impostor
syndrome

Have you ever felt like an impostor in your own life? This absurd and witty drama opens with an operating room scene – a doctor, surgical staff, and the patient suddenly realise they need to restart. From scratch. So they do the only logical thing: they go back to kindergarten.

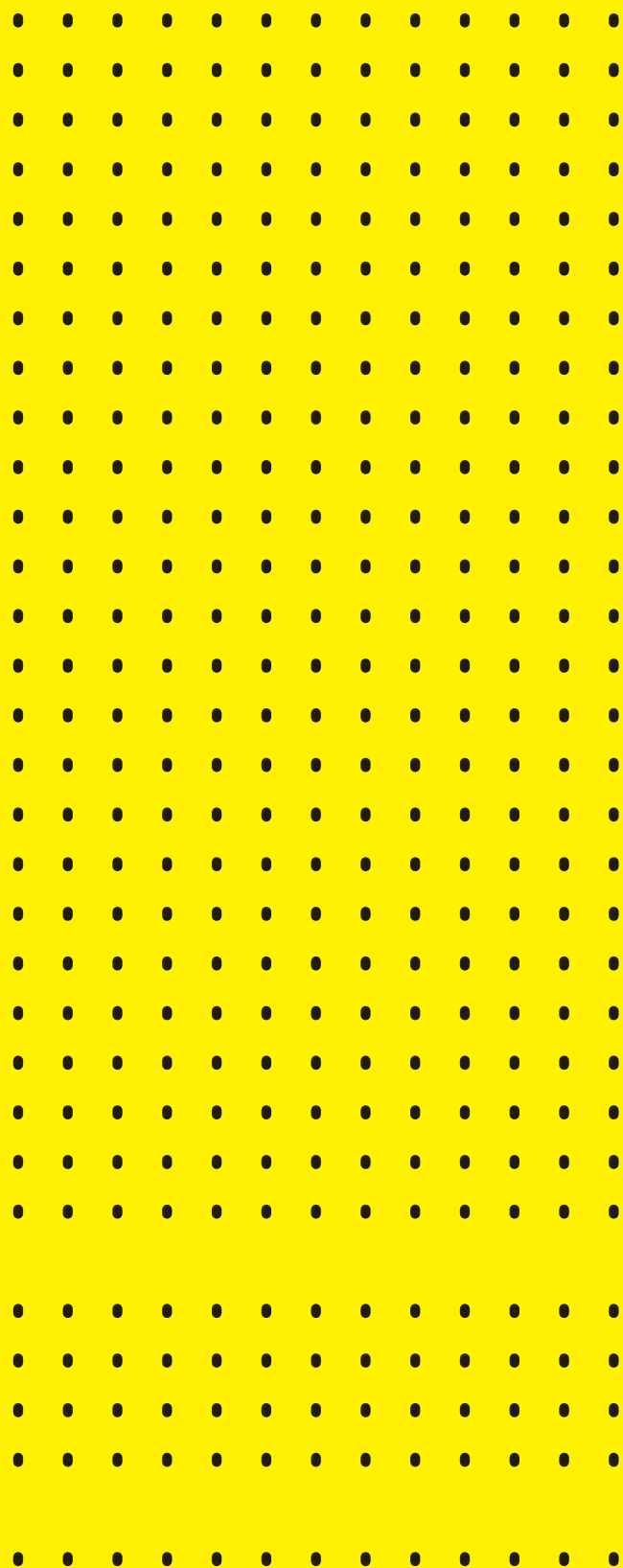
In *Kindergarten*, middle-aged characters return to the classroom of their earliest memories to fill in the gaps left by life, education, and the soul. Along the way, we meet Mart, who can eat nightmares; Kindergarten Teacher Mare, who found her calling as a child and simply stayed; and Elis, who buys kisses from Mart for one euro. Parents mix up their children, but – as long as the kid eats dinner – does it really matter? There's a father who joins the kindergarten for lunch and a nap, adults who rediscover friendship as something sacred, and even a funeral where the deceased hasn't quite finished dying yet.

Kindergarten is a playful, fragmented portrait of life itself – absurd, sincere, and funny. The text is sharp and clever, with interjections and remarks that become a character of their own.



DOWNLOAD THE FULL PLAY
English translation by Justin Petrone

Humanity 2.0



Sulfur Magnolias

by Martin Algus

Sulfur Magnolias deals with childhood traumas and the increasingly relevant theme of care for ageing family members. With believable characters and poetic language, Martin Algus crafts a deeply human story about reckoning, mercy and the fragile beauty that can emerge even in the most volatile relationships.

PLAY GENRE:

Drama

ROLES:

1f, 2m

ORIGINAL TITLE:

Väävelmagnooliad

THE CHARACTERS:

Woman (40)

Man (45)

Father (80)

PREMIERE:

Polygon Theatre
2014

ACTS:

2

AWARDS:

Second Prize at the Estonian
Theatre Agency's New
Drama Competition 2013;
Estonian Theatre Award for
Original Dramaturgy 2013-2014

TRANSLATIONS:

English, Swedish, Finnish,
German, Lithuanian,

KEYWORDS:

care for ageing parents, poetic
language, generational conflict,
emotional burden, childhood
scars, personal reckoning,
mercy

The man and the woman, who are living together, both represent typical career-oriented people, rushing superficially through life. The woman is currently running for an even higher position, when her disabled father comes back into her life. She has only traumatic memories of her father – he used to hit her when she was a child, and she doesn't want to hear anything about this guy.

But then, as it is laid down in law, you have to take care of your parents when they get old. The man, the partner gets pissed off and leaves the woman. And something happens in the relationship between the woman and the once-violent father. The memories start pouring in. So the plot of the play is anchored in today's social life, but that is only one aspect of the play.

What really catches the reader is the language of the play. Martin Algus has experimented with very minimal and poetic language. He uses mostly one to three words in a line. The dialogue between the man and the woman (since the father is disabled and not able to speak) is exclusionary. That means the dialogue gives us a few words, but we have to figure out what lies behind the lines. The atmosphere really comes through – it is somewhat dark, threatening and sinister. The sparse words that the characters drop appear almost as ice crystals on a cold winter night.



DOWNLOAD THE FULL PLAY

English translation by Adam Cullen

Swedish translation by Madli Björck

Finnish translation by Kaisu Lahikainen

FORGET/DREAM

by Jim Ashilevi

FORGET/DREAM is an unusual, distinctive, and fascinating thought experiment: a story about a world where evil is treated with medicine, and where “progress” has advanced so far that the desire to kill suddenly seems like a human right.

PLAY GENRE:
Sci-Fi thriller

ROLES:
2f, 4m

ORIGINAL TITLE:
UNUSTA/UNISTA

THE CHARACTERS:
Kristian Emminghaus
Emili Kraepelin
Dr. Diving
Senior investigator
Newer investigator
Jonathan Diving
Judge's voice

PREMIERE:
Tartu New Theatre
2018

ACTS:
2

AWARDS:
Award for Original Drama
from the Cultural Endowment
of Estonia 2018

TRANSLATIONS:
English

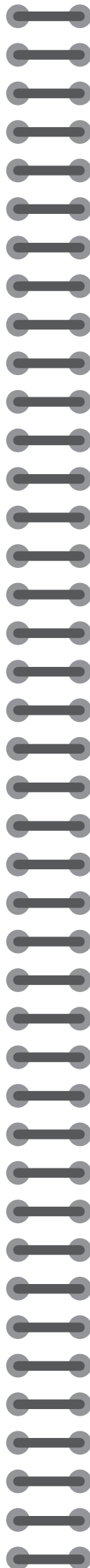
KEYWORDS:
dystopia, medical ethics,
psychopathy, violence, moral
ambiguity, psychological
thriller, artificial morality,
technological existentialism,
black humour

Kristian Emminghaus, a patient at the Emil Kraepelin Institute for Experimental Psychology, is a psychopath about to undergo one of the most important operations in medical history. The detainee, who has been under investigation for five years, is scheduled to be given additional empathy as a punishment for several murders.

But Kristian does not want to become socially fit. He is convinced that since he was born a psychopath, he is entitled to remain so. As fate would have it, Kristian encounters Emili Kraepelin, who has been studying Kristian for years as part of her doctoral thesis before the operation.

The nightmare of a psychological power play begins, endangering dozens of lives, challenging the artificial intelligence of the researchers, and blurring the boundaries between empathy and psychopathy. The intense and sharp dialogue of the actors in the near future plays on the sensitivity of both the characters and the viewer.

A psychological thriller spiced with very black humour, it embraces technological existentialism, where desires, passion and needs collide with a programmed and coded world of the future that still has room for forgetting and dreaming.



DOWNLOAD THE FULL PLAY
English translation by
Christopher Moseley, Jim Ashilevi

Beatrice

by Siret Campbell

Beatrice explores the theme where the digitization of human consciousness and resurrection from death have become possible. The characters face questions about the separation of body and mind, as well as the effects of posthumanism on interpersonal relationships.

PLAY GENRE:
Sci-Fi Drama

ROLES:
6f, 4m

ORIGINAL TITLE:
Beatrice

THE CHARACTERS:

Tom
Kristi
Beatrice
Laura
Yock
Tamara
Nurse
Theodor
Dr Morin
Pixie

WORLD PREMIERE:
Theatre Vanemuine
2017

SCENES:
33

AWARDS:
Award for Original Drama
from the Cultural Endowment
of Estonia 2017;
Nomination for the Estonian
Theatre Award for Original
Dramaturgy 2017–2018

TRANSLATIONS:
English, Hungarian, Polish,
Latvian

KEYWORDS:
love, identity, memory and
trauma, human relationships,
moral dilemmas, separation
of body and mind, existential
questions, immortality

The story takes place in the near future, when the recording of consciousness is only a new step towards the improvement of life and the attainment of immortality. People live their lives and dream of dreams. Kristi and Tom's dream has been to have a baby for some time. Now this dream is coming true – Kristi is pregnant. But then Kristi gets into a fatal car accident. However, the baby survives. Along with Kristi's death report, Tom receives information that the woman had saved her consciousness. This consciousness is provided to Tom in the form of a tiny chip.

The chip can be used to communicate with Kristi through the audio system. Tom activates Kristi. Everything in their communication sounds as if Kristi really exists. Kristi can make jokes, sing lullabies to her baby girl, and be there for Tom. Soon Tom realises that hearing Kristi is not enough, he needs her beside him. Digitised consciousness can be introduced into a surrogate body. Tom sees no other option than using this possibility. Without talking to Kristi, he chooses a new body for her. It's not identical to Kristi's, but it's the body of a woman Tom could imagine beside him.

A new reality – a woman who has a strange body with Kristi's consciousness – is about to enter Tom's life. It's supportive and good for Tom, but also strange and unfamiliar. Both are doing their best to live a family life in this way. But what does identity consist of? What makes a relationship? To what extent are body and consciousness related?

The story doesn't end well. But not badly either.



DOWNLOAD THE FULL PLAY
English translation by Siret Campbell, Alan Fielden

I Could be Bounded in a Nutshell

by Mari-Liis Lill, Aare Pilv, Priit Põldma

The play *I Could Be Bounded in a Nutshell* is a documentary-poetic exploration of solitude and loneliness. Based on real-life interviews, it presents a diverse gallery of people whose lives are shaped by being alone – some by choice, others by circumstance. The play examines the fine line between peaceful solitude and painful isolation, while reflecting broader social trends of increasing individualism and single-person households in contemporary society.

PLAY GENRE:
Documentary play

ROLES:
6f, 5m

ORIGINAL TITLE:
Ma võiksin sulguda
pähklikoode

THE CHARACTERS:
Triin (1980)
Ervin (1988)
Betti (1962)
Ida (1985)
Heldur (1948)
Jonathan (1973)
Oliver (1985)
Eha (1931)
Karin (1972)
Raii (1981)
Ott (1975)
and other voices

PREMIERE:
Vaba Lava
2022

SCENES:
13

AWARDS:
Nomination for the Estonian
Theatre Award for Original
Dramaturgy 2020–2022

TRANSLATIONS:
English, Hungarian

KEYWORDS:
loneliness, solitude, childhood
traumas, documentary play,
real-life interviews, verbatim,
Hamlet

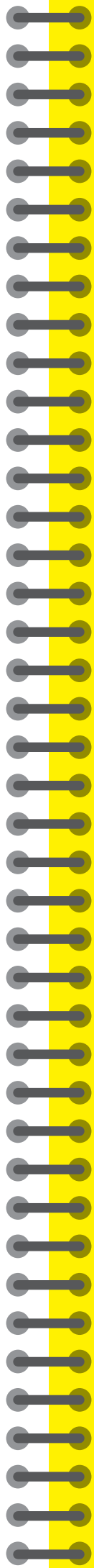
Eleven outwardly different people – with different worldviews, families, economic classes and professions – share their personal histories. What connects them is solitude. The play proceeds across the overlaps in their life paths: the characters describe their childhoods, when they first realised they were lonely, when they matured, when they yearned away, and so on.

Some of them enjoy their solitude, some feel imprisoned, some have lost their caretaker at a very young age, some are afraid of solitude, others have made peace with it. The spectrum of people on stage spans from youth to elderly, wealthy to impoverished.

The play is based on real-life interviews and the stage text is verbatim. Thematic verses, personal ads and passages—allusions to *Hamlet* are interspersed between the interviews. *I Could Be Bounded in a Nutshell* has a therapeutic and devastating impact, in unison, as a documentary and poetic exploration of loneliness and solitude.



DOWNLOAD THE FULL PLAY
English translation by Adam Cullen



A Man,

A Woman,

and

A Problem

An Orgy

by Andris Feldmanis & Livia Ulman

An Orgy is a sharp and darkly humorous exploration of modern relationships, status anxiety, and the compulsive need to keep up with style, sex, and even the biggest of life decisions.

PLAY GENRE:
Tragicomedy

ROLES:
2f, 2m

ORIGINAL TITLE:
Orgia

THE CHARACTERS:
Helen & Martin – partners,
in their 30s

ACTS:
2

H. & M. – guests, same age

SCENES:
3 + 5

PREMIERE:
R.A.A.A.M
2025

AWARDS:
Selected for the Estonian
Playwriting Mentorship
Programme 2024

TRANSLATIONS:
English

KEYWORDS:
Relationships, social
comparison, status anxiety,
minimalism, dark comedy,
consumer culture, parenthood,
conformity, identity, jealousy,
sex and intimacy, lifestyle
performance, suburban ennui,
domestic satire, existential
crisis

Helen and Martin, a couple in their 30s, have recently bought a new flat, which they've decorated in Scandinavian style. Each item is carefully chosen, preferably with a backstory – something brought back from a trip to France or South Africa. Everything radiates taste, bohemian flair, and a deep awareness of the story Helen and Martin want to tell about themselves through their home. Temporary solutions from IKEA cause them long-lasting anxiety, because they want to be *original*. When it's in your home, it needs to have character.

They invite their friends, H. and M., over for a celebratory dinner. That evening kicks off a quiet competition. H. and M., who already have their flat, casually mention they took part in an orgy, as they felt the need to spice things up. After the guests leave, Helen and Martin realise they need to spice things up too. So they organise an orgy with a couple they find on a dating app.

At their next meeting, H. and M. announce they're having a baby. So Helen and Martin have a baby. Then H. and M. move to the countryside. Helen and Martin obviously do the same. When H. shows up alone, Helen and Martin realise it might be time to break up too.

An Orgy looks into human characteristics. Do we actually want the things we want? Or do we want them because someone else has them? Are we really living *our* lives? Or just trying to keep up in some kind of parallel universe? Is it okay to have the same dinner table lamp as everyone else?

The play is written in a screenplay-like format, and the scenes are long but easy to read. They are mundanely beautiful and could speak to modern audiences anywhere. The language is everyday and precise, with dry humour and subtle absurdity woven into ordinary conversation.



DOWNLOAD THE FULL PLAY
English translation by
Jane Fallowfield, Andris Feldmanis, Livia Ulman

Bob Knows

by Urmas Lennuk

Bob Knows tells the story of a man named Bob who, fleeing from the power of money and the duties of fatherhood, has forgotten the responsibility that comes with love. The play delves into themes of male identity, ageing, love, responsibility, and loneliness. The dog metaphor reveals both the loyal, faithful side of human nature and its wild, rejected instincts.

PLAY GENRE:
Drama

ROLES:
2f, 3m

ORIGINAL TITLE:
Boob teab

THE CHARACTERS:
Bob – a young man living with Rita and pretending to be her dog

PREMIERE:
Rakvere Theatre
2004

Rita – a young woman
Henry – Rita's boyfriend
Father – Rita's father
Nell – Bob's wife

SCENES:
19

AWARDS:
First Prize at the Estonian
Theatre Agency's New
Drama Competition 2003

TRANSLATIONS:
English, Swedish, German,
Russian

KEYWORDS:
responsibility and love,
existential humour, male
identity, dog as metaphor,
family relationships,
loneliness, search for the
meaning of life

Bob is a young man “owned” by Rita, a young independent woman who has grown up without a father. Bob doesn't work, he doesn't socialize, he doesn't do anything a grown man is supposed to do. Bob is like a stray dog Rita has found on the street, except for the fact that he keeps the house clean and cooks dinner.

It is a harmonious cohabitation until Bob decides to reconcile Rita and her father (who had left the girl when she was a child), and Rita finds a boyfriend. When the boyfriend Henry comes over, Bob treats him in an unfriendly way. Rita, in turn, leaves home when her father, invited by Bob, comes to visit. She later explains to Bob that twenty years have passed and now it is too late for her father to make any reconciliations.

Henry breaks up with Rita and she is devastated. Rita and Bob start a new game: Bob loves Rita, and Rita loves Bob. But it doesn't really work out. Bob invites Henry to come over. He tries to make Henry and Rita get back together, explaining that there is nothing between Rita and him, and promising to move out of the apartment. Henry decides to give the relationship with Rita another try.

Nelle, Bob's wife, arrives at the apartment to pick him up. It turns out that Bob has a wife and two children whom he left a few years ago. He has now decided to go back home and start to live a normal life again. Nelle and Bob go home, leaving Rita and Henry behind. Rita talks to Bob in her dream. She says she doesn't really like Henry. They talk about why fathers leave their families and what children expect from them. Rita wakes up and calls her father, agreeing to meet him.



DOWNLOAD THE FULL PLAY
English translation by Triin Sinissaar
Swedish translation by Jaan Seim

Sprouts

by Katariina Libe

Sprouts is a contemporary psychological story, which takes on the mental, physiological and existential issues involved with bearing a child. Sensitive topics like infertility, IVF, and same-sex parenting are explored with empathy and neutrality.

PLAY GENRE:
Drama

ROLES:
2f, 3m, 2r

ORIGINAL TITLE:
Võrsed

THE CHARACTERS:
Paula
Eliis

PREMIERE:
Theatre Vanemuine
2022

Tanel
Jakob
Henri

SCENES:
32

Doctor
Pregnancy Crisis Counselor

AWARDS:
First Prize at the Estonian
Theatre Agency's New
Drama Competition 2021

TRANSLATIONS:
English

KEYWORDS:
parenthood, relationship
issues, home vs career, money,
LGBT, IVF, infertility

Up till now, Paula has never wanted to have a child. But when her girlfriend leaves her to start a family with another man, it makes Paula reconsider many of her earlier beliefs.

The play consists of brief cinematic scenes, the pervading metaphor being the growth of things, since plants, trees and children all begin life as seeds. But what becomes of a woman who isn't meant to be a gardener?

Paula's self-questioning is reflected by the couples around her – a key topic proves to be the shifts in personal relationships that occur when having a child. The social isolation of a lone woman amidst endless parental discussions is more precarious the further she withdraws into herself. And Paula as a character is no ray of sunshine either – her coldness, bordering on hostility, turns her into a complex and thought-provoking protagonist, whose behaviour does not lend itself to open-and-shut judgments.



DOWNLOAD THE FULL PLAY
English translation by Adam Cullen

Happy Everyday!

by Jaan Tätte

Happy Everyday! is a situational comedy layered with deeper reflections on the dreams, longings, and emotions of ordinary people. The play balances grotesque and realistic elements, offering both laughter and food for thought through characters seeking an escape from the routine. It explores the fine line between comedy and drama, using everyday situations to prompt reflection on personal happiness and human connection.

PLAY GENRE:
Comedy

ROLES:
2f, 2m

ORIGINAL TITLE:
Palju õnne argipäevaks!

THE CHARACTERS:
Anett – a career woman, late thirties or early forties
Fred – her husband, a politician, late thirties or early forties
Anna – a beautiful younger woman, their neighbour
Manfred – a middle-aged man

PREMIERE:
Tallinn City Theatre
2001

ACTS:
1

AWARDS:
Second Prize at the Estonian Theatre Agency's New Drama Competition 2001;
Estonian Theatre Agency's award for the Playwright of the Year 2001

TRANSLATIONS:
English, Finnish, Lithuanian, Latvian, German, Russian

KEYWORDS:
absurd realism, grotesque humour, emotional depth, relationship drama, existential longing, midlife crisis, reflection on everyday life, search for happiness, human connection, ordinary people, extraordinary emotions



DOWNLOAD THE FULL PLAY
English translation by Triin Sinissaar
Finnish translation by Terttu Savola

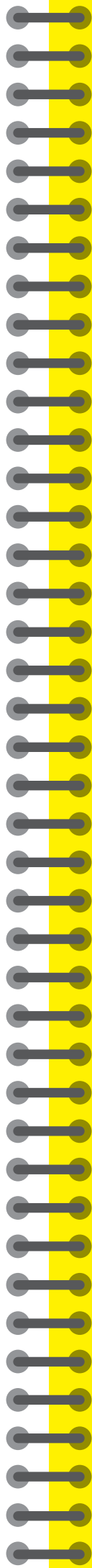


Anett and Fred have been married for seventeen years, and their life has become quite predictable. Anett, returning from a business trip to Paris, unexpectedly brings home Manfred, a man she has met on the plane. She claims that this is a way of injecting new excitement into their marriage – she is in love and she wishes to share it with Fred. She doesn't want Manfred to replace her husband, but to live side by side with him. It's good for Fred to have some competition, she finds.

Coaxed, persuaded and overpowered by Annette, Fred allows the stranger to enter their house. Indeed, it's difficult to understand why Annette has fallen so madly in love with Manfred, the strange, self-centred and child-like character, who earns a living acting as a guinea pig in drug trials, and whose reason for going to Paris was to sell one of his kidneys.

The intrigue is intensified by their neighbour, Anna, who has been secretly in love with Fred for years. She keeps finding reasons to drop by, and we learn that it's pretty much an everyday routine. Seeing the situation as an opportunity for her, Anna confesses her love for Fred to Annette, pleading that she let her have him. Annette refuses and tells Anna never to come back again. It's quite clear that it was Anna's constant presence in their home that drove Annette to the stunt with Manfred.

However, the bedtime approaches. Annette decides to spend the first night with Manfred, but to her great surprise, Manfred refuses. So does Fred. As Annette disappears into the bedroom alone, Fred and Manfred prepare to spend the night in the living room. Anna enters, making one last attempt to seduce Fred. Instead, she ends up leaving the flat with Manfred. Annette and Fred are back in their normal, "boring", everyday life, but now even closer than before.



Grand
Old
LADIES

Grand
OLD
Ladies

GRAND
Old
Ladies

Queen of the Night

by Piret Jaaks

Queen of the Night is a lyrical and emotionally charged play about Elli, a former famous opera singer navigating grief, memory, and survival in rural Estonia. As a young caregiver, Jakob, enters her life, flirtation and power games unfold – but Elli remains firmly in control. A haunting story of ageing, charm, and the quiet strength of a woman who refuses to disappear.

PLAY GENRE:
Dramatic thriller

ROLES:
1f, 2m

ORIGINAL TITLE:
Öökuninganna

THE CHARACTERS:
Elli Heidelberg – an older woman, former opera singer
Jakob Tiitsen – a relatively young man
Honey Man – a relatively older man

PREMIERE:
Emajõe Summer Theatre & Karlova Theatre
2017

ACTS:
2

SCENES:
4 + 4

AWARDS:
Nomination for the Estonian Cultural Endowment's Original Drama Award 2020–2022 (*Sirens and other Plays*)

TRANSLATIONS:
English

KEYWORDS:
ageing, opera, loneliness, memory, survival, seduction, grief, power, charm, rural life, intergenerational, wit, manipulation, intimacy

Elli is a former opera singer. In her heyday, she had everything – fame, glamour, and thunderous applause. However, behind the scenes, a completely different story unfolded. Her first husband started drinking and became violent, and sometimes she couldn't even take the stage.

Eventually, Elli returned to Estonia. She arrived with nothing, started from scratch, and rose to the top again. She found success, and more importantly, she found Karl: the love of her life. The one man she would do anything for. They moved to the countryside and made a quiet world together. But when Karl fell gravely ill, Elli may have done the one thing left to help him end his suffering.

Now, Karl is gone. Elli lives alone in their house at the edge of the forest, wheeling around in Karl's old wheelchair just to feel closer to him. Honey Man, a kindly neighbour, brings her honey so she can brew her mead. And Elli, ever the diva, hires young, handsome caregivers – the kind who turn heads when she walks with them through town.

Her newest caregiver is Jakob, a soft-spoken social worker who slowly earns her trust. Their bond deepens. Elli gives him money so his mother can escape an abusive relationship. Jakob promises to take Elli back to Germany to sing the *Queen of the Night's* aria one last time. But Jakob also notices the size of her estate. And the absence of heirs or close friends.

Still, this is not a story of a young man taking advantage of an old lady – quite the opposite. Elli, with her sharp mind, faded glamour, and strategic charm, has always stayed one step ahead.

Queen of the Night is a haunting, emotionally rich play about ageing, loneliness, seduction, and survival. It takes place in a house surrounded by fields and woods.

It is elegantly written, with a lyrical tone that is both captivating and evocative. The dialogue glides between flirtation and manipulation. Elli's voice – sensual, brutal, and full of bite – is a role for a proper grande dame. A diva to the end.



DOWNLOAD THE FULL PLAY
English translation by Adam Cullen

The Lost World of Widows

by Andrus Kasemaa, Priit Põldma

The Lost World of Widows is a mystical yet oddly humorous tale of time that has slipped away and lives that were never lived. The collective portrait of the widows contains references to stereotypes of old women in world culture, ranging from grandmothers to witches, offering fascinating roles for actresses.

PLAY GENRE:
Tragicomedy

ROLES:
6f, 1m

ORIGINAL TITLE:
Leskede kadunud maailm

THE CHARACTERS:
Boy
Girl

PREMIERE:
Ugala Theatre
2021

Adelheid
Eha
Johanna
Anette
Old maid

SCENES:
13

TRANSLATIONS:
English, Hungarian

KEYWORDS:
historical memory, the
existential condition of widows,
humour, nostalgia, poetic
and ethnographic approach,
mystical and mythical
atmosphere

The Lost World of Widows is inhabited by seemingly comical ladies who have hired Boy to carry out their assigned tasks over the course of a week. The week passes. Contrary to expectations, Boy does not clean the widows' rooms or mend their broken objects, but instead serves as a loving son, a deceased husband, a missing brother, a principled father.

The play glides imperceptibly from realistic and comedic to mystical and tragic, as the ladies themselves gain more and more layers. Their wishes are peculiar yet wholly understandable. The widows expect Boy to be someone they have never had in their lives. For Boy, granting the widows' wishes is a step towards becoming a grown-up. It remains unclear till the end whether the ladies are real or departed, waiting for someone to complete what they had left half-done.

Priit Põldma's play is based on Andrus Kasemaa's eponymous novel, which was published in 2012. However, it isn't considered a dramatisation, because the characters, setting and plot are markedly different. It is an original work inspired by the environment of Andrus Kasemaa's novel.



DOWNLOAD THE FULL PLAY
English translation by Adam Cullen

I'll See You in the Trumpet

by Urmas Vadi

I'll See You in the Trumpet is a surreal play that explores the fragile boundary between life and death through absurd and dreamlike situations. The characters grapple with loneliness, longing, and the search for connection in a confusing and alienating world. Subtle social critique and dark humour run through the play, highlighting existential questions and human vulnerability.

PLAY GENRE:
Comedy

ROLES:
3f, 2m

ORIGINAL TITLE:
Kohtume trompetis!

THE CHARACTERS:
Elizabeth, Ludmilla, Adele – triplets, in their seventies
Signor Hansen – a gentleman in his fifties
Paul – a social worker in his thirties

PREMIERE:
VAT Theatre
2004

ACTS:
2

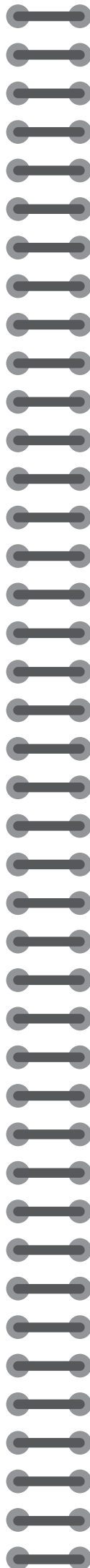
SCENES:
7

TRANSLATIONS:
English, Finnish, Latvian

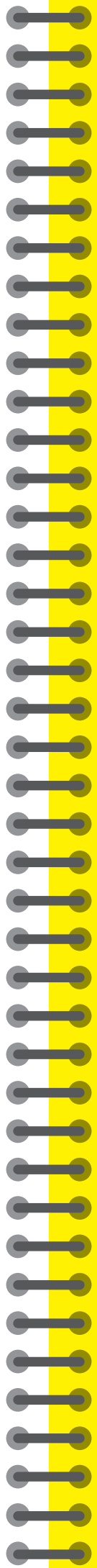
KEYWORDS:
absurdism, grotesque, surreal and dreamlike atmosphere, alienation, longing and loneliness

Three elderly sisters have escaped a nursing home. They have settled near the state border in a henhouse where they can enjoy their privacy, keep themselves occupied with various activities and drink egg tea. Elsewhere, they tend to get into trouble because people cannot accept the fact that sister Elizabeth is visible only to the other two sisters.

Enters Paul from the nursing home. His task is to persuade the sisters to come back. Then comes another guest – Signor Hansen, the official inhabitant of the henhouse – a man with wondrous abilities. He sees Elizabeth; gets phone calls from Charlie Chaplin; and says he's been so deeply immersed in music that he ended up inside a trumpet. He usually takes his naps in the tuba because Elvis Presley is occupying the saxophone. It seems there's no limit to Hansen's capabilities when his affection towards Elizabeth makes the third sister visible to everyone, allowing them all to vanish together.



DOWNLOAD THE FULL PLAY
English translation by Triin Sinissaar
Finnish translation by Heli Laaksonen



Demons

Demons

Demons

Wrestling
with

Demons

Demons

Demons

To See Pink Elephants

by Piret Jaaks

To See Pink Elephants is a poetic and bittersweet play about lonely, broken people searching for connection. The play charmingly blends reality and imagination and surprises with its unpredictable and powerful ending.

PLAY GENRE:

Drama

ROLES:

2f, 1m

ORIGINAL TITLE:

Näha roosat elevalanti

THE CHARACTERS:

Simona

Levi

Katriin

PREMIERE:

Polygon Theatre
2013

SCENES:

8

AWARDS:

First award of the Estonian
Theatre Agency's New Drama
Competition 2011;
Nomination for the Estonian
Cultural Endowment's Original
Drama Award 2020–2022
(*Sirens and Other Plays*)

TRANSLATIONS:

English, Swedish, Finnish,
German, Russian, Spanish,
Czech, Latvian, Belarusian,
Romanian

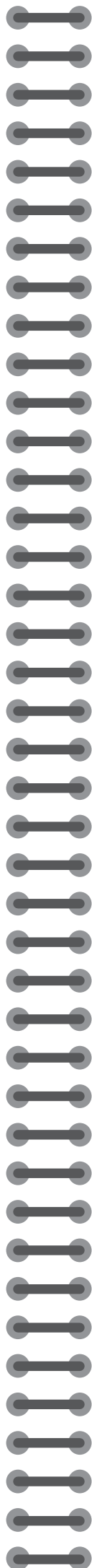
KEYWORDS:

fantasy vs reality, fragile
relationships, hidden desires,
escapism, alcoholism, home
violence

It seems that the life of a married couple, Simona and Levi, is quite unbearable. Simona is always listening to Michael Nyman in the nude and Levi shovels his passive aggressiveness into cleaning their already sterile and very modern apartment in a house called The Pink Elephant. The play paints a very precise picture of these intimate partners of the we-can-have-it-all generation who share the same dirty dishes, the same haunting past, and the same faint hopes for a more fulfilling future and a wholesome life.

The biggest thing missing is a baby to bring it all together. After a while it's clear that no matter how many reproductive techniques are used, the baby just isn't going to happen, so Simona suggests that Levi try to have a baby with her friend Katriin.

This is when things get particularly messy, leaving the characters and the audience wondering, who has the upper hand in this psychological play and who gets to decide on the games we play in our messed up lives. And then the most important question: can you really trust your eyes on the motives of the characters and even on what is shown on the stage?



DOWNLOAD THE FULL PLAY

English translation by Adam Cullen

Swedish translation by Heidi Granqvist

Finnish translation by Varja Arola

Emesis

by Heneliis Notton

Emesis is a fragmented yet comprehensive story about a young person's internal struggles, traumatic experiences and strive for independence. On stage, it could develop into a meaningful theatrical work for victims of sexual violence.

PLAY GENRE:
Young Adult Drama

ROLES: 3f, 3m

ORIGINAL TITLE:
Emesis

THE CHARACTERS:
Sabi (she/her) is 18 or 19
Leenu (she/her) is the same age
Remi (he/him) is, too
Kristjan (he/him) also
Rein (he/him) is middle-aged,
so is Anni (she/her)

PUBLISHED:
2022

SCENES:
35

AWARDS:
Special mention at the
Estonian Theatre Agency's
New Drama Competition 2021;
Selected for the Estonian
Playwriting Mentorship
Programme 2022

TRANSLATIONS:
English, Latvian

KEYWORDS:
fragmented structure,
youth language and mindset,
parties and drugs, life without
parents, childhood trauma,
sexual abuse, self-searching,
LGBT

Sabi's parents abandoned their daughter when she was 14. Five years later, Sabi lives by herself at her parents' place – throws parties, experiments with drugs, listens to music, hosts her friends and, once a week, Rein, a friend of her father's, who is keeping an eye on her. Sabi's home is also where the play is set.

Emesis propels the reader into the world of 18-19-year-old high-schoolers with an unsparing honesty. The language of the play, as well as its fractured everyday images and confessional memories, all emit a pain which has for years been covered up by parties and rationalisations.

Like a physical reaction – vomiting, which *Emesis* denotes – problems like sexual abuse, dependency and traumas suddenly begin to cascade. The form of the play disintegrates as well – postdramatic ruptures and repetitions begin to mirror the trauma-induced confusion and turmoil of the protagonist's sense of reality.

The play calls forth a silent scream for help – why do young people keep floundering in this mess and why does nobody prevent it?



DOWNLOAD THE FULL PLAY
English translation by Adam Cullen

The World to Which I Belong

by Reeli Reinaus

The World to Which I Belong is a young adult play that explores first love, mental illness, and mythology.

PLAY GENRE:

Drama, young-adult play

ROLES:

2f, 3m, one gender-unspecified, voices

ORIGINAL TITLE:

Maailm, kuhu ma kuulun

THE CHARACTERS:

Roland
Laura
Richard
Odin / Voice
Valkyrie
Seer
Voices

ACTS:

2

SCENES:

13 + 10

AWARDS:

First Prize at the Estonian Theatre Agency's Children's and Young Adult Drama Competition 2018

TRANSLATIONS:

English

KEYWORDS:

teenagers, young love, mental illness, schizophrenia, mythology, brothers, family, existential crisis

Roland, a high school student, falls in love with Laura. The play follows their tentative steps into a first relationship, shaped by shyness, vulnerability, and the fear of being truly seen. Roland hides his schizophrenia from Laura, afraid that she won't love him if she knew. He even asks his brother, Richard, to lie about it, even when Roland has to be admitted to a psychiatric ward.

Roland's mental illness manifests as mythological figures: Odin, the ancient Germanic god; a Valkyrie, one of the female figures who guides souls to Valhalla; and the Seer. These characters become part of his inner world, offering him insight into his fears, his love, and his place in the universe.

The World to Which I Belong is not just a play about mental illness, but it presents one possible experience of schizophrenia. It intertwines mythology, storytelling, and existential questions through a youthful voice. The language is accessible and contemporary, composed mostly of short, sharp dialogue, occasionally interrupted by poetic passages or references to mythology. The time and place of the play are deliberately undefined, allowing for flexibility in staging.

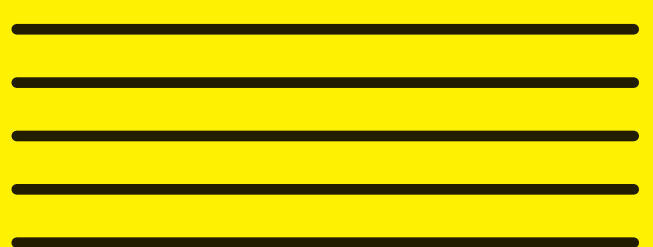


DOWNLOAD THE FULL PLAY
English translation by Adam Cullen

Dark



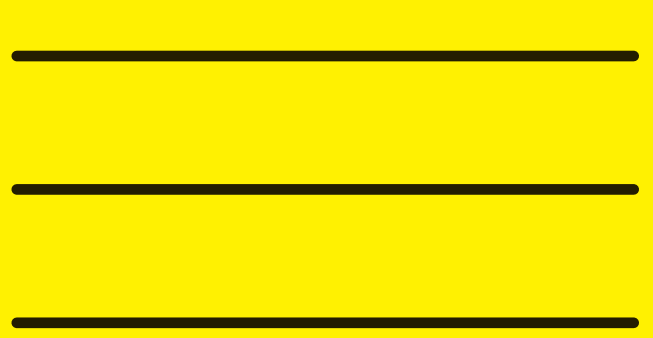
Days,



Darker



Jokes.



Estonian Funeral

by Andrus Kivirähk

Estonian Funeral is a sharp, dark comedy by renowned writer Andrus Kivirähk, that mocks the idealization of suffering and obsessive work ethics. Through a farcical funeral-turned-family-drama, it explores how national identity can become performative and outdated. At once hilarious and thought-provoking, the play holds up a mirror not just to Estonians, but to anyone who has ever felt imprisoned by tradition.

PLAY GENRE:
Comedy

ROLES:
4f, 5m

ORIGINAL TITLE:
Eesti matus

THE CHARACTERS:
Andres, a young man about 25
Lee, Andres' wife. With a smile on her lips but somehow inscrutable
Maret, Andres' mother. A tired-looking woman
Sass, Andres' father. A strong and sturdy man like a log of wood
Indrek, Maret's brother. A fellow with a poetic soul and always in an excited mood
Tiina, Indrek's wife. A career woman with a groomed look, about 30
Tiit, a gangling elderly man with a straight back and tragic stance
Karla, neighbour. With a face a bit swollen from drinking, slightly limping
Iida, Karla's wife. An elderly woman with a severe look

PREMIERE:
Estonian Drama Theatre
2002

TRANSLATIONS:
English, Latvian, Russian

KEYWORDS:
absurdist comedy, dark humour, national identity, traditionalism vs. modernity, cultural myths, generational conflict, Post-Soviet trauma, rural life, death and rituals, nostalgia and resistance to change, archetypal characters, outsider perspective

The play premiered in 2002 at the Estonian Drama Theatre and remained in the repertoire for nearly two decades, becoming one of the most popular plays in the country's modern theatre history. In 2021, the film *Estonian Funeral* was released, based on the play (directed by René Vilbre, Taska Film).

Estonian Funeral is a story about an Estonian family and their home farm. Nowadays, the funerals are almost the only events where all the relatives meet, share common memories and discover old passions coming alive. Particularly when the wake starts turning into a wedding!

It's a funeral of Andres – a 100-year-old farm keeper. His children, friends and even some strangers have gathered at the farm for the funeral feast.

The questions arising are obvious – after his death, who will chop the firewood, pick the potatoes and apples; who will make the jam from the berries that grow in the garden? Can it be left undone? Can you take a break from the hard work that you and your forebears have done for centuries? Why is work for us like the rock was for Sisyphus? And what will happen when elders can't and the young won't, but the work needs to be done?

Kivirähk is picturing very accurately and ironically the image of Estonians as an endlessly working and very economical nationality. The author lets us laugh about the same things, whether it would be working until your last breath on the farm or in a city company, or being stuck in the show business.



DOWNLOAD THE FULL PLAY
English translation by Triin Sinissaar

Business as Usual

by Mehis Pihla

Business As Usual is a gripping narrative inspired by the money laundering scandals that rocked Estonian banking. The ambitions and painful lessons of the entire Estonian society are channelled through this fascinating, clever and deeply engaging play.

PLAY GENRE:
Drama

ROLES:
7f, 9m + many other roles

ORIGINAL TITLE:
Rahamaa

THE CHARACTERS:
Artur – Client manager in the Foreign Banking Department
Oliver – Director of the Foreign Banking Department
Jaanus – Artur’s childhood friend, business loan manager

PREMIERE:
Estonian Drama Theatre
2024

Mom – Artur’s mother
Andero – Artur’s brother, art aficionado and humanitarian
Director – Director of the Danish bank’s Estonian subsidiary
Liis – Oliver’s future wife, ballerina

ACTS:
2

AWARDS:
Estonian Theatre Award for Original Dramaturgy 2024

TRANSLATIONS:
English, Swedish, French, Romanian

Regina – Liis’s friend, Artur’s wife
Anya – Client manager in the Foreign Banking Department
Danil – Client manager in the Foreign Banking Department
Belgian – Director of the Trading Department
Oligarch
Government Official
Director Of The Danish Bank
Security Guard
Ballerinas
Flower Seller
Best Man
Wedding Guests
Bank Employees
Lecturer
Oligarch’s Domestic Servants
Nymph
Orgy-Goers
Casher
Popov
Thugs
Danes
Philosopher
Casher
Estonian Central Banker
European Central Banker
Philosopher
Three Legal Defendants
Waitress

KEYWORDS: money laundering, dirty money, Danish bank, Russian oligarchs, post-Soviet desire to get rich quick, banking made sexy, black humour, painful lessons

At its core, the story revolves around a young man, Artur, from the Tartu suburb of Annelinn. Through connections, he lands a job in the foreign banking department of a prestigious capital bank. The department’s primary clientele comprises Eastern Bloc oligarchs. Business thrives, with the services of the Scandinavian bank branch being as secure as “swissarskaya”, as secretive as an “offshornaya” account, and as close as “petersburskaya”.

As the number of clients and turnover skyrockets, the protagonist finds himself entangled in a world where he must navigate encounters with oligarchs, prostitutes, and security guards. Adventures unfold in luxurious ski resorts across Europe and the vast expanse of Russia. This tale is seasoned with dark humour, portraying a reality where cash isn’t carried in briefcases but in suitcases with wheels.

The play provides a unique glimpse into a world accessible only to the super-rich, shedding light on how money laundering has influenced the politics of Western countries for decades. It delves into the complexities of giving up money of shadowy origins. Based on meticulously researched documentary materials from press publications and extensive interviews, *Business As Usual* offers a compelling exploration of a global issue that continues to shape our society.



DOWNLOAD THE FULL PLAY
English translation by Adam Cullen
Swedish translation by Ann Liis Hanslep

Vlad I Mir

by Mehis Pihla

A failed secret operation strands Vladimir Putin in the middle of Estonian bogs. As the Russian world descends into chaos, one couple must decide: do you hand over a dictator – or do... something else? A dark, fast-paced comedy about truth, fear, and responsibility.

PLAY GENRE:
Tragicomedy

ROLES:
1f, 10m

ORIGINAL TITLE:
Vlad i Mir

THE CHARACTERS:

Silver

Helena

Ets

Vladimir Putin (President of Russia)

Anton Vaino (Chief of Staff of the Presidential Executive Office of Russia)

Aleksei Dyumin (Governor of Tula Oblast

former bodyguard of Vladimir Putin)

Valentina Matviyenko (Speaker of the Federation Council of Russia)

Nikolai Patrushev (Secretary of the Security Council of the Russian Federation

former Director of the FSB – Federal Security Service of the Russian Federation)

Vladislav Surkov (Kremlin ideologist)

Alexander Bortnikov (Director of the Federal Security Service of the Russian Federation – FSB)

Sergei Naryshkin (Director of the Foreign Intelligence Service of Russia – SVR)

A soldier

Dmitry Medvedev

correspondents

a bunch of agents

old Russian men

bears

SCENES:
28

AWARDS:
Third Prize at the Estonian Theatre Agency's New Drama Competition 2019

TRANSLATIONS:
English, Latvian

KEYWORDS: Putin, Estonia, parachute, dictator, moral dilemma, barn, absurdism, political satire, revolution, power, Russia, marriage, countryside

It's the year 2019. Helena and Silver have moved to Jõgeva – a small town in Estonia, to be closer to Silver's mother. One day, while working in the garden, Helena finds a strange man in their barn. In utter surprise, she hits him on the head with a shovel. Thinking he's a village drunk, she calls her husband. Looking at the unconscious man, Helena asks, "Doesn't he look... familiar?"

Just before this incident, Vladimir Putin was preparing to travel to a meeting with other world leaders in Stockholm. As always, his journey involved the full security service, ensuring no one would know his whereabouts. Ironically, that's what gets him into trouble. While aboard the Russian presidential super-secret plane, Putin jumps out but damages his parachute, making it impossible to steer. He crash-lands somewhere in the bogs of Jõgeva.

So yes – Putin is the village bum.

After reading the news, Helena decides they must kill him. She believes it is the morally right thing to do. Silver has doubts and wants to call KAPO (Estonian Internal Security Service). But before they can decide, Ets, their Ukrainian friend, arrives to celebrate the big news of Putin's disappearance. Ets grew up with Anton Vaino – an Estonian man, now Putin's right hand – and eventually contacts him.

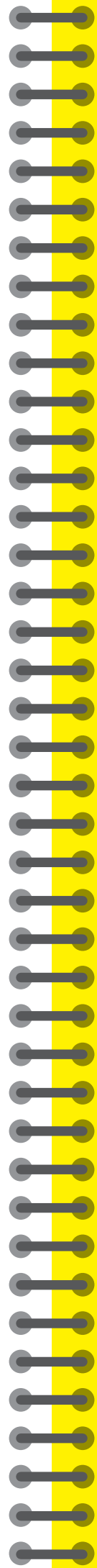
Meanwhile, in Russia, political chaos erupts. The country stands on the brink of revolution. The top brass is in disarray, wondering whether this might be a loyalty test staged by Putin himself, while quietly considering who will succeed him – perhaps Valentina Matviyenko?

This tragicomedy asks whether it is acceptable to kill a murderer – someone responsible for the torture and death of millions. It offers a satirical but deeply insightful glimpse into the surreal absurdities of Russian politics.

It is a comedy, fast-paced and full of colourful detail, but it also reveals what it feels like to live in constant fear of your neighbour. The play was written in 2019, with the story set in 2023, a play for the future, written in the past. And unfortunately, it remains just as relevant today.



DOWNLOAD THE FULL PLAY
English translation by Justin Petrone



Echoes

of

Self

Self

Self

Self

Silence and Cries

by Andres Noormets

Silence and Cries is a radio drama that received the 2010 Prix Europa award in the radio fiction category. It is a commentary on everyday life, inspired by the poetry of Federico García Lorca. It captures the essence of silence and how it can be used as a weapon.

PLAY GENRE:
Radio drama

ROLES:
1m (and many other voices)

ORIGINAL TITLE:
Vaikus ja karjed

THE CHARACTERS:
me

PREMIERE:
Estonian Public Broadcasting
2009

the others:
sleek fellow guy with
a moustache
auto repair men
lady with dog
arriver
bus driver
purple beret
people waiting for bus
clerk
shoppers
security worker
car drivers
reporters

SCENES:
33

AWARDS:
First Prize in the Estonian
Radio Theatre Play Competition
2009;
Prix Europa: Best European
Radio Drama of the Year 2010;
Nomination for the Estonian
Cultural Endowment's Original
Drama Award 2010

TRANSLATIONS:
English, Swedish

KEYWORDS:
stillness, alienation, everyday
absurdity, poetry, conformity,
resistance, disobedience,
voice, social pressure, passivity,
disruption, marginality

Silence and Cries is an Estonian radio drama, written by Andres Noormets. The protagonist of the play is simply “Me” or “I”. “I” could be anyone; we never learn their age, gender, or name. “I” is searching for a sense of silence in the rush of everyday life. They are searching not only for the absence of sound, but also for a pause from urgency and routine. They are seeking silence within and without. There is probably a part of “Me” in each of us.

Their desire becomes a problem for others, and at the same time, the silence of others becomes a problem for “Me”. On the bus, they are in the way. And the other commuters think that “I” is having some kind of health problem. At the car repair shop, their presence is ignored. And no one is reminding that “I” is waiting, not even when he asks for it. *Silence and Cries* looks into the way society turns away from those who move differently, think differently, or resist the norm in any way.

This is an existential radio drama about the human struggle to be present, to be seen and heard, in a world that often seems indifferent. It considers how silence can be used as a weapon of power, and how silence has been a part of Estonian history. *Silence and Cries* is a poetic, introspective monologue, broken up by brief encounters with nameless others. The protagonist's story plays out in ordinary places: an auto shop, a supermarket, a crosswalk. Places where small acts of waiting, questioning, or quietly refusing take on a symbolic weight.

Inspired by the poetry of Federico García Lorca, Noormets' radio drama blends lyrical reflection with the absurd tensions of everyday life. The text is a subtle yet powerful meditation on dignity, loneliness, and the radical strength found in stillness. It blurs the line between sound and silence, thought and speech, private despair and public defiance.



DOWNLOAD THE FULL PLAY
English translation by Jim Ashilevi
Swedish translation by Ann Liis Hanslep

Am I Alive Now

by Siim Nurklik

Am I Alive Now is a dense, paradox-filled text that offers sharp social critique through thought-provoking monologues. The play demands a bold theatrical language: while the text itself is strong, its depth and impact can only emerge on stage through courageous exploration of form.

PLAY GENRE:
Young Adult Drama

ROLES:
4 or more characters
(no sex or age specified)

ORIGINAL TITLE:
Kas ma olen nüüd elus

PREMIERE:
Estonian Drama Theatre
2010

SCENES:
26

AWARDS:
Second Award of the Estonian
Theatre Agency's New
Drama Competition 2009

TRANSLATIONS:
English, Swedish, Finnish,
Lithuanian

KEYWORDS:
social critique, irony, paradoxes,
economic crises, existential
question, fragmentation,
sketch-like structure, naivety vs
cynicism, wit

The play is divided into monologues given by non-specific persons and dialogues by two or three characters. The two forms alternate throughout the text, leaving much room for interpretation by the director.

The often incoherent chapters are isolated by slogans that appear to be taken from newspaper headlines or made up to ridicule the poster-like communication of a world led by short texts and tweets. The author doesn't let himself be slowed down by the boundaries of a traditional plot, instead he approaches playwriting as an utterly free medium for expressing any angst with the society he and his peers are forced to live in.

One of the more repetitive elements in *Am I Alive Now* is games to play as a mind-numbing pastime activity. Three characters marked A, B, and C must have nothing better to do but to follow C's instructions to answer questions such as if-you-were-gum-then-whichkind or guessing people's weight and salary by looking at their head-shots printed on playing cards. When all the games are played, it's time to hug and go out drinking.

A common topic of the characters' rambling speeches is the economic crisis and modern man's life of looking for the perfect outfit, partner, way of thinking, and feeling.



DOWNLOAD THE FULL PLAY
English translation by Adam Cullen
Swedish translation by Ann Liis Hanslep
Finnish translation by Petteri Aarnos

End of the Chain

by Paavo Piik

End of the Chain is a sharp, character-driven drama set in a fast-food restaurant on its final night. As strangers cross paths and personal truths surface, the play explores emotional honesty, loneliness, and the absurdity of modern life with wit, depth, and poetic language.

PLAY GENRE:
Drama

ROLES:
5f, 6m

ORIGINAL TITLE:
Keti lõpp

THE CHARACTERS:
Poet
Waitress
Man
Woman (Helene)
Young Man
Girl (Lua)
Rabbit
Another Rabbit
Old Man (Arvo)

PREMIERE:
Tallinn City Theatre
2012

ACTS:
1

AWARDS:
Third Prize at the Estonian
Theatre Agency's New Drama
Competition 2011

TRANSLATIONS:
English

KEYWORDS:
loneliness, honesty,
manipulation, absurdity,
fast-food, performance,
language, survival, urban life,
disillusionment, isolation,
power dynamics, strangers,
emotional truth, Arvo Pärt,
music, burgers

End of the Chain is a sharp-edged drama set in a fast-food restaurant, Burger Chain, on its final night before closing.

A couple, a Man and a Woman, enter without ordering. They sit at a table and begin to dismantle a relationship built on small lies and silences. He admits he's in love with someone else. She confesses to an affair with someone who hit all the right notes – emotionally and otherwise.

Around them, others drift in:

A highly educated but unmotivated young man applies for a job in the Burger Chain. The cashier, although the restaurant is closing for good, decides to conduct an on-the-spot interview.

A young woman orders a coffee that she never pays for. She spends her entire visit on the phone, spinning convincing lies to friends and family about her whereabouts. Her narrative is so vivid that those around her begin to believe they're part of it.

Two rabbits arrive. One receives news that their father has died. The other says, 'Don't think about it now – we've a party to attend.' Mourning can wait until morning.

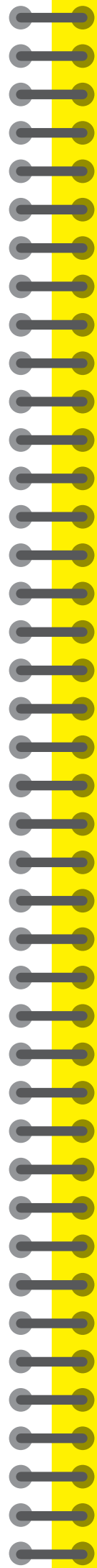
An old man, a familiar regular, stops by for one last coffee, but the machine is broken. Instead, he's offered a mysterious pill. The old man might be Arvo Pärt. He is also searching for a new job, something new to write.

This is not just the end of a restaurant. It's the collapse of pretence, the unravelling of illusions. A play about emotional honesty in a world obsessed with performance. About the absurd ways we cope, avoid, and pretend. It's about that quiet moment when we realise: "We can go on pretending nothing happened, but that would be self-deception." It's about breaking the chain.

Sharp, rhythmic, and poetic, it veers between confessional monologue and social satire. Characters speak in raw, unfiltered bursts, full of pain and self-awareness.



DOWNLOAD THE FULL PLAY
English translation by Paavo Piik



Estonians'
(!!!)

Incredible
(???)

Adventures
(***)

Abroad
(...)

Once Upon a Time in Lebanon

by Mehis Pihla

A gripping documentary thriller based on Estonia's first hostage crisis — seven men kidnapped in Lebanon during the Arab Spring. A tense story of survival, diplomacy, and a young nation's fight in unfamiliar territory.

PLAY GENRE:
Documentary thriller

ROLES:
3f, 8m

ORIGINAL TITLE:
Ükskord Liibanonis

THE CHARACTERS:
Ester (Karmo's mother)
Anni (Karmo's wife)

PREMIERE:
Estonian Drama Theatre
2025

Karmo (cyclist)
Foreign Minister
Margus (head of Estonian
Internal Security Service)

ACTS:
2

Eva-Liisa (press officer)
Honorary Consul

SCENES:
18 + 24

Alex

Samuel

Arab man

Frenchman (at the embassy)

Hadad's press representative

Hadad

Rashid (ISF police officer)

Hezbollah

Narrator

Man on the phone (mentalist)

James Bond

Driver

Zaid

Pharmacist

Translator

Arab man in a café

Estonian negotiator

Middleman

TRANSLATIONS:
English

KEYWORDS:
hostage crisis, diplomacy,
survival, responsibility,
motherhood, intelligence,
political theatre, Arab Spring,
small state geopolitics,
masculinity, empathy,
bureaucracy, family, cultural
clash, collective effort

What starts as a journey to shake off the day-to-day routine turns into a harrowing ordeal when seven Estonian men are mistaken for Danish citizens and kidnapped in Lebanon, just as the Arab Spring erupts around them.

Once Upon a Time in Lebanon dives into the biggest (known) kidnapping of Estonian citizens. Not only does it explore the fine line between thrill-seeking and recklessness, but it also offers a glimpse of how quickly the Estonian Foreign Ministry and KAPO (the Estonian Internal Security Service) must find solutions in an entirely unfamiliar territory, foreign religion, and customs.

The story revolves around an ensemble of characters. Through Karmo's eyes, we gain a glimpse of the cyclists' endeavours. Through Ester, who used to work in the Foreign Ministry, we see the despair of not being able to do anything and a mother's pain, which culminates in burning a Persian carpet. Through Anni, we learn about how a family tries to manage their everyday life, and how she has to hear other customers in the supermarket saying they deserve it for being foolish enough to go there.

We gain insight into how officials resolve such issues. The press officer Eva-Liisa balances the line between institutional loyalty and human empathy. She has sharp monologues and is often the bridge between public and private realms. Alex, a KAPO operative with real combat experience, brings tactical precision and grounded urgency to the mission. Samuel, a foreign intelligence agent, approaches the crisis with intellect and charm. Fluent in diplomacy and cultural nuance, he balances political performance with quiet calculation, offering a counterweight to Alex's blunt realism.

This is not a simple rescue story. It's a study of collective vulnerability: how a small state improvises under pressure. Based on actual events, *Once Upon A Time In Lebanon* is a fast-paced documentary thriller about survival, responsibility, and what it means to be a country when citizens' lives are on the line.



DOWNLOAD THE FULL PLAY
English translation by Adam Cullen

45,339 km² of Bog

by Andra Teede

45,339 km² of Bog is a documentary play exploring the emotional landscape of Estonians living abroad. Drawing on interviews, a sociological survey, and social media posts, the text forms a mosaic of voices reflecting on emigration, identity, and the meaning of home. It captures the tension between longing for Estonian staples, such as black bread or *kohuke*, and discovering new freedoms and joys in foreign lands.

PLAY GENRE:
Documentary play

ROLES:
2f, 2m

ORIGINAL TITLE:
45 339 km² raba

THE CHARACTERS:
multiple characters, can be performed with four actors

PREMIERE:
Endla Theatre
2015

ACTS:
2

SCENES:
8 + 7

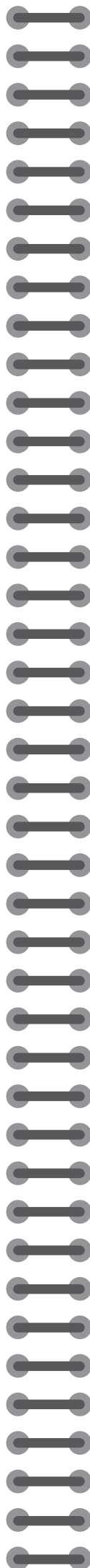
AWARDS:
Estonian Theatre Award for
Original Dramaturgy 2015–2016

TRANSLATIONS:
Swedish, Hungarian

KEYWORDS:
emigration, identity, belonging,
Estonians abroad, sociological
survey, social media, black
bread, kama, missing home,
patriotism, home, Skype,
money, language, myth, longing



DOWNLOAD THE FULL PLAY
Swedish translation by Evelyn Hoglund



Over 200,000 Estonians live abroad. If current trends continue, by 2050, only half a million Estonians will remain in Estonia. What is lost – or found – in that decision?

45,339 km² of Bog is a documentary theatre piece that delves into the lives of Estonians far from home. Rather than telling a single story, the play unfolds as a mosaic: each scene brings a new voice, a different tone, a distinct perspective – from monologues to dialogues, Skype calls to baking experiments. This fragmented structure reflects the scattered and often contradictory experiences of migration, yet it always echoes a shared sense of origin.

We meet the nostalgic expat, the weary cleaner, the idealistic builder, and a couple navigating intimacy through a screen. Their worlds drift between the mundane (craving kama, missing sour cream) and the existential: What does it mean to belong? Can a home be carried with you?

The play also imagines Lydia Koidula, Estonia's national poet, who moved abroad for love. Traditionally mourned for leaving her homeland, here she is reclaimed as a woman who chose love and happiness over ideology. In a quiet but potent gesture, the play questions why her body was later exhumed and returned to Estonia alone, without her family.

The title refers to Estonia's vast boglands – but in this context, the bog becomes a metaphor. A metaphor for memory, for national identity, for the soft and treacherous ground where longing takes root. And for work, because Estonians are known for being hard-working people.

Mastering

the

Masquerade

Mastering

the

Masquerade

Cinderellagame

by Paul-Eerik Rummo

Cinderellagame is a multi-layered political and existential allegory that remains powerfully relevant today. The play resonates as a critique of modern society's performative roles, institutional expectations, and the struggle for individual agency. Its lasting power lies in its ambiguity: it doesn't offer answers, but rather dares us to question the rules of the game we're playing.

PLAY GENRE:
Drama

ROLES:
5f, 2m

ORIGINAL TITLE:
Tuhkatriinumäng

THE CHARACTERS:
Cinderella
Prince

PREMIERE:
Theatre Vanemuine
1969

Mistress
Master
First Daughter
Second Daughter
Court Cinderella
Prince's Double (played by
the same actor who also plays
Prince)

First production abroad:
La Mama, New York
1971

SCENES:
6

TRANSLATIONS:
English, Swedish, Finnish

KEYWORDS:
allegory, existentialism,
subversive fairy tale, mask
and identity, post-truth world,
conformity vs. individuality,
authoritarian critique,
ambiguous morality



DOWNLOAD THE FULL PLAY
English translation by Andres Männik, Mardi Valgemäe
Swedish translation by Ivo Illiste, Birgitta Göranson
Finnish translation by Kalevi Haikara



Cinderellagame is an allegorical story, inspired by the classical fairytale. It's a power game with dubious identities, doubles, agents of the opposing side, and nobody quite sure about who is really holding the power behind the back of the old king. In this game, not even the most established symbols (such as Cinderella's shoe) can be trusted, because they could be fake.

Nine years have passed since the Prince found Cinderella and married her. However, there have been rumors that the girl he took with him was not Cinderella, but one of the Mistress's daughters. When meeting a girl called Cinderella in the house of his in-laws, the Prince too begins to suspect that he has married the wrong woman. He tries to find out the truth from the Master, Cinderella's father. The Master admits that the Mistress is holding power in the house and there might be some truth to the rumor, but he cannot be sure.

The Prince, now even more confused, tries to interrogate the Mistress's daughters, but doesn't get a straight answer from either one of them. Their conversation is interrupted by the arrival of the Court Cinderella and the Prince's Double, who have come to visit the family. The Prince hides himself to observe. When the visit is over, the Mistress secretly meets with the Court Cinderella to inquire whether anyone in the palace is trying to supplant her.

The Court Cinderella is suspicious of the Prince, because she has noticed that their most important memento, her shoe, is missing. Fortunately, she says, it's a fake. The Prince confronts the Mistress, asking her the truth about Cinderella. The Mistress admits that the Prince's palace is not the only palace where she has her own agent. There have been many Cinderellas and many palaces.

The prince goes back to the kitchen, where he started his investigation, to see Cinderella again. He hits her, trying to make her call the Fairy Godmother to help as a way of proving that she's the real Cinderella. But the girl has no idea what he's talking about.

The Court Cinderella takes the Prince away to the palace. The Mistress's daughters look forward to a ball in another palace the next day. The Mistress tells Cinderella that tomorrow it is her turn to make herself pretty and go to the ball.

The endless Cinderellagame continues.

Boulgakoff

by Jaan Undusk

Boulgakoff is a richly layered play that combines deep philosophical insight with high literary quality. The work offers an imaginative and captivating interpretation of Mikhail Bulgakov's life, blending fantasy with historical reflection. With its eloquent language and intricate structure, the play explores the tensions between artistic freedom and oppressive power. Audiences are drawn into a world where the absurd and the profound meet on stage.

PLAY GENRE:
Historical drama

ROLES:
2f, 9m

ORIGINAL TITLE:
Boulgakoff

THE CHARACTERS:
Boulgakoff, a writer
Sidonia Sergejevna, his third wife

PREMIERE:
Estonian Drama Theatre
2008

Stalin's voice over the telephone and in The Red Square

SCENES:
8

Fock, a writer
A man with an umbrella
A young blonde

AWARDS:
Second Prize at the Estonian Theatre Agency's New Drama Competition 2005;
Estonian Theatre Award for Original Dramaturgy 2008

Pasha Popov, a philosopher and Boulgakoff's friend
Faddeyev, a writer very close to the echelons of power
Tolstoy, a writer
Yvain, Boulgakoff's brother in Paris

TRANSLATIONS:
English, Finnish, German, Latvian, Russian

Nicolas, Boulgakoff's other brother in Paris

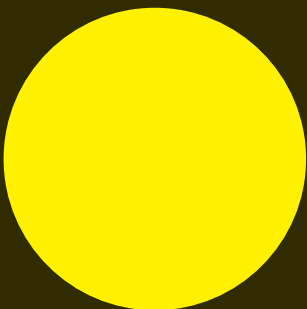
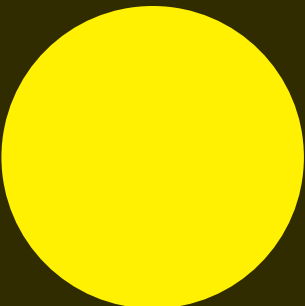
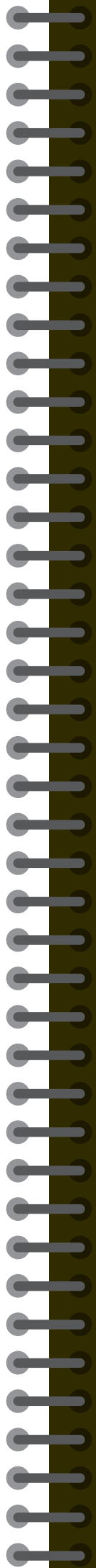
KEYWORDS:
intellectual drama, artistic freedom, oppressive power, fantasy and history fusion, absurdism, Mikhail Bulgakov

The play is not based on documentary material, although the title is the French spelling of the name Mikhail Bulgakov. The author says that different spelling marks relate to fiction and historical truth. Historical references are also explicit in other characters; among them are writers and politicians Faddeyev, Tolstoy, and Stalin's long-awaited phone call. The events take place in Russia during the oppressive period for artists in the 1930s, when Bulgakov wrote *The Master and Margarita*, a novel banned from publication by the authorities.

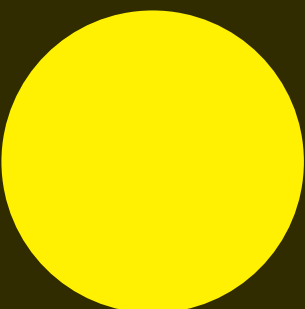
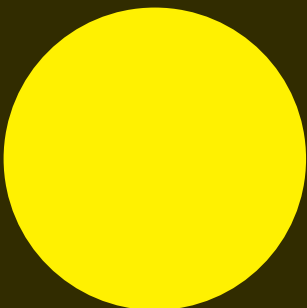
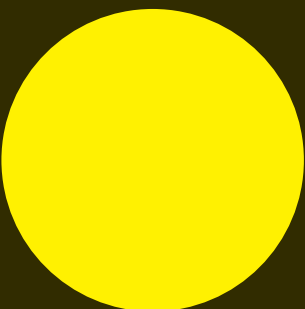
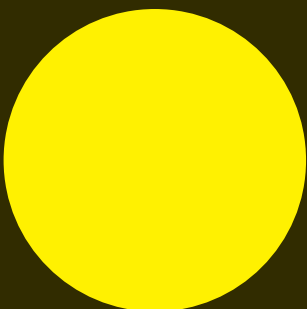
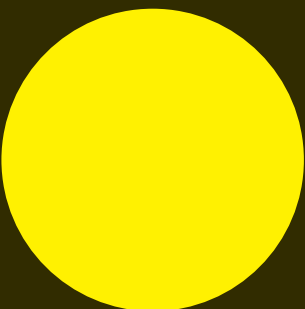
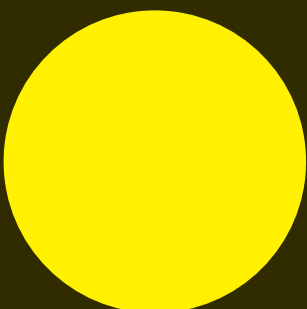
Boulgakoff is about artistic silence forced onto an author who tries to stay honest with himself. But in a contemporary media-centred world, an act becoming art is dependent on the public – the artist that cannot be published does not exist. Still, Bulgakov continued writing and carried on being a writer with an absurd persistence even when the publishing of his works was forbidden. The opening scene in the bedroom of Boulgakov and his wife, Sidonia and everyday actions – conversation on the street, games of billiards, drinks after the opening night, dreamlike scene in Paris, car ride that ends with the protagonist's death – unfold the creative personality's metaphysical discontent and subjection to authorities.



DOWNLOAD THE FULL PLAY
English translation by Harry Mürk
Finnish translation by Terttu Savola



Authors





KAI AARELEID (b. 1972)

MARTIN ALGUS (b. 1973)

JIM ASHILEVI (b. 1984)

SIRET CAMPBELL (b. 1982)

is a distinguished Estonian prose writer, poet, and translator known for evocative storytelling and a nuanced literary voice. She studied dramaturgy at the Theatre Academy of Helsinki (1991–1997), earning a master’s degree, and later specialised in literary translation and editing at Tallinn University. Aareleid’s writing is marked by lyrical prose, emotional depth, and exploration of human relationships and memory. Her work often blurs the boundaries between prose and poetry, reflecting a keen sensitivity to language and form. Besides her original works, she has translated a broad range of international literature into Estonian, including Jorge Luis Borges, David Mamet, Bruce Chatwin, Carlos Ruiz Zafón, Javier Marías, and Isabel Allende, bringing global voices closer to Estonian readers. She has also made major contributions to Estonian theatre translation, including plays by Elli Salo, Juha Jokela, and Laura Mattila.

is the most awarded Estonian playwright. His debut works, *Thirst* and *You Are!*, won both prizes in the 2007 New Drama Competition. He gained international recognition in 2011 when his play *Contact* won the New Baltic Drama competition and premiered in Finland. Algus works as a freelance actor, playwright, screenwriter, producer, and translator. He has translated over 25 plays and received the Estonian Theatre Union’s prize for translation. His texts often explore the limits of relationships, identity, and self-destruction with a mix of dark humour and raw honesty, placing ordinary people in situations that reveal emotional and social fragility.

RECOGNITION:
2022 BBC Audio Drama Award for Best European Drama for *The Lion*, with Andres Noormets
2014 Estonian Theatre Award for Original Dramaturgy for *Sulphur Magnolias*
2012 Award for Original Drama from the Cultural Endowment of Estonia for *Contact*
2010 First prize in New Baltic Drama 2011 for *Contact*
2009 First Prize at the Estonian Theatre Agency’s New Drama Competition for *Postmodern Households*

SELECTED PLAYS:
2021 *The Lion* (Lövi) – Croatian, English
2017 *Something Real* (Midagi tõelist) – English, Hungarian, Polish
2013 *Octopus* (Kaheksajalg) – Finnish
2013 *Sulphur Magnolias* (Väävelmagnooliad) – English, Finnish, German, Lithuanian, Swedish
2010 *Contact* (Kontakt) – English, Finnish, German, Swedish
2009 *Postmodern Households* (Postmodernsed leibkonnad) – English, Finnish, German

RECOGNITION:
2022 Baltic Assembly Literature Prize for the novel *Pacific Ocean* (Vaikne ookean)
2019 Nomination for Original Drama Award from the Cultural Endowment of Estonia for *Burning Cities*
2017 Live and Shine Grant from the Cultural Endowment of Estonia
2016 Estonian Writer of the Year

PLAY:
2019 *Burning Cities* (Linnade põletamine) – Finnish

is a writer and director. He graduated in Audiovisual Media from Tallinn University, and in Acting from the University of Tartu Viljandi Culture Academy. From 2013 to 2015, he was a playwright and actor at Von Krahl Theatre; since then, he has worked as a freelance creator. Ashilevi has written plays, scripts, articles, prose, and even computer games. He has worked in film and hosted cinema-related radio, and TV shows, and was involved in the Tallinn Black Nights Film Festival. He wrote his first play, *Like Boys in the Rain*, at the age of 20. It won 2nd prize at the Estonian Theatre Agency’s New Drama Competition in 2005, making him the youngest prizewinner. His second play, *Porcelain Smoke* (2006), explores identity, social criticism, and generational fragility.

RECOGNITION:
2018 Award for Original Drama from the Cultural Endowment of Estonia for *FORGET/DREAM*
2015 Third Prize at the Estonian Writers’ Union Novel Competition for *The Forest of Bodies* (Kehade mets)
2006 Award for Original Drama from the Cultural Endowment of Estonia for *Like Boys in the Rain*
2005 Second Prize at the Estonian Theatre Agency’s New Drama Competition for *Like Boys in the Rain*

SELECTED PLAYS:
2018 *FORGET/DREAM* (UNUSTA/UNISTA) – English
2006 *Porcelain Smoke* (Portselansuits) – German
2005 *Like Boys in the Rain* (Nagu poisid vihma käes) – English, Swedish

is an Estonian playwright, dramaturg, and theatre pedagogue. She studied Directing and Dramaturgy of Contemporary Theatre at The Royal Central School of Speech and Drama in London and holds a master’s degree in theatre arts and pedagogy from the Estonian Academy of Music and Theatre, where she now teaches dramaturgy as a senior lecturer. From 2008 to 2024, she ran Drakadeemia, a creative writing school supporting emerging writers across fields, and continues to lead specialised workshops for artists, organisations, and universities. She is also the chair of the Estonian Directors and Dramaturgs Union and an advocate for the development and recognition of contemporary playwriting in Estonia. Campbell’s work explores boundaries of form, focusing on socially relevant themes and collaboration. Her work bridges artistic practice, education, and policy towards a more vibrant and sustainable theatrical culture.

RECOGNITION:
2025 Good Theatre Award from the Estonian Association of Theatre Researchers and Critics
2021 Live and Shine Grant from the Cultural Endowment of Estonia
2017 Award for Original Drama from the Cultural Endowment of Estonia for *Beatrice*

SELECTED PLAYS:
2025 *Traces Between Us* (Jäljed meie vahel) – English
2022 *Master Solness* (Meister Solness), based on Henrik Ibsen, with Mehis Pihla
2017 *Beatrice* (Beatrice) – English, Hungarian, Latvian, Polish
2011 *Peko* (Peko), with Ain Mäeots, Olavi Ruitlane, Kauksi Ülle



PIRET JAAKS (b. 1980)

MERLE KARUSOO (b. 1944)

ANDRUS KIVIRÄHK (b. 1970)

URMAS LENNUK (b. 1971)

is an Estonian writer, playwright, and dramaturg. She holds a BA in Theatre Studies from the University of Tartu and a PhD in Theatre Arts from the Estonian Academy of Music and Theatre. Jaaks is known for her bold and imaginative writing, often exploring social issues through sincerity, humour, and poetic imagery. Her work spans multiple genres – from plays and prose to children’s literature and television scripts. She published a collection of plays, *Sirens and Other Plays*, in 2022. She is also one of the screenwriters of the popular Estonian TV series *ESSR* (Estonian Soviet Socialist Republic, abbreviated as ENSV in Estonian).

is a director, dramaturg, and educator, often credited as the founder of Estonian documentary and memory theatre. She has taught for decades at the Estonian Academy of Music and Theatre and has staged work in nearly all major Estonian theatres. Central to her practice is the collection and staging of life stories – particularly those of people at the margins of society. From 1987–1998, she led the Memory Sector of the Pirgu Development Centre, initiating the long-running *Who Am I?*, a project that merges personal biography with collective reflection. Her work is known for ethical clarity, emotional precision, and a deep sense of social engagement.

is one of the most renowned contemporary Estonian authors, celebrated both as a novelist and a playwright. Kivirähk’s witty wordplay, sharp satire, and delightfully self-ironic tone have earned him a broad readership. His works frequently draw on Estonian mythology, history, and politics, combining vernacular language with absurd humour and surreal situations. He often brings together the fantastical and the mundane, revealing the tragicomic core of everyday life. On stage, Kivirähk is known as the “grand young man” of Estonian drama. His theatrical works often explore themes of national identity and cultural memory with a sense of friendly irony.

is a director, dramaturg, and playwright. He studied Estonian language and literature at Tallinn Pedagogical University and in 2000 graduated from the Estonian Academy of Music and Theatre with a degree in directing. Since then, he has mainly worked at Rakvere Theatre, initially as a director and later as a dramaturg. In his plays, Lennuk often reimagines the classics or writes about everyday lives in small towns with warmth, humor, and quiet melancholy. His works often emerge from lived experience, layered with personal reflection. Lennuk sees writing as a way to preserve people and memories. He considers playwriting a small act of protest against the things he would like to change in life but cannot. In addition to stage plays, Lennuk has also written for television and film as well.

RECOGNITION:

- 2019 First Prize at the Estonian Theatre Agency’s New Drama Competition for *Rites of Passage*
- 2019 Special mention at the Estonian Theatre Agency’s New Drama Competition for *Can Animals Count?*
- 2017 Second Prize at the Estonian Theatre Agency’s New Drama Competition for *Sirens*
- 2011 First Prize at the Estonian Theatre Agency’s New Drama Competition for *To See a Pink Elephant*

RECOGNITION:

- 2018 Estonian National Lifetime Achievement Award for Culture
- 2008 Virumaa Literary Award for the collection *When the Rooms Are Full, Estonian Life Stories on Stage, 1982–2005*
- 2007 Estonian State Cultural Award for the productions *Under, We’re Not Playing Today, and Maturity Exam Essay*
- 2005 Award for Original Drama from the Cultural Endowment of Estonia for *The Missionaries*
- 1998 Estonian State Cultural Award for sustained creative work in developing, researching, and advancing documentary theatre

SELECTED PLAYS:

- 2021 *Same Words, Another Tune* (Samad sõnad, teine viis) – Latvian
- 2019 *Rites of Passage* (Siideriitujad) – English
- 2018 *The Builders* (Ehitajad) – Finnish
- 2017 *Sirens* (Sireenid) – English
- 2016 *The Mutterer* (Pobiseja), with Marek Demjanov – English, German
- 2015 *Queen of the Night* (Öökuninganna) – English
- 2011 *To See Pink Elephants* (Näha roosat elevanti) – English, German, Finnish, Swedish, Latvian, Russian, Czech, Spanish

SELECTED PLAYS:

- 2025 *I Left Ukraine 2022* (Ma jätsin Ukraina 2022)
- 2024 *Who Am I? The People of Narva* (Kes ma olen? Narvakad)
- 2005 *The Missionaries* (Misjonärid) – English
- 2002 *HIV* – English, Russian
- 1999 *Waggoners* (Küüdiipoisid) – English, Russian
- 1996 *Snows and Sorrow* (Kured läinud, kurjad ilmad) – English
- 1997 *Autumn 1944* (Sügis 1944) – English

RECOGNITION:

- 2014 Le Grand Prix de l’Imaginaire award for the best foreign novel *The Man Who Spoke Snakish* (Mees, kes teadis ussisõnu)
- 2013 Janis Baltvilks Prize in Children’s Literature for *Poo and Spring* (Kaka ja kevad)
- 2007 Estonian Theatre Award for Original Dramaturgy for *Voldemar*
- 2003 Estonian Theatre Agency Annual Award

SELECTED PLAYS:

- 2018 *Swallows of the Fatherland* (Isamaa pääsukesed) – Latvian
- 2005 *The Surrealists* (Sürrealistid) – Russian
- 2004 *ABC Book* (Aabitsa kukk) – English, German, Russian
- 2003 *Blue Wagon* (Helesinine vagun) – Hungarian, English, Russian
- 2002 *Estonian Funeral* (Eesti matus) – English, Latvian, Russian
- 2002 *The Holy Grail* (Püha Graal) – English, Latvian
- 1997 *Attempt on Caesar’s Life* (Atentaat Caesarile) – English, Russian

RECOGNITION:

- 2023 Estonian Theatre Award for Original Dramaturgy for *In the Margins*
- 2015 Award for Original Drama from the Cultural Endowment of Estonia for the play collection *Once Upon a Time in Estonia* (Ükskord Eestimaal)
- 2003 First Prize at the Estonian Theatre Agency’s New Drama Competition for *Bob Knows*
- 2002 Estonian Theatre Agency Annual Award
- 2001 First Prize at the Estonian Theatre Agency’s New Drama Competition for *The Trains do not...*

SELECTED PLAYS:

- 2023 *In the Margins* (Ääremaal) – Polish
- 2011 *It Won’t Happen to Me* (Minuga seda ei juhtu) – German
- 2003 *Bob knows* (Boob teab) – English, German, Russian, Swedish
- 2001 *The Trains do not...* (Rongid siin enam ei...) – German, Italian, Russian



KATARIINA LIBE (b. 1986)

MARI-LIIS LILL (b. 1983)

ANDRES NOORMETS (b. 1963)

HENELIIS NOTTON (b. 2001)

is a writer and editor whose work explores human relationships, motherhood, and the challenges of family life. She began her career as an actress but soon realised the stage wasn't her true calling – finding the spotlight exhausting and limiting. Writing offered her a natural voice and space to explore themes that move her. She holds a master's degree in contemporary media from the Baltic Film, Media and Arts School (BFM) and works for a family magazine. Her debut novel, *Autumn of Sacrifices* (Ohverduste sügis), recognised at an Estonian novel competition, examines the crossroads of choice and sacrifice in family life. Drawing on personal experience, her professional environment, and critical social issues, Libe's writing is heartfelt, empathetic, and often gently humorous – a quiet but precise guide to life's most vulnerable moments.

RECOGNITION:

2025 Second-Third Prize at the Rakvere Theatre Playwriting Competition for *Fish Tears*
 2023 August Gailit Short Story Award for *Suicide* (Enesetapja)
 2021 First prize at the Estonian Theatre Agency's New Drama Competition for *Sprouts*
 2009 Special mention at the Estonian Theatre Agency's New Drama Competition for *Aline*.
The Lights Are On But Nobody's Home

SELECTED PLAYS:

2025 *Tears of Fish* (Kala pisarad)
 2021 *Sprouts* (Võrsed) – English
 2009 *Aline*. *The Lights Are On But Nobody's Home* (Aline).
 Tuled põlevad, aga kedagi pole kodus)

is a bold and articulate director, dramaturg, and actress. She graduated from the Estonian Academy of Music and Theatre in 2006 and worked as an actor at the Estonian Drama Theatre from 2006 to 2015. She also works as a senior lecturer in stage speech at the Estonian Academy of Music and Theatre. In collaboration with dramaturg Paavo Piik, they have created documentary productions that deal with social issues, such as depression, loneliness and domestic violence, with honesty and light humour, yet also with profound depth.

RECOGNITION:

2023 Ants Lauter Award for productions staged at Estonian Drama Theatre, Tallinn City Theatre, Russian Theatre, Endla Theatre and Estonian Youth Theatre
 2022 Estonian Theatre Special Award for the productions *When You Come, Bring Me Flowers* and *In The Other Room* with Liis Aedmaa, Laura Kalle and Priit Pöldma
 2021 Live and Shine Grant from the Cultural Endowment of Estonia
 2017 Estonian State Cultural Award jointly awarded with Paavo Piik for *At Second Glance*

SELECTED PLAYS:

2022 *I Could Be Bounded in Nutshell* (Ma võiksin sulguda pähklikoorde), with Aare Pilv, Priit Pöldma – English, Hungarian
 2021 *In the Other Room* (Teises toas), with Priit Pöldma
 2018 *Midsummer Day* (Jaanipäev), with Paavo Piik
 2016 *At Second Glance* (Teisest silmapilgust), with Paavo Piik
 2015 *Gender: N* (Sugu: N), with Maria Lee Liivak, Hilje Murel, Ursula Ratasepp, Evelin Võigemast
 2014 *Magick mend...* (Varesele valu, harakale haigus...), with Paavo Piik – English, Russian

is a director, dramaturg, actor, and educator whose work is deeply shaped by his love for music and language. Trained as an actor, he has worked across Estonia's leading theatres, often blurring the lines between directing, writing, and performing. Noormets writes both for stage and radio, and his poetic, genre-defying radio plays – where the inner monologue often replaces dialogue – have gained national and international recognition. Noormets' work balances introspection and playfulness, always seeking to stretch the form, whether he's staging new Estonian texts, reworking classics or exploring the sonic landscapes of radio drama. He is also a mentor to younger artists and a vocal advocate for contemporary Estonian playwriting.

RECOGNITION:

2022 BBC Audio Drama Award for Best European Drama for *The Lion*, with Martin Algu
 2016 Prix Europa: Best European Radio Fiction of the Year for *The Things*
 2010 Prix Europa: Best European Radio Drama of the Year for *Silence and Cries*
 2009 First Prize in the Radio Theatre Playwriting Competition of Estonian Public Broadcasting (ERR) for *Silence and Cries*
 2003 Third Prize at the Estonian Theatre Agency's New Drama Competition for *aron:june*
 2003 Good Theatre Award from the Estonian Association of Theatre Researchers and Critics

SELECTED PLAYS:

2015 *Things* (Asjad) – English
 2014 *The River* (Jõgi) – English
 2009 *Silence and Cries* (Vaikus ja karjed) – English, Swedish
 2007 *The Day* (Päev) – English, Swedish
 2003 *aron:june* (aaron:juuni) – English

is a freelance writer, dramaturg, curator, and critic. She is currently completing an MA in Queer Performance at Rose Bruford College in London. Notton explores collaborative and performative writing practices, often merging lived experience, queerness, and experimental dramaturgy. Her work is marked by its playful yet introspective nature, and she remains an active voice in contemporary Estonian arts and literature. Notton's play *Emesis* was selected for the Estonian Playwriting Mentorship Programme in 2022.

RECOGNITION:

2021 Special mention at the Estonian Theatre Agency's New Drama Competition for *Emesis*

PLAY:

2021 *Emesis* (Emesis) – English, Latvian



SIIM NURKLIK (b. 1983)

MEHIS PIHLA (b. 1988)

PAAVO PIIK (b. 1983)

AARE PILV (b. 1976)

is a writer and critic whose work focuses on the intersection of politics, psychology, and ethics. As a member of the cultural organisation ZA/UM, Nurklik is known for his sharp and subtle portrayals of contemporary society. To truly understand him, one might have to catch him at a late-night cultural event – an atmosphere where his sensibilities and insights feel most at home.

RECOGNITION:

2009 Second Prize at the Estonian Theatre Agency's New Drama Competition for *Am I Alive Now?*

SELECTED PLAYS:

2025 *Unspoken* (Ütleмата) with Mari-Liis Lill
2012 *The Representatives* (Esindajad)
2009 *Am I Alive Now?* (Kas ma olen nüüd elus?) – English, Finnish, Lithuanian, Swedish
2008 *20.08* (20.08), with Paavo Piik

is an Estonian dramaturg, director, and screenwriter known for exploring pivotal moments in Estonian history, blending sharp wit with meticulous research. He is recognised for his thoughtful portrayal of real people and events, providing respectful and nuanced representations of often-overlooked stories. Pihla graduated from the University of Tartu in 2011 with a degree in semiotics and cultural theory, then completed dramaturgy studies at the Estonian Academy of Music and Theatre in 2016. He has also completed courses in dramatisation and playwriting at Drakadeemia. Since 2018, he has worked as a dramaturg and director at the Estonian Drama Theatre. Active in film and television, Pihla has written numerous stand-up comedy scripts and sketch shows, and served as dramaturg for Estonia's Independence Day concert.

RECOGNITION:

2024 Estonian Theatre Annual Award for Original Dramaturgy for *Business as Usual*
2019 Third Prize at the Estonian Theatre Agency's New Drama Competition for *Владь и Мирь*
2014 Voldemar Panso Prize – awarded to an exemplary and promising student of the Estonian Academy of Music and Theatre

SELECTED PLAYS:

2025 *Once Upon a Time in Lebanon* (Ükskord Liibanonis) – English
2024 *Business as Usual* (Rahamaa) – English, French, Romanian
2019 *Vlad i Mir* (Владь и Мирь) – English, Latvian
2016 *Pride and Budget* (Uhkus ja eelarve)
2013 *Y-Generation* (Y-Generatsioon), with Adeele Sepp, Mehis Pihla, Marika Palm, Klaudia Tiitsmaa, Rait Õunapuu, Kristjan Põldma, Vallo Kirs

is a playwright, dramaturg, and scriptwriter. He studied philosophy, politics, and economics at the University of Oxford and completed dramaturgy studies at the Estonian Academy of Music and Theatre. Piik is a founding member of Kinoteater, where he continues to be active as a dramaturg and director. Known for his ironic poetic voice, Piik has published three poetry collections and gained wider recognition with the play *End of the Chain*, which was adapted into a feature film. His work blends humour with sharp social insight, often highlighting the absurdities of modern life through precise dialogue and subtle wit. It also reflects his long-standing engagement with documentary theatre.

RECOGNITION:

2022 Estonian Theatre Award for Original Dramaturgy for the play *Out of Your Depth*
2019 Annual Award for Performing Arts from the Cultural Endowment of Estonia (with Alissija-Elisabet Jevtjukova, Paul Piik, Henrik Kalmet, Aivo Rannik, Marta Pulk – for the realisation and documentation of Kinoteater's Experiment)
2017 Estonian State Cultural Award jointly awarded with Mari-Liis Lill for *At Second Glance* (Teisest silmapilgust)
2011 Third Prize at the Estonian Theatre Agency's New Drama Competition for *End of the Chain*

SELECTED PLAYS:

2021 *Out of Your Depth* (Üle oma varju) – English, German
2017 *Finding Mr Paramour*, with Henrik Kalmet, Tim Paramour and Paul Piik – English
2014 *Magick mend...* (Varesele valu, harakale haigus...), with Mari-Liis Lill – English, Russian
2011 *End of the Chain* (Keti lõpp) – English

is a poet, literary scholar, translator, and critic. He graduated from Johann Köler Viljandi Secondary School No. 4 and went on to study Estonian literature, theatre studies, and semiotics at the University of Tartu. Pilv currently works as a researcher at the Under and Tuglas Literature Centre of the Estonian Academy of Sciences. His research focuses on auto-metatextuality, Estonian poetry, and the works of Madis Kõiv (1929–2014), an Estonian physicist, philosopher, and writer known for his intellectually rich plays and prose. Pilv is an active member of the Estonian Writers' Union, the poetry group Erakkond (The Group of Hermits), and the student society Veljesto.

RECOGNITION:

2020–2022 Nominated for the Estonian Theatre Award for Original Dramaturgy for the *I Could Be Bounded in a Nutshell* (with Mari-Liis Lill, Aare Pilv, Priit Põldma)
2018 Estonian Theatre Award for Original Dramaturgy for *Omen* (with Laur Kaunissaare and Jarmo Reha)

SELECTED PLAYS:

2024 *In Safe Hands* (Kindlates kätes), with Eero Epner
2023 *EIDOS* (EIDOS), with Jarmo Reha
2022 *Divide et Impera* (Divide et impera. Jaga ja valitse), with Jarmo Reha – English
2022 *I Could Be Bounded in a Nutshell* (Ma võiksin sulguda pähklikoorde), with Mari-Liis Lill, Priit Põldma – English, Hungarian
2018 *Omen* (Oomen), with Aleksander Gastev, Jarmo Reha, Laur Kaunissaare
2015 *Savisaar* (Savisaar), with Eero Epner, Tarmo Jüristo, Vaiko Eplik



PRIIT PÕLDMA (b. 1994)

REELI REINAUS (b. 1977)

PAUL-EERIK RUMMO (b. 1942)

JAAN TÄTTE (b. 1964)

is a playwright, dramaturg, and director known for his thought-provoking and socially engaged work. He completed his bachelor's degree in dramaturgy at the Estonian Academy of Music and Theatre's School of Drama and earned a master's degree in Estonian philology from the University of Tartu in 2021. Põldma began his professional career as a dramaturg at NUKU Theatre in Tallinn (2018–2020). Since 2020, he has been working as a freelance dramaturg and director, collaborating with various theatre companies across Estonia. Põldma's works often blend poetic language with contemporary issues, creating a unique theatrical experience that resonates with audiences.

is best known for her children's and young adult fiction. She earned a degree in practical theology from the Tartu Academy of Theology and studied Estonian and Finno-Ugric philology at the University of Tartu. She completed a Master's in Documentary Film at the Baltic Film, Media, Arts and Communication School (BFM) of Tallinn University in 2018. Although she has studied theology, folklore, and documentary filmmaking, Reinaus primarily identifies as a folklorist. She is fascinated by how folklore thrives in modern forms – from online forums and reality TV to contemporary belief systems. Observing how folklore emerges, evolves, and fades inspires her work. Reinaus has published over twenty books. Her writing draws on diverse sources: manor house legends, urban myths about cannibalistic sausage factories, Scandinavian sagas, and new-age spiritual practices.

RECOGNITION:

2022 Nominated for the Estonian Theatre Award for Original Dramaturgy for *Lost Home* and *I Could Be Bounded in a Nutshell*, with Mari-Liis Lill and Aare Pilv
2021 Estonian Theatre Special Award for the production *In The Other Room* with Mari-Liis Lill
2017 Voldemar Panso Prize – awarded to an exemplary and promising student of the Estonian Academy of Music and Theatre's School of Drama

RECOGNITION:

2024 Estonian Good Young Adult Book of the Year for *Iris, Beauty, and the Instagram Photos* (Iiris, ilu ja instapildid)
2023 Second Prize awarded by Latvian Children's, Young Adults' and Parents' Jury for *How My Dad Got a New Wife* (Kuidas mu isa endale uue naise sai)
2018 First prize in the Estonian Theatre Agency's competition for Children's and Youth Plays for *The World to Which I Belong*
2018 IBBY Honour List for *How My Dad Got a New Wife*

SELECTED PLAYS:

2022 *The Dragon Beneath the City* (Lohe linna all), with Helen Rekkor
2018 *The World to Which I Belong* (Maailm, kuhu ma kuulun) – English

SELECTED PLAYS:

2025 *Fever* (Palavik)
2024 *A White Dove* (Üks helevalge tuvi), with Elin Toona, Mari-Liis Lill
2022 *I Could Be Bounded in a Nutshell* (Ma võiksin sulguda päklikoorde), with Aare Pilv, Mari-Liis Lill – English, Hungarian
2021 *Sick Badger* (Haige mäger)
2021 *In The Other Room* (Teises toas), with Mari-Liis Lill
2020 *The Lost World of Widows* (Leskede kadunud maailm), based on Andrus Kasemaa's novel – English, Hungarian
2020 *The Lost Home* (Kadunud kodu) – English

is a poet, playwright, translator, and critic. He was a central figure in the Estonian literary revival of the 1960s. Rummo graduated from the University of Tartu with a degree in Estonian philology in 1965. He has worked at both the Vanemuine and Estonian Drama Theatre and has also been active in cultural policy, serving as Estonia's Minister of Culture from 1992 to 1994. His poetry and drama explore themes of freedom, society, and existential searching, often marked by ironic optimism, philosophical depth, and poetic precision. His 1967 poetic play *Cinderellagame* is considered a classic of Estonian theatre and a breakthrough in stage modernism. Rummo has also written for children, penned lyrics for the film and translated from several languages.

RECOGNITION:

2025 Cultural Endowment of Estonia Annual Award for Literature, Annual Award from the Literature Endowment of the Cultural Endowment of Estonia and Main Prize of the Language Deed Competition for the translation of James Joyce's novel *Ulysses*
2023 Annual Award of the Literary Magazine *Looming* for *L-wolf. Pictures from a Local Celestial Body* (L-hunt ja pildikesi kohalikult taevakehalt)
2016 Cultural Endowment of Estonia Annual Award for Literature for *It Keeps Raining Stones from the Sky* (Taevast sajab kõikseaeg kive)

SELECTED PLAYS:

1992 *Blind Alley of Light* (Valguse põik) – English, German
1969 *Cinderellagame* (Tuhkatriinümäng) – Czech, English, German, Swedish, Finnish
1968 *Eagle-Prometheus* (Kotkas-Prometheus)

is an actor, director and singer known for his delightfully clever use of language. He graduated with an acting degree from the Drama School of the Estonian Academy of Music and Theatre in 1990. He worked at Tallinn City Theatre from 1990 to 2003 as an actor and later as a playwright. He also writes songs and occasionally performs as a singer. He has said that he began writing plays because he as an actor, lacked challenging and exciting material to work with. In plays Tätte incorporates his acting experience by always considering the actors' needs and offering opportunities for playful approaches to performing his texts. Sincerity and generally human themes make Tätte's texts resonate across cultural boundaries.

RECOGNITION:

2002 Baltic Assembly Prize for Literature for Plays
2001 Estonian Theatre Agency Annual Award
2001 Second Prize at the Estonian Theatre Agency's New Drama Competition for *Happy Everyday!*
1997 Second Prize at the Estonian Theatre Agency's New Drama Competition for *The Highway Crossing or A Tale of a Golden Fish*

SELECTED PLAYS:

2005 *Mindless* (Meeletu) – English, Russian, German,
2001 *Happy Everyday!* (Palju õnne argipäevaks!) – Czech, English, Finnish, German, Latvian, Lithuanian, Russian
2000 *The Bridge* (Sild) – English, Finnish, French, German, Italian, Lithuanian, Russian, Swedish
1997 *Highway Crossing or A Tale of a Golden Fish* (Ristumine peateega) – Czech, Afrikaans, English, Finnish, French, German, Hungarian, Lithuanian, Russian, Swedish



ANDRA TEEEDE (b. 1988)

is a poet, prose writer, playwright, and screenwriter. She debuted in 2006 with the poetry collection *A Taxi in the Tallinn Sky* (Taksoga Tallinna taevas), and has since published nine poetry collections. She is widely known as one of the screenwriters who has contributed to the beloved Estonian TV series *Happiness 13* (Õnne 13) over many years. Her greatest acclaim has come through playwriting, especially works that portray everyday Estonian life and the emotional entanglements of ordinary people. In 2023, she published her first novel, *Kateriin and the Evil Uncles* (Kateriin ja kurjad onud), blending autobiographical elements with fiction. Teeede's voice is marked by emotional clarity, ironic edge, and a deep sensitivity to contemporary realities, particularly those faced by women in transitional societies.

RECOGNITION:

2016 Estonian Theatre Award for Original Dramaturgy for *45 339 km² of Bog*
2013 Third Prize at the Estonian Theatre Agency's New Drama Competition for *Estoplast*
2009 Tartu Young Creative of the Year Main Prize

SELECTED PLAYS:

2025 *Island of Dreams* (Unistuste saar) – English
2024 *A Person with Arms and Legs* (Käte ja jalgadega inimene)
2023 *Substitutes* (Varumehed) – Finnish
2022 *Letter from Home* (Kiri kodukandist)
2020 *First Love* (Esimene armastus)
2018 *Born in the Heart* (Südames sündinud)
2015 *45 339 km² of Bog* (45 339 km² raba) – Hungarian, Swedish
2014 *Frequently Asked Questions* (Korduma kippuvad küsimused)
2013 *Estoplast* (Estoplast) – English, Finnish, Russian

LIVIA ULMAN (b. 1982) & ANDRIS FELDMANIS (b. 1982)

are a screenwriting duo. With backgrounds in philology (Ulman) and history (Feldmanis), they bring a unique perspective to their writing, often focusing on human relationships, identity, and the quiet drama of everyday life. Their collaboration began organically, as Ulman, the daughter of a screenwriter, and Feldmanis – initially a film critic – discovered a shared passion for storytelling. Today, they write all their work together, from the first messy brainstorm to the final draft, embracing a collaborative and intuitive process. Ulman and Feldmanis believe in the importance of shared mental space with directors and other collaborators, often developing projects in close creative partnerships.

RECOGNITION:

2024 *An Orgy* was selected for the Estonian Playwriting Mentorship Programme.
2022 Estonian Cultural Endowment Main Prize 2021 – Andris Feldmanis, Dione-Livia Ulman, Juho Kuosmanen – for their creative collaboration on the feature film *Compartment No. 6* (Hytti nro 6), winner of Cannes Grand Prix prize
2017 Best Screenplay at the Estonian Film and Television Awards (EFTA) for the feature film *Pretenders* (directed by Vallo Toomla), written by Livia Ulman and Andris Feldmanis

SELECTED PLAYS:

2025 *An Orgy* (Orgia) – English



JAAN UNDUSK (b. 1958)

is best known as a writer, playwright, and literary scholar. Undusk is a member of Estonian Academy of Sciences and his research focuses on literary theory, Baltic-German cultural history, and philosophy of language. Known for his erudite and stylistically rich prose, Undusk has published widely in multiple languages. Before turning to drama, he wrote short stories and the novel *Hot* (Kuum). His plays draw from cultural and intellectual history and are noted for their metaphorical complexity and linguistic play. His debut play *Goodbye, Vienna* (*Gertrud*) (1999) was followed by *Quevedo* and *Boulgakoff*, both awarded first prize in the Estonian Drama Agency's New Drama Competition. Undusk's theatrical texts are elegant and layered, exploring the tension between fiction and historical truth.

RECOGNITION:

2022 Award for Original Drama from the Cultural Endowment of Estonia for *Great Siberia*
2008 Estonian Theatre Award for Original Dramaturgy for *Boulgakoff*
2005 Second Prize at the Estonian Theatre Agency's New Drama Competition for *Boulgakoff*
2003 First Prize at the Estonian Theatre Agency's New Drama Competition for *Quevedo*
1999 Award for Original Drama from the Cultural Endowment of Estonia for *Goodbye, Vienna* (*Gertrud*)

SELECTED PLAYS:

2019 *Great Siberia* (Suur Siberimaa)
2005 *Boulgakoff* (Boulgakoff) – English, Russian, Finnish, German, Latvian
1999 *Goodbye, Vienna* (*Gertrud*) (Goodbye, Vienna (*Gertrud*)) – English, Finnish

URMAS VADI (b. 1977)

is a writer, playwright, screenwriter, director, and radio journalist. He studied radio directing at Tallinn Pedagogical University and began his fiction career with the award-winning play *You Will See If You Want to Steal My Bears!* (1999). Vadi's writing blends the absurd and the everyday with warmth, humour, and poetic playfulness. His dreamlike theatrical worlds feature both real and imaginary characters, moving freely between life, death, and fantasy. He believes that a play is only complete when it is performed – his writing always considers the stage. Vadi is known for his unique voice in Estonian literature and theatre, where emotional truth and surreal storytelling coexist with effortless wit.

RECOGNITION:

2024 and 2013 Estonian Writer of the Year
2010 Award for Original Drama from the Cultural Endowment of Estonia for *Peeter Volkonski's Last Kiss* (Peeter Volkonski viimane suudlus)
2009 Estonian Theatre Award for Original Dramaturgy for *The Balletmaster*
2007 Estonian Theatre Agency play competition incentive prize for *The Balletmaster*
1999 First Prize in the Estonian Theatre Agency's competition for Children's and Youth Plays for *Steal More of Other People's Bears* (Varasta veel võõraid karusid), with Contra

SELECTED PLAYS:

2025 *Kindergarten* (Lasteaed) – English
2022 *100 Grams of Blue Sky* (Sada grammi taevasina) – English
2005 *The Real Elvis!* (Elvis oli kapis!) – English
2001 *I'll See You in the Trumpet!* (Kohtume trompetis!) – English, Finnish



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If you wish to order a digital copy of the plays for reading, then we recommend contacting dramaturge Heidi Aadma: heidi@teater.ee.

If the reading leads to a desire to stage or publish the play, then copyright licences can be obtained by contacting Kirsten Simmo: litsents@teater.ee.

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