



SOUNDS LIKE FREEDOM:

As Seen On FINNISH TV & Heard On The Radio

1960-1991

This exhibition tells about how we, the people of Tallinn and Northern Estonians, were searching and acquiring for the music from Finland during the Soviet era 1960-1991. From Finnish television and radio, through the connections with Finns and Finnish musicians. Over 30 years.

Well why the hell from Finnish TV and radio? Why music? Why only talliners and northern estonians?

After the Second World War, the Finns were able to maintain freedom and independence, but Estonia remained in the hands of the Soviet Empire for half a century. We lived in the time and space of Moscow. We were not free in our choices and wishes.

We felt like put and kept in a cave, and the Kremlin chiefs in Moscow decided what we needed to know about outside world. And at the end of the day, also, what kind of music do we need to listen to.

Fortunately, we had a **tunnel** here in the darkness from which we saw **the light of freedom**. It



SUOMEN
TELEVISIO



was **Finnish television** where we saw how people live in the free world. It was like a fairy tale in music!

This story tells about the ways in which Estonians found the songs and music from Finland to listen to. Music that came from the free world. The beat and rock and the roll and the soul and the rhythms and the grooves - that made us FREE. And were more or less forbidden or just not available in the Soviet Union.

So even if it's only 80 kilometres between Tallinn and Helsinki there's the sea between us. But even more than sea waves in the Gulf of Finland, during the Soviet era we felt connected to Finland by radio waves!

GIMME MAGIV, GIMME SOME MUSIC!

Of course, music was also made here (and lots of), we could watch beside Estonian TV the Moscow and Leningrad TV and the music store was full of vinyl records. Unfortunately, the ones you wanted were not there ever or at least easy to get anywhere. Even the music by our own musicians was at times banned and censored. The desired music usually did not reach being on the vinyl records at all or, if it did, many years later. Although songs were played on our radio and television, they came to the airwaves through the orders, prohibitions and censorship. Only what was appropriate enough for the communist ideology was played. Anglo-American singing in English pop and rock music – was considered “bad influence”. The American and English imperialists were our greatest enemies. If the American artist on the radio was not a black, deep-voiced protest singer Paul Robeson or Ella Fitzgerald or Louis Armstrong or Dean Reed who came to live in East Germany, then his or her work more often than not was banned.

Music has always been important for both the soul and the body. Songs and music helped to work and party and even rush into battle. Why else would we call our process of regaining independence a “singing revolution”? Music is one of those universal arts which are globally understood. Importantly, music grew into a powerful force in those decades thanks to the music industry, the mass media, and the development

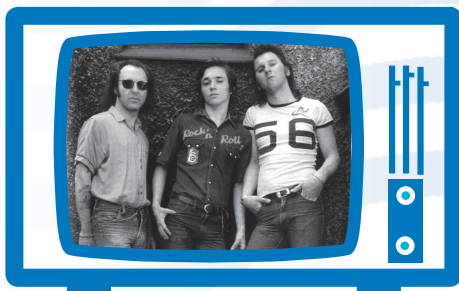
of consumer electronics and technology. **Pop**

and rock music especially became the most important and unifying force of youth culture. On the one hand, it was entertainment music that helped us create and maintain the mood and to dance and hang around and communicate.

On the other hand, it was **music with its rebellion and opposition to outdated norms** and the old regime – starting with the rebels of rock and roll. Counterculture, subculture, underground, all that stuff. It all gave life the meaning and style, shaped the self-image and injected self-confidence. Because even though we, the Soviet youth, were commanded and forbidden by the Communist Party and being bossed around by the Komsomol, building up the communism offered nothing for the future. It was indeed, as time passed, as if driving to a meaningless goal with neutral gear on. Of course, our idols also included sports and movie stars, some of us even wanted to become cosmonauts.

However, we continued to hang more and more pictures and posters of pop and rock stars in the corner of the room over the bed.

Music concerts, movie clips and videos, musicals and favourite series – it all affected us enormously. Maybe what was seen and experienced changed us and the world around us – how can you measure it? How to measure the movement of the soul, or inspiration, thoughts, and experiences? By counting the pictures and posters of pop stars stuck on a wall? Counting the tapes and cassettes with no room left for any additional recording? It should also be taken into account that each year, we had more and more televisions, radios, and tape recorders, which spent quite a lot of time catching radio waves sent from Finland.



The Finnish bridge: sea waves and radio waves

Our Kalevipoeg had already whipped up the Finnish bridge when he returned from a trip to Finland, using his sword. However, this bridge has been quite broken and rebuilt many times over the time and centuries. After the Second World War, we were separated not only by the sea but also by the Iron Curtain. True, the sea not only separates but also unites. Even more than by the waves in the Gulf of Finland, we were connected by radio waves, which reached radio receivers as well as televisions.

From Eurovision to the Singing Revolution

*Well, so we turned on the Finnish “teevee”, and fumbled around with the radio controls, trying to find Finnish radio stations – and the things we saw and heard! We watched Eurovision, listened to beat and rock and punk and disco. Let’s be honest – we were hunting for the hottest and most famous and forbidden – that is, the Anglo-American stuff! We wanted the Beatles and the Stones, Pink Floyd and Led Zeppelin, Sweet and Kiss. Well, we mostly got Juice and Kirkka, Wigwam and Tolonen and Pohjola, and, of course, Hurriganes. And, hey – as it turns out – they were also really cool. We wanted **Sex Pistols and instead got Pelle Miljoona and Eppu Normaali.** Not bad at all! This continued over the years until the Singing Revolution and our freedom!*

It was a time that was one of its kind: Finnish music and Finnish artists receiving so much attention here for three decades.

Sure, one could say now that we would have much more preferred BBC music programs „Top of the Pops“ and „The Old Grey Whistle Test“, but what are you going to do? We were happy to get anything, really.

Nowadays, music from around the world is available to everyone. Just a click away, almost free, and you can listen to it right away. You can even make music with your phone now! Back then, acquiring music was often a huge and demanding job: you had to wait with the same patience and determination as a hunter in the woods.

Many thought that this life, the things, the bands you see on Finnish television could also be in Estonia if we had our freedom.

This exhibition is from the young people of that time, the Soviet era, whose memories, experiences, belongings and recordings we use. Many things – tapes, magazines and who knows what else – have been lost over time. Or thrown away. But the memories and experiences remain.

The exhibition is directed from the youngsters of that period to the youngsters of today to gain new knowledge and, to older people as a reminder of the times.

The exhibition also serves as a token of gratitude to Finland and the Finns for the endurance in the hard times of our history and for the fact that you managed to keep your independence both as a free country and free people. We wish to thank you for keeping the idea of freedom and independence in our minds, thoughts – and in front of our eyes – all these decades.

In 2021, we celebrate 30 years of restoration of freedom and independence in Estonia.

And – the Finnish Institute in Estonia also turned 30 years old!

How to listen to Finnish TV?

Watching Finnish television from here began almost as soon as it was launched - 1958, Estonian TV had already started broadcasting earlier, in 1955. Of course, very few Estonians had televisions at the time, only in the late 1960s did the number of TV sets begin to increase significantly.

Talliners were strongly motivated by the fact that from 1965 another Yle channel was added to the selection, where MTV still had its own evening input, commercials and entertainment programs could be seen.

Still, for many viewers the picture on Finnish television in the 60s came in “THROUGH THE SNOWFALL”, ie the picture was not clear nor stable.

Finnish TV viewing increased here massively as a breakthrough in the 1970s. In 1971, a new powerful transmitter antenna was completed near Helsinki, in Espoo, which significantly expanded the possibilities to watch Finnish TV in the northern part of Estonia.

In Estonia, the visibility of Finnish TV covered territorially about a third and more than half of the population, ie more than half a million viewers.

A good Finnish TV picture was obtained for with a specially shaped roof antenna. Aluminum ski poles disappeared from the sports shop, they were made into Finnish antennas. The know-how and technical schemes moved from mouth- to mouth and hand to hand and the house roofs became full of antennas. An antenna amplifier also had to be added to get the perfect picture.

But - if you also wanted to listen to sound and voice on Finnish TV, you had to add a so-called Finnish block or sound unit to the TV set. In the late 1970s, when television began to show more color programs, another color unit for the PAL system had to be added to the TV. As the Soviets had SECAM system.

The sound/colour unit were built and installed also semi-officially, but they were even made by radio amateurs/ engineers who got the necessary parts & gadgets from the black market.

Due to the fact that Finland and the Soviet Union were officially “friends”, watching Finnish television was not “officially” forbidden. But for the Communists and the government, the great interest of the Soviet people in the “bourgeois television” was a big headache and concern.

Over the years, however, it did not go beyond complaining. More serious measures were taken only in the 1980s, when Karl Vaino was the helmsman of the Estonian Communists.

In 15 June 1982 the decision was made to ban the viewing of Finnish TV in public institutions and the installation of "sound units" was no longer allowed in shops and workshops. (It was said that Karl Vaino had a dream to build a metal fence in the Gulf of Finland so that hostile waves would no longer infiltrate the Estonian SSR.)

Also here in Tallinn, the authorities ordered the removal of Finnish antennas from the roofs of buildings, but the campaign was short-lived and in the end nothing really changed.

The general viewing of Finnish TV began slowly to decline after Estonia regained its independence and more so in the second half of the 1990s as domestic media supply increased and private channels progressed. And also the cable TV and satellites became an attractive alternative for music and film lovers. And much later, of course, the Internet took the power over.

1960–1969

The figure or icon suitable for carrying our story and accompanying

*us might be the legendary **Georg Ots**. A singer whose character and nature strongly expressed the lost freedom of Estonia and who was extremely popular both here and in Finland. So – the Alpha and the Omega – Georg Ots! Also worth mentioning is his connection with Finland. Already in the second half of the 1950s, his songs made a breakthrough there, the first being, of course, "Saaremaa Waltz (Saaremaa valss)". Georg Ots was for a long time the only Estonian artist whose records were released in Finland.*

Georg Ots, passing away in 1975 due to illness, re-emerged as a ship in 1980. In the second half of the decade, when restrictions became looser, a passenger ferry named after the famous singer began to take Estonians to Helsinki. The members of the band Sielun Veljet, who performed a sensationally liberating concert in Tallinn in 1986, went with the musician Jaak Ahelik to look for Georg Ots' grave at night. To date, Georg Ots is the only Estonian musician who has gained greater popularity among his northern neighbours.

***The '60s had a fiery start** – everything seemed possible. In April 1961, Yuri Gagarin was the first person to orbit in space, and the chairman of the Communist Party Nikita Khrushchev promised that in a couple of decades we would live*

*in **communism**! Nikita also promised that, soon, the last believer and priest would be shown on TV! Well, we would have liked to see Elvis Presley on TV instead!*



At first, it was a pleasure just to see a television set, the TV itself was a remarkable thing, present in just a very few homes – but as years went by, they were around more and more. People saved money and bought TV for the Olympics – winter and summer games every four years – because the sports in general were popular and you could see foreigners during the games, but also because watching the games was in the interest for the Soviets, at least that's what the Soviet government thought.

Beat and rock music, becoming more and more popular in the world, was not like that. Western "capitalist" music was ideologically damaging, according to the men in power. It was only allowed to be broadcast on the radio and television one little drop at a time, after censors had analysed and checked each drop as if injecting a vaccine. The purpose was that the Soviet person does not become addicted or ill from these „drops“.

In March 1963, the first Western artist visited Tallinn, the famous Marino Marini band from Italy, which became very popular because their performance was also shown on television, thanks to Eri Klas, who was the sound director of ETV at the time. Although the band was not a beat band, in our opinion it sounded very fashionable, a red electric guitar was on the stage, and the music enthusiasts could see and hear a guitar amplifier with an echo machine, they also performed twist! Marini had great influence here and caused a real Italiano boom. His songs were also allowed to be played on the radio as Italian music was much more easily tolerated than English. All this created an appetite and interest in music in many people and a desire in them to also make a band. Let's be honest, we had to do a lot ourselves to get to the music back then. There was little coming from the radio and TV, and very few of us had tape recorders to distribute their favourite music. Instead, bands were made and music was performed in gatherings.

The demand increased and new winds were blowing, new bands and new heroes were gaining worldwide recognition. Elvis Presley, the rock king of the 1950s who appeared in Hollywood movies and performed pop songs, had become a regular family favourite in the 1960s. However, the real storm warning that was approaching from the United Kingdom was of course The Beatles, followed by other beat bands. And even before that, all kinds of guitar bands or rock bands like The Shadows were causing waves. But they weren't talked much about here. Fortunately, it was possible to tune into foreign radio stations and catch modern sounds through the static. Radio Luxembourg was a music lover's best friend. Until they were banned, pirate stations sailing in the Baltic Sea, such as the Swedish-language Radio Nord, were also listened to a lot. After the ban on pirate stations, the Finns were forced to create Sävelradio, which broadcasted a lot of pop music in 1963. Sometimes a whole album of new music was played without any talking in-between. The sound quality of the ultra-shortwave

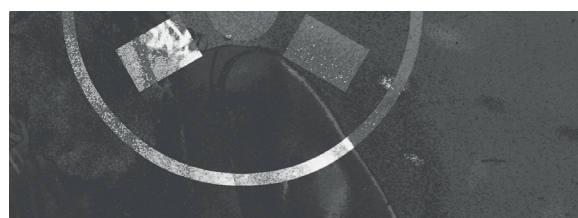
transmitter was good, and, if you had a recorder, you could record and get valuable stuff in the can.

The people of Tallinn and many northern Estonians had a wonderful opportunity to watch Finnish television. Seeing is believing and one could see how life went on in the free world. After all, music was played everywhere: in movies, series, commercials ... Although many music enthusiasts expected to see many of the most famous British and American artists and stars, such as The Beatles and Rolling Stones, Kinks and Bob Dylan, they were seldom seen on TV. Lesser-known names and Scandinavian bands were representing foreign bands. Some foreign bands also made a name and reputation in Finland that they did not have in other parts of the world, such as The Renegades from the United Kingdom, which saved several records in Finland after becoming famous on a TV show. With a great stage show, the Brits showed the Finns their places – this is what a real rock band should look like.



Mostly local artists and bands could be seen and heard from Finland. Programs directed toward youth such as "Uudet Tuulet", "Poppis", "Jim & the Beatmakers", "Ohimennen" and "Nuorten tanssihetki" were watched with excitement and anticipation. One example also includes

the program "Levyraati" where newer pop music was reviewed and where the presenter called The Beatles' song "a mumble".





*In March 1964, President **Kekkonen** paid an “unofficial” visit to Estonia. One of the results of the visit was that the ferry connection with Helsinki was reopened – completely*



officially. The passengers included just Finns, who were generally allowed to move only within the borders of Tallinn. For example,

As time went on, we began to notice more and more that our, that is, young people’s, taste in music did not always match that of our parents. And also the haircut and the clothes ceased to be quite the same as the father’s-mother’s. We also had our “longhairs” and later hippies. You could watch Eurovision and “Syksyn Sävel” from Finland together with your parents, but father and mother weren’t interested in the TV series “Monkees”. Sometimes you could come across bands from Finland that sounded very different – they were either “interesting” or made you wonder and scratch your head.

Watching Finnish stuff was not officially forbidden because, on paper, the Finnish country was a great friend of the Soviet Union. Unofficially, however, the impact of “bourgeoisie television” on our population caused a major headache and concern for the local Communist Party leaders. Estonian television was told to make successful programs so that they would offer competition to what the Finns had to offer.

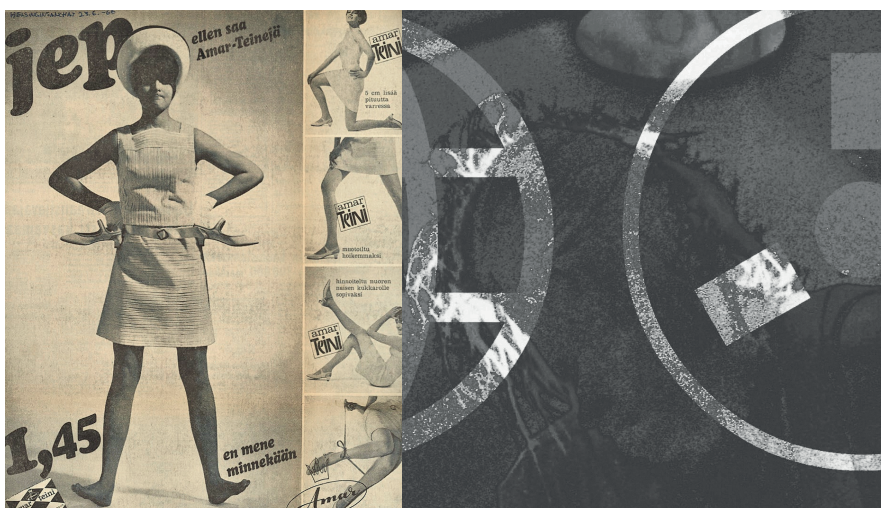
The ideas for these programs came from the Finns themselves. Following the example of the Finnish radio show “Puhelin lista” and the TV show “Syksyn sävel”, “Horoskoop (Horoscope)” was launched on Estonian television in 1968, which became one of the most popular singing competitions of all time in Estonia. ETV’s youth program “Kanal 13”, made in the same year, probably also took some ideas from the northern neighbours.



*the singer **Georg Ots**, who was a well-known singer to the northern neighbours since the last decade, visited Helsinki, albeit in a totally controlled and official*

*manner. Or the band **Laine**, which went to the Helsinki Youth Festival in 1962.*

Also official was the ETV’s cooperation program with the Finnish Mainos-TV. In 1966–1970, the friendship competition “Naapurivisa” was held, a quiz show designed for the TV. Musicians from both countries performed in this program, although most were stage or iskelmä-artists. The shows were produced in both Tallinn and Helsinki, and as such, some Estonians could go abroad. Conductor Peeter Saul, who led the accompanying orchestra for the „Naapurivisa“, always had a large suitcase with records that he had bought or received as a gift from colleagues when he arrived from Helsinki.



Although the Finnish tourists and visitors who arrived to Tallinn by ship were under the supervision of the KGB, contacts (both as friends and as business partners) with Estonians began to develop, despite the security measures. A new phenomenon

began to emerge – **a family Finn**, or a home Finn (*kodusoomlane*). Unofficially, of course! Information, magazines, books, records, clothes – especially jeans, chewing gum flowed here through the family Finns, but not yet in such quantities and not in so widespread manner that we would have called jeans *farmers* or *farkku*, or chewing gum – *purkka*. In the '80s, however, we did take over some Finnish words as a colloquial language which were used for sneakers (*tossud* from *tossut*), ski hats (*pibo* from *pipo*), jackets (*tagi* from *takki*), sweaters (*pusa* from *pusero*, *pusakka*), and punks (*punkar* from *punkkari*).



Although through the decade, cosmonauts were still considered great heroes and athletes were popular, photos and posters with pop musicians and bands began to decorate the corners of the room of youngsters. Many had already formed a band themselves, and by the end, several Estonian beat bands also found their way into the „Kosmos“! More specifically, the first beat i.e.,

rock festival was held in April 1968 in the state-of-the-art Tallinn cinema Kosmos.

The first of its kind – perhaps even in the entire Soviet Union. Even the Russian hippies were present!

The same year, 1968, brought further shocking events: in August, Soviet troops crushed Czech-Slovak hopes to have a society with a human face. We could see tanks and Russian soldiers on the streets of Prague in the Finnish news.

In September, however, we witnessed the first concert of a Western rock band in Estonia, when the Finnish band **Ernos** performed in the Estonia Concert Hall in Tallinn. No one had heard such a loud and hard sound from a stage before! We lived out our **Beatlemania** on Ernos, jumping up from the seats in the concert hall and shouting

“Yeeeeaaa!”.

This scared the authorities – the next year Ernos returned once again, performing a few additional songs which were not agreed upon with the authorities, and they were no longer welcome in this country.

The next Western rock band arrived in Tallinn after 17 long years, in May 1986! Again, from Finland!

All in all, this optimistic sunny decade of the golden 60s, where everything still seemed possible, ended with cloudy pessimism.



At the time, we didn't even know that The Beatles' time had passed!

TEXT SHEETS ON THE WALLBOARD

In 1960, the king of rock and roll Elvis Presley is released from two years of military service in Germany and returns to the United States, where his career continues as a “family favourite” in Hollywood.

In April 1961, Yuri Gagarin becomes the first person to journey into outer space. In October 1961; the leader of the Soviet Union, Nikita Khrushchev, announces at the Communist Party Congress that the current generation can already start living in communism which shall arrive in 1980!

In 1962, a leftist youth festival is held in Helsinki, largely being a propaganda event paid for by the Soviet Union. The female vocal ensemble Laine represents Estonia.

In 1963, YLE radio opens a new station using the ultra-short (FM) waves, called Rinnakkaisohjelma, to replace the pirate radios which were now banned. An entertaining program is also offered by Sävelradio, where sometimes a whole album of songs is played without talking inbetween. This meant modern music and a lot of it!

In 1963, Letkajenkka (in Estonian: jenka) began to arrive to Estonia from Finland, both in songs and as a dance

In March 1964, the President of Finland, U. K. Kekkonen, pays an unofficial visit to Estonia.

In 1965, the Tallinn-Helsinki ferry line is opened. The first ship is the Vanemuine, which is replaced in 1966 by a larger ship called Tallinn.

In October 1964, Nikita Khrushchev is removed from being the leader of the Communist Party and Leonid Brezhnev becomes the new leader.

In 1965, the second TV channel, YLE 2, is opened in Finland.

In 1966, the journal Iskelmä includes a full page of the band Optimistid from Tallinn!

In 1966, 22-year-old drummer Matti Oiling joins the Helsinki Jazz Quartet in Tallinn and receives the title of the best drummer of the Tallinn Jazz Festival (the band receives a honorary certificate)

In 1967, an international jazz festival takes place in Tallinn, joined by the sensational Charles Lloyd Quartet. The festival is thereafter banned.

In April 1968, the first beat (rock) festival is held in Tallinn's cinema Kosmos.

In August 1968, Soviet forces invade Czechoslovakia.

In September 1968, Ernos performs in the Estonia Concert Hall in Tallinn as the first Western rock band in the Soviet Union. The performance evokes a wave of hysteria and the concert itself receives an unprecedented audience response – people getting up from the chairs and shouting. Gunnar Graps has his jaw dropped to the floor.

YOUTH AND MUSIC PROGRAMS

In 1961, the program „Levyraati“ starts, led by Jaakko Jahnukainen, who calls a song by The Beatles „a mumble“.

1966 „Ohimennen“ (YLE2), „Poppis“ (YLE1), „Nuorten tanssihetki“ (YLE2), „Tunti“, etc.

1968 „Syksyn Sävel“ (MTV)

1966–1970 „Naapurivisa“ – ETV and MTV collaboration

SERIES 1967 „The Monkees“, „Peyton Place“

1970–1979

In 1971, the Finns erected a new and powerful 300-meter-high TV tower in Espoo, near Helsinki.

This meant that even more radio waves flooded in the direction of Tallinn, which facilitated the formation of a wider audience for Finnish TV.

„Finland’s capitalist elite and the Americans who guide them have set themselves the goal of dehumanising the Soviet people – with violence, cruelty and sexual laziness ...“ was written as a disapproving comment in our newspapers.

But as time went on, we became less and less eager to build communism and take propaganda seriously. It seemed that papa Leonid Brezhnev and his elderly comrades were already a little tired. In retrospect, we call this time the stagnation. We began to look more and more for the meaning of life in the bourgeois and, let’s be honest, material values: people were given summer cottages and everyday thoughts revolved around what could be bought from somewhere.

In the Finnish media zone, we were directly in the sphere of influence of the Western and capitalist pop culture, but we continued to like it more and more. TVs were purchased in greater amounts, the Finnish antenna was moved to the roof and an antenna amplifier was added, just in case, to ensure the best picture. At least in Tallinn, you had to add the Finnish sound block into the TV without saying – and the world of Western fairy tales was in your living room! Over time, people learned both Finnish and English. We took part in the sweet and exciting life of the free Western world, enjoying American and British movies and



TV series like “The Six Million Dollar Man”, “Charlie’s Angels” and “Dallas”, which were an escape for us from the grey reality. The theme music and mood soundtracks of movies and TV series triggered dopamine and endorphins in our brains and made us feel good, which over time became addictive. Even a shout from Tarzan was music to the ears!

The crowd favourites also included comedy shows, such as Benny Hill, and, among the young people, “The Kenny Everett Video Show” was particularly successful – it always had a music video! The jokes of Spede Pasanen and Uuno Turhapuro were also liberating.

In this way, the life here in the prison of the Soviet Union’s people could even become quite tolerable!

The Beatles broke up... In the music world, the main keyword was no longer „beat“, but „rock“. You had prog rock, folk rock, country rock, hard rock, glam rock... Additionally pop, disco, soul, funk and everything else was emerging... Jazz and rock got together and became fusion. Prog and fusion, or even folk, were favourites of TV and radio editors – they were considered more artistically „right“ and were opposed to commercial music.

The Finnish TV featured “Popstory”, where prog and pop (mainly domestic bands, as usual, but every once in a while, foreign ones, too) were shown in live studio performances. Black musicians such as Billy Preston could also be seen.

Prog rock bands such as Wigwam, Tasavallan Presidentti and Tabula Rasa were frequent TV guests. In the latter, the guitar was played by Heikki Silvennoinen, who later in the '90s made waves in a comedy group Kummeli. The guitarist Jukka Tolonen and the bass player Pekka Pohjola were often shown with their bands.

Generally, even these biggest stars weren't show too much on Finnish television. In 1973, the TV show “Iltatähti” was launched, which for the next ten years became one of the main programs where one could still see modern music. You could never predict for certain what was being shown, artists and performers included everything between stage music and prog rock. But the hope never died! Every once in a while, you could see The Sweet, Uriah Heep, Abba, David Bowie, Frank Zappa, and Jethro Tull or black musicians such as Ella Fitzgerald, Stevie Wonder, Smokey Robinson and Temptations.

In December 1979, when “Iltatähti” took a break, the pop music show “Tuubi” took over. Its presenter was Heikki Harma, a musician with the artist name Hector. As he personally liked David Bowie, the Brit was shown on the program several times! Hyvä!

Kirkka, Danny, Jukka Kuoppamäki, Mikko Alatalo and many other stage performers quickly became favourites on television.

In the 1970s, MTV also began featuring the popular show “Lauantaitanssit”, which in Estonia was mainly watched by the “old folk”. But Estonians never stopped wondering why Finns like tango so much.



Hurriganes became the hottest rock band – a rock comet, one might even say. The trio – drummer Remu, bassist Cisse and guitarist Albert, later Ile, also created a strong fan base in Estonia, owning the band's 1974 album “Roadrunner” was a must. Cool guys wearing Beavers jeans playing American rock and roll. One could even wonder at that time how such slightly outdated music became so popular and influential. True, a few more years and the rock and roll revival was sweeping the Western world. But – it was probably the charisma of the band, especially that of Remu, and the band's exceptionally personal and original interpretation. The English language used by the drummer and the main singer could be considered a „Remu language“ of its own. The band certainly had a role to play in why Estonian young people also wanted to create a band again. The tunes were simple, just a couple of chords, only the guitar solos were a challenge. Not to mention those jeans and jackets.

In the 1970s, none of the western rock artists reached Tallinn. It is true that in 1974 the star of the socialist republics – Czesław Niemen from Poland – visited the Kalev Sports Hall, who actually wasn't any worse than the ones in the West. If Gunnar Graps is again used as a criterion for evaluation, the concert of a Polish musician had a great impact – after the concert, Graps grew a beard, following the example of the star, and began to drone and howl, playing similar blues-infused rock music. Dean Reed was offered to the Soviet people on television and radio as well as on records as a substitute for American and Western stars. Dean Reed, who moved from the United States to the German Democratic Republic in the 1970s, was indeed a very handsome and tall man, but as a musician and singer, perhaps on the mediocre side. True, in the absence of a better one, he was also adored by fans and sold many records. He was called the Red Elvis. Dean Reed also visited Tallinn and had a romantic affair with Estonian actress Eve Kivi.

In fact, at the same time, a Finnish musician – one of the pioneers of underground rock and experimental music of the northern neighbours, the writer and artist

M.A. Numminen, began to visit Tallinn regularly. Obviously, just as an unofficial visitor, that is, as a tourist.

M.A. found out that he had numerous fans in Tallinn who would be very happy to meet him. M.A. set things up by taking his wife, the accordionist Jani Uhlenius with him, and took a ferry to Tallinn. It turned out that his fans included the famous Estonian poet and actor Juhan Viiding (Jüri Üdi), actor Tõnis Rätsep and translator and playwright Ülev Aaloe. M.A. had thought that he could give concerts in Tallinn, but it did not work out at all. The authorities did not allow public performing. However, one concert, almost in secrecy and only for the acquaintances, still took place – in the hall of a theatre school. However, Ülev Aaloe managed to conduct a radio interview with M.A. Numminen in a Swedish-language program. Later, M.A. Numminen published a fairy tale book for children in Estonia. M.A. remained a great friend of Estonia in the following years as well – he learned Estonian and went to Tallinn almost every year and brought vinyl records, and in the '70s, specifically, the production of Love Records.



Jani Uhlenius and M.A. Numminen



M.A. Numminen and Juhan Viiding

One copy always went to the Estonian Radio. Juhan Viiding and Tõnis Rätsep received their own dedicated records. However, when Estonia regained its independence, M.A. thought that he no longer needed to come here for a while.

The produced records of the Love Records were highly valued in Estonia, as the company's production reflected probably the best the Finnish rock and pop music of the 1970s had to offer. Hurriganes, Dave Lindholm, Wigwam, Piirpauke – they all made their music right there. By the end of the decade, the Love Records went bankrupt.

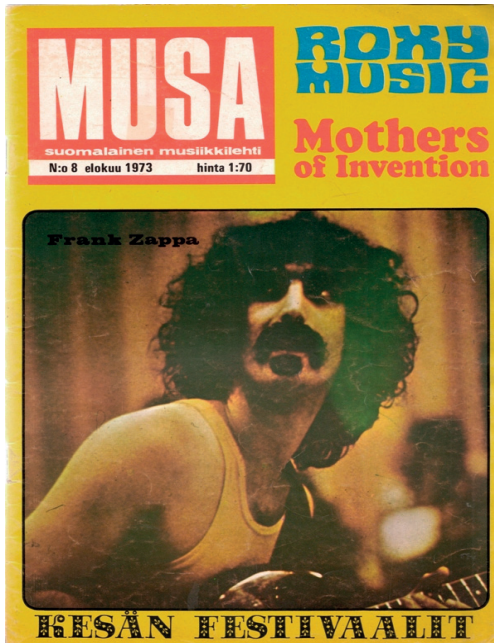
The Love Records logo also provided a great deal to talk about – maybe there are two hearts or maybe there is something else!?



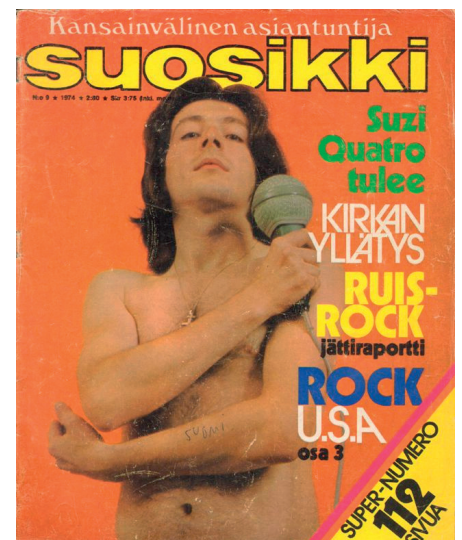
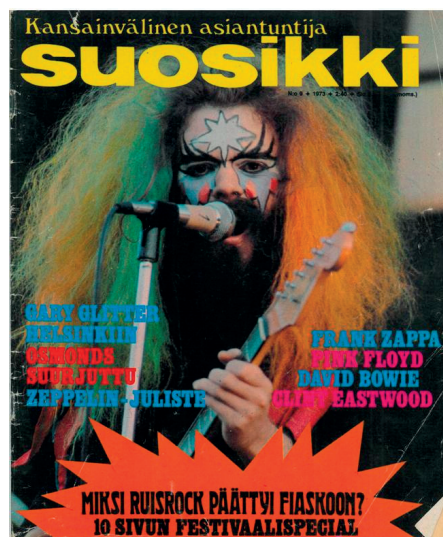
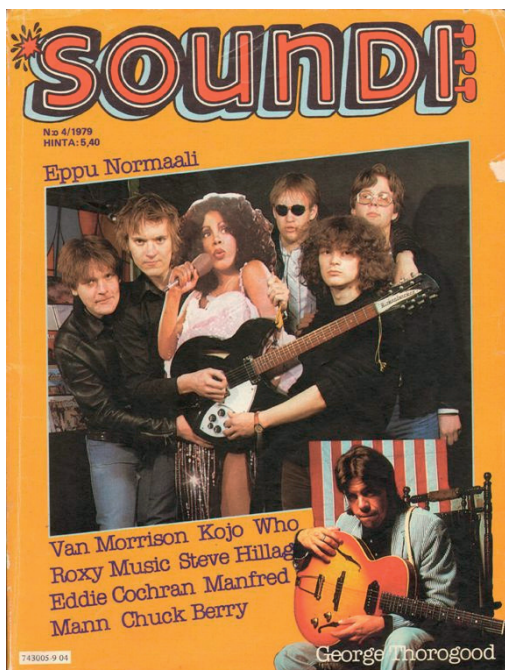
Of course, the '70s brought flared trousers and, for men, long hair.

DISCO

became popular which also made black musicians to be more noticed. However, the disco was not the only place with glamour and sparkles – glam rock was also popular; there, you could see men in make-up: Sweet, Kiss, T. Rex, David Bowie, Alice Cooper and others. The teen pop band Bay City Rollers also became popular in Finland, downplayed by the critics, but finding fans even amongst Tallinn schoolgirls here.



The Finnish pop magazine Suosikki, the Swedish Poster and the German Bravo were in wide circulation. The magazines were mostly brought by Finns who visited Tallinn by the ferry, but also by relatives from abroad.



The magazines included colour photos and posters of various bands – it was a big deal when you managed to get one of these to hang on the wall of your room. Many were content with just photocopies, made in black and white. It should not be forgotten that most TVs were in black and white in the '70s. Big music enthusiasts did not find much useful information from the regular glamorous music magazines; the more decent publication Sounds was available here less often.



In the 1970s, Finnish radio featured a hard-rocking show “Kovan päivän ilta”, where mainly British hard and glam rock was played. World rock rankings were also discussed.

Names like Abba, Boney M, Demis Roussos and Smokie were extremely popular on both sides of the Gulf.

In the second half of the 1970s when the disco boom was on the rise, there was yet another loud bang – the emergence of

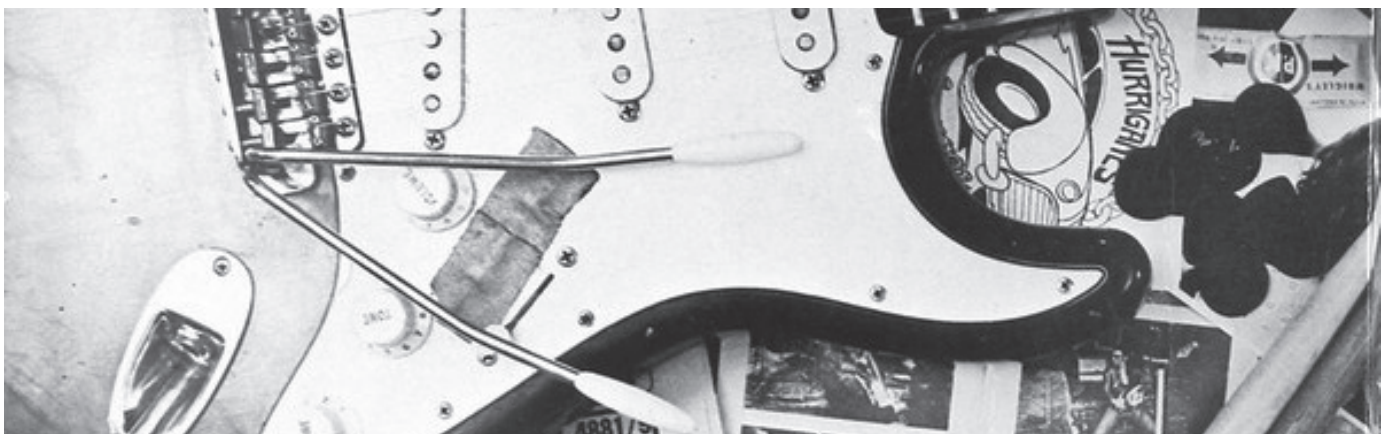
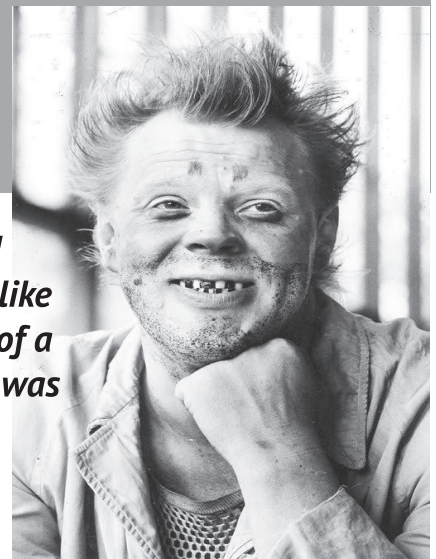
punk rock! Punk struck in like lightning, it was talked about on Finnish television and radio since 1976 as being something scandalous and dangerous. Initially, punk was shown in Finland in social and news programs, such as “Ajankohtainen Kakkonen” and others. Punk was considered more of a social phenomenon. However, video clips from Sex Pistols, Damned and Stranglers were also shown.



Particular attention was paid to the section of a news program on television that the Sex Pistols' concert at Helsinki, which was to take place in January 1978, was banned. Formally, Finnish children's organizations were the initiators of the proceedings for banning of the concert. Anarchism, fascism, crime, advocacy of violence – all kinds of sins were attached to the Pistols. It naturally immediately became very interesting for us.

To think that the Finns got their punk rocker even earlier – we are, of course, talking about of Vesa-Matti Loiri as Uno Turhapuro!

The more dedicated punk rockers didn't like it because the idea of a trickster or a clown was not serious enough.



The influence of punk culture was vast and quick in Finland; punk soon changed Finland's own musical landscape. The bands started to be spring up like mushrooms after the rain, initially, several bands that were already formed took a new course toward the punk music. Andy McCoy (later a guitarist of Hanoi Rocks) played in Briard, whose song "I Really Hate Ya" is one of the first punk rock recordings. Some harder

punk performers included **Eppu Normaali** ("Poliisi pamputtaa taas") and **Pelle Miljoona, Ratsia** ("Lontoon skidid") and Maukka Perusjätkä ("Säpinää").

Why not include the comedy band Sleepy Sleepers (later Leningrad Cowboys), whose debut album featured songs about how to hijack a Moscow plane and how there's anarchy in Karelia, and, as a bonus, they included the surf-rock instrumental "Jytinää in Estonia" (Meaning, there's a rumble in Estonia. Or something like that).

In addition to the punk rock, Finland (like others in the West) showed a very strong fascination with rockabilly and rock'n'roll, performed in the retro style of the 1950s. The Finnish Teddy and the Tigers, the first band of the new record company Poko Records, enjoyed several good years in their successful career and they were a frequent performer on Finnish television. The Suosikki magazine heavily featured tedit, diinarit and fiftarit. There were also rumours of fights taking place between punks and Teds (This custom later spread to Estonia). From Finland, the American TV series "Happy Days" („Onnenpäivät") was shown, which featured the 1950s context and the central figure, the leather-jacket-wearing Fonzie (Suzi Quatro, who was also very popular here in her guest role).

Finnish punk, but also rockabilly – what was seen on Finnish TV and heard on the radio strongly influenced Estonian music enthusiasts and musicians. Hurriganes had already shown that even if a fruitful career could be made with doing simple rock, guitar solos still had to be played. In punk music, solos were no longer a requirement and, moreover, certain amateurism was intentional. In Estonia, Rock Hotel, playing rock and roll, and Propeller and Generator M, blasting punk music, started to emerge. The band-related activities by schoolboys also started to spring.

And, of course, the appearance of the punks influenced the street style of the young people – many Northern Estonians, followed by the rest, shaved their hair from the sides and made the strip of their hair in the centre stand up. Everyone who managed, acquired a leather jacket, some were happy with a regular jacket, but a safety pin and ironic signs were a must. And the edges of the trousers went narrow again. Major and wider changes in Estonian punk culture were yet to come. At the same time, the Finnish music landscape changed and developed – soon, the well-known punk bands no longer accepted the simple solutions and moved on, expanding their soundscapes. This became known as the new wave (or uusi aalto).

Both in the world and in Finland, bands and styles kept growing. Genres such as synth pop and electronic pop and New Romantic emerged along with everything else.

This decade, coming to an end, was the time when no one cared anymore about the unintelligible speeches from the podiums of Moscow, speaking about the building of communism. Instead, everyone was interested in having a daily share of material values.

The urban image of Tallinn was becoming more Western – we were preparing for the sailing regatta of the 1980 Olympic Games in Moscow, and thousands of foreigners were expected here. Exciting! Cosmonauts and astronauts went into space together in 1975, and everything seemed much peaceful as the world was in peace. Soviet leader Brezhnev and US President Carter hugged each other in June 1979.

Until, in December 1979, Soviet troops invaded Afghanistan. The invasion began, which once again triggered the Cold War and the arms race.



TEXT SHEETS ON THE WALLBOARD

In 1970, The Beatles break up, Jimi Hendrix and Janis Joplin pass away.

In 1971, Jim Morrison passes away.

In 1972, a newly built Viru Hotel is completed in Tallinn, constructed by Finns.

In 1977, Elvis Presley passes away.

In 1977, PUNK ROCK BREAKTHROUGH

In 1979, Soviet troops invade Afghanistan.

MUSIC SHOWS

1972–1977 „Popstory“ (YLE 2)

1973–1983 „Iltatähti“

1979 „Tuubi“

SERIES

1971–1973 „Alias Smith and Jones“

1971 „The Persuaders!“ („Veijareitä ja pyhimyyksiä“)

„Cannon“

„Charlie’s Angels“ („Charlien enkelit“)

„Benny Hill Show“

1978–1980 „The Kenny Everett Video Show“ („Videoviihdettä“)

1978 „Happy Days“ („Onnenpäivät“)

„Starsky & Hutch“

RADIO

„Kovan päivän ilta“

1980–1989

August 1, 1980 – does the Estonian national anthem, which has been banned by the Soviet authorities for decades, really sound here in Tallinn, out in the open? No, no, this is the maammelaulu in honour of the Olympic winner, Esko Rechardt, a 22-year-old from Finland who came first in the sailing Finn class. Many Estonians – both those present in Pirita and thousands in front of the TV – were extremely happy about the victory of our northern neighbour. <https://arhiiv.err.ee/vaata/tallinna-olimpiaregatt-40>

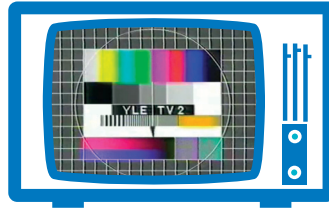
By the time of the Olympic Games, Tallinn’s urban space had become much more Western. Pepsi Cola had arrived, we had Finnish coffee machines and Finnish toilet bowls in the newly constructed buildings – hotels and airport cafes and bars. From the top of the new TV tower rising over 300 meters, one could see Finland in fine weather, the new post office had the elevator stairs and Finnish groceries were distributed in shops and booths. True – some had to be disappointed because they thought there was coffee in the beer can, because it said so on the can. Many of us were glad that Finnish records were secretly sold in the Tallinn record store. Under the counter and only to one’s acquaintances, of course.

Estonia was led by the pro-Russian party leader Karl Vaino, humble to Moscow, other main leaders were also pro-Russian. From the above, there was nothing good to hope for – a period of deep stagnation had begun, and paranoid leaders engaged a barrage of harsh orders and prohibitions.

From below... at first, we couldn't expect all this nonsense to be the death agony of a rotting senile empire, and that the 1980s would finally change the world completely. And that real light can be seen at the end of the tunnel!

We could still enjoy this light only on the couch at home – at least when we watched the TV, our lives became more beautiful – the era of colour television had arrived. More

and more efforts were put into buying colour TVs as there was a high degree of motivation to do so: two Finnish channels plus ETV and Central Television with its headquarters in Moscow and



Leningrad TV. Semiconductor TVs that had arrived to stores were somewhat cheaper than earlier vacuum tube TVs, but still cost 600 roubles and more, that is, one had to give away almost half a year's salary. In order to get Finnish television colours, a colour block had to be purchased in addition to the sound block. Alongside with the new colour TV, many families also had the old black-and-white ones, which allowed the youngsters and their parents to better distribute their viewing preferences.

And the '80s were a super cool time for TV series – one can't forget the theme music from „Ritari Äss“ (Knight Rider), „Ihmemies“ (MacGyver) and „Robin – Sherwoodin sankari“ (Robin – The Hooded Man), whose theme song was made by the Irish Clannad (later this caused many to become Enya fans). And, of course, Miami Vice.

“Video killed the radio star...” -

That's what the Buggles mega hit was proclaiming in 1980! Yes, video was one of the keywords of the era! We heard on Finnish TV and radio that somewhere far behind the Atlantic, something called Music TV was created which started showing video after video – it's like science fiction! For us at first, just an unattainable dream. Video output increased exponentially. Now, the artist usually wasn't an artist if they didn't have music videos. Because of these videos raining left and right, every once in a while, something fell to Finnish TV as well. In addition, we heard that young people in the West are increasingly involved in video games. In Estonia, however, we started with video discos around 1983–1984, where Einar Kapp and Viktor Siilats and others had recorded valuable stuff from Finnish TV programs, such as “Hittimittari”. Videocassettes, full of recorded music videos, began to move from Finland and elsewhere.

Initially, videos were shown from a couple or more TV sets at these discos, later, at the initiative of Viktor Siilats, the moving pictures were also projected on a larger screen.

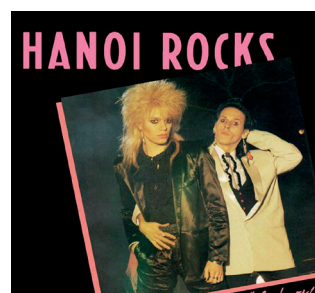
There were probably fewer disco acquaintances and intimate relationships concluded during this period, because instead of talking to each other, everyone watched videos while dancing.

Video cassette recorders started to be produced in the Soviet Union, but the only problem was not their availability. The price was simply inaccessible to an average person – 1500 roubles, or almost the size of an annual salary! But imported video cassette recorders were indeed distributed – they were brought in by sailors, they were brought in by Finns, and were accessible even to insiders in the trade network!

Video was great, but for us, videos didn't kill the radio yet – radio presenters were still important. At this point, of course, we also cared about our own brave radio people from Estonia, who tried to play the best music for us, despite the dreadful control and supervision of the censors. Radio, particularly Finnish Yleisradio, became more important to us music fans than before, because Rockradio started! Three times a week for two hours! „Toivelevyt“, „Kovan päivän ilta“, „Rokkivekkari“, „Ocsid“. Later, the show which was also extremely popular here, „Metalliliitto“ by Klaus Fleming.

The pop music of the '80s grew larger than life. In particular, of course, hairstyles grew and haircuts determined a lot. Do you really have to get such a hairstyle? Well, if necessary, let's do it! And of course – those sounds. Mega!

One big thing in the '80s was the growing number of bands. It was no longer enough, as in the old days, to know up to ten! Ten fingers, you knew all the jingles! And not only that there were a lot of Western bands – many Finnish bands were also emerging. First, of course, Hanoi Rocks. It wasn't like a Finnish band. And the best thing was



not their music, but their – that is, Mike Monroe's and Andy McCoy's – interviews that were shown on Finnish TV. This band (which inspired Guns N'Rose,

for example) did not hold back. But in 1984, when they were already really conquering the world, we heard how their drummer Razzle died and since then they have failed to succeed (instead, the band's driver, Vince Neil from the band Mötley Crüe, who caused the drunken accident, became famous).

At the same time, the Dingomania exploded in Finland. From 1984 to 1986, the most popular young people hanged around like this exciting singer Neumann, sporting his coloured eyes and bleached hair. Dingomania also reached our streets via TV and radio. And when Dingo finished, Bogart Co had already become popular! And here too, of course. The charming singer Ressu Redford etched songs like "All the Best Girls" and "Princess" into our brains.

(All this inspired young Sven Lõhmus to such an extent that he placed Bogart's cover of „Princess“ to Mari-Leen Kaselaan's second album, and titled the first one "Restless Cinderella". Mari-leen was able to perform that „Levoton Tuhkimo“ song with Neumann, as well.)

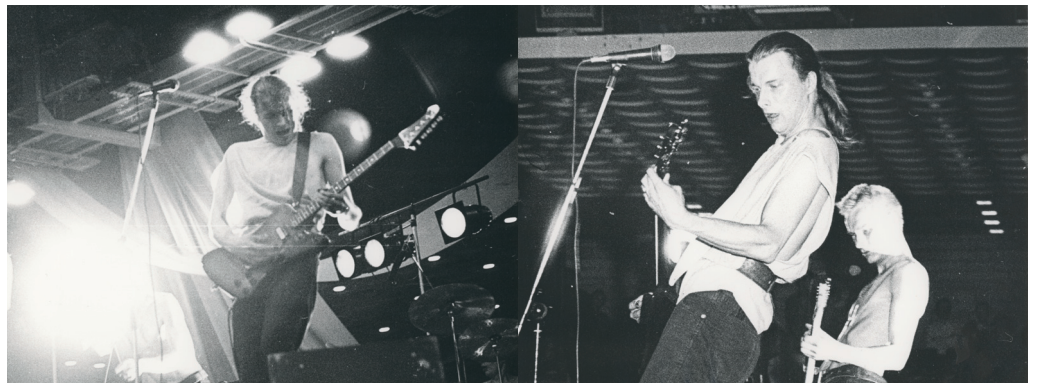
The Finnish artists who were like real foreign artists, that is, who sang in English, also included Paul Oxley's Unit, Broadcast and The Nights of Iguana, and the rapping radio artist General Njassa.

Live Aid (Saturday, July 13, 1985) was a major event. Everyone you could see performing here – let's just say that the posters of almost all Estonian walls were present! It started after lunch and lasted well into the night – almost until morning! Maybe for the first time in life, it felt difficult to be able to digest such a large amount of pop music! The Finns also broadcasted a cool, slightly alternative kind of cross-continental music project "Europe A Go Go", led by the leaders of the cool program „The Tube“, Paula Yates and Jools Holland.

The concerts of the Finnish ensemble

Sielun Veljet, taking place on May 19 and 22, 1986 in Linnahall, had the effect of a nuclear bomb. The bomb that first explodes, followed by a shockwave, and, from there, the changes and mutations that develop as a result of the radiation received. Of course, we are talking about a weapon of mass destruction as a metaphor, but ironically we had just received a blast at the Chernobyl nuclear power plant a month earlier. Didn't we first get information about it from the Finnish media? The concerts, which were officially organised as part of the Soviet-Finnish project "Youth for Peace", had relatively little publicity. Tickets were sold, but most of the tickets were distributed through Komsomol to the so-called worthy and representative, ideologically determined and peace-loving Soviet youth, who were suitable to be sent to an event with foreigners. In some schools, the head teachers and teachers warned the young people who were given concert tickets that "if you shame our school in front of foreigners, we will expel you!"

Sielun Veljet was the first full-fledged – at least 120% – real rock or indie-alternative band in Estonia and Tallinn. 17 years earlier, in 1968, Ernos had performed here, which could, indeed, partly be considered a rock band. Thanks to Finnish TV and radio, the people of Tallinn knew the band and its stories. At that moment, the band was definitely in their top form, as they had just come from a European tour and England. They brought their own light and sound equipment from Finland, which was unprecedented here. Their whole concert was unprecedented, starting from the first "Kanoottilaulu", sneakily emerging on to the stage. "On Mulla Unelma", "Pelttirumpu", "Säkenöivä voima"... It is known that the Soviet side required the submission of the band's lyrics to review them in prior. It is not known, however, that any changes were required from the band.



Photos Urmas Lange

Insane energy, a manic-magical presence, like monk soldiers on the battlefield or a hypnotic shamanistic ritual. Both bodily and spiritual beauty and a cavalcade of power demonstrations. To the frustration of the organisers, the people were invited to stand up and take part in this rite directly in front of the stage. Yes, if one had seen the militiamen, standing confused and quite nervous with their bitter faces. Everything together – unprecedented! The band, the performance and the music wholly corresponded to the zeitgeist. By the way, the warm-up performer was the band Himo with a nice female singer, but they were not exactly a life-changing act. The only thing known about them afterwards – saxophone in the band was played Jimi Tenor. Yes – the same Jimi who later became very cool and famous, at least in the world of alternative music. Sielun Veljet singer Ismo Alanko gave an interview to Noorus magazine the morning after the concert at the Olümpia hotel, and when asked how Thursday's concert went and whether something special happened, answered: "Nothing happened, it was a regular performance." very wrong he had been hit? Could Ismo even find out somewhere and somehow how wrong he was about that? Or maybe he was ironic – this is something that many would like to ask him at some point. Namely – dozens and dozens of young people who left after the hit of catharsis they received from the concert, still consider it either the best concert of their life or the first real concert experience. Ask Villu Tamme or Jaagup Kreem: one talks about the first swallow bird of freedom and the other about the spirit of freedom. And to say that nothing happened ... The militiamen arrested and took dozens of young concert-goers to the jailhouse on Lubja Street. Because both of their non-Soviet appearance and the



suspicion of communication with foreigners. In 1986, the fight against the so-called non-conformists (punks) and against non-Soviet behaviour, i.e., the violation of public order, was vigorously promoted in Tallinn. Which meant that anyone with a strange hairstyle or clothing could, in principle, end up in detention.

There is no doubt that, like the nuclear explosion in Chernobyl, the bombs exploded by Sielun Veljet at the arena of V. I. Lenin Palace of Culture and Sports helped speed up the end of the crumbling empire.

But how big can the audience of a TV show be? Eurovision probably gathered nice amount of Tallinn's people every year, but maybe you would like to know what Estonians wanted to watch the most? Maybe you can draw conclusions from this?

On the late evening of June 24, 1987, Finnish television showed the erotic film "Emmanuelle". People from all over Estonia came to Tallinn to see the film like it was a song festival. The all-time TV viewership record was probably set that night, but who knows exactly.

Another explosion was, of course, that in the 1980s, the real so-called mass tourism began with the luxury ferry Georg Ots. At the beginning of the decade, initially, only Finns made more and more frequent trips to Tallinn. But what a miracle – in the second half of the 1980s, Soviet Estonians, who were increasingly receiving their dose of Gorbachev's perestroika and glasnost, began to go abroad and to Finland increasingly every year. Going to Finland meant a luxurious cruise and an unprecedented devouring at the so-called „Swedish buffet“ for 15 RUBs (while the Finns paid 45 FIMs). Some sold their meal ticket to Finns for 40 markka. When going to Finland, it was necessary to take along a litre of vodka and a block of cigarettes, which would be exchanged for currency in Helsinki near the railway station or elsewhere.

In 1988, the first Rock Summer, officially called Glasnost Rock, took place at Tallinn Song Festival Grounds. It was a very big and important event, bringing together almost 100 000 people. The local organisers of Rock Summer have later admitted that this happened only thanks to the Finns, led by the head of Radio Ykköse, Markku Veijalais. The northern neighbours organised decent equipment and foreign bands (Big Country, Public Image Ltd and others). A similar arrangement was repeated the following year (featuring The Jesus and Mary Chain and Robert Cray).

**HEVI TULEE HEVI TAPPAA,
KUKAAN EI SOITTAA ENÄÄ ABBAA**

Heavy metal seemed to many of us young people to be the heaviest thing ever. Even tougher and cooler than punk. Iron Maiden, Def Leppard, Rainbow, Motörhead, Manowar – the Finns immediately put up Zero Nine and Peer Günt. It got harder and faster as thrash metal emerged with Slayer and Metallica, who were out of our

reach. But! The Finns had **Stone**! In the summer of 1988, Stone gave concerts in Tallinn in Linnahall, Harjumäe and at the Night Song Festival. It was the first western heavy band and the first REAL metal concert. The avalanche of our emerging young thrash bands, and, a little later, death metal bands can largely thank them for their existence.

Heavy metal had speed and excitement, and – while solos were forbidden in punk music, in heavy metal, they could be performed with full power again, by twisting your whole body and guitar and shaking your head. Fur and leather jackets also shook along while you wore them.

Punk rock, which shook the world in the late 1970s, had also not disappeared, on the contrary. Punks never die! The new punk was hard-core or hoo see, as the Finns called it. Exploited, Dead Kennedys and Terveet Kädet. Estonian young people, hardened by this fast noise, soon began to decorate the street style of Tallinn – mohawks on their heads and wearing leather jackets, displaying ironic messages.

However, some of the artists who emerged in the initial punk wave had started to make more pop-oriented songs, whether it was new wave or New Romantic, where synthesizers took the lead role next to the guitars. Many of us found our thing in the synth pop. For example, because of Depeche Mode, even the Russians in Tallinn had started watching Finnish TV!

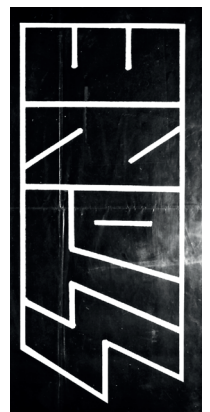
And like punk music, disco, which to punks was the official enemy No. 1, continued living even harder. “Modern Talking must be destroyed!”, the text read on one of the punk’s leather jacket.

At the same time, electronic dance music made an incredible development. Finnish radio started to play house and techno and who knows what else.

One of the keywords of the ’80s – **CD!** „Laser record“, „laserdisc“, „cee-dee“ or „see-dee“ (if you listened to Finns) or „sii-dii“ if you did not listen to Finns, and „compact disc“, the way Russians said.



Photos Urmas Lange



The CD and all the digital and computer stuff broke into consciousness, but in reality, people here obviously did not have access to such miracles.

However, as the first in the Soviet Union in 1987, on the 70th anniversary of the revolution, the Red RET factory in Tallinn came out with a domestic CD player titled „Estonija“ (which may have been a copy of Philips). However, the players, costing 1200 roubles, entered into the regular sale circulation some time later.



The war in Afghanistan comes to an end, the Berlin Wall collapses in 1989 ("The Wall", directed by Roger Waters and filled to the brim with stars, this „mega happening“ was broadcasted to us a year later by none other than Yleisradio.)

MEGA-MEGA-MEGA – our musicians conquering Finland! With the exception of Georg Ots, we had been on the receiving end until that time, but since the end of the '80s, we started taking music to Finland!

Finland's experienced concert organiser Jouko J. Karppanen brought a number of Estonian performers to Finland. He himself appreciated Peeter Volkonski above all, but even he had to admit that the market in Finland was not interested enough in Volk or in other Estonian bands. Ivo Linna and his band Rock Hotel participated on the record of an old friend, superstar Mikko Alatalo. Mart Sander and Modern Fox toured around and recorded the CD of the first Estonian artist. Ultima Thule (1987), Singer Vinger (1988) and Seitsmes Meel (1989) were sent to the Provinssirock festival. And, of course, someone always had to maintain the hyvää tuulta on the Tallinn-Helsinki-Tallinn ferry with their good music.



In 1989, our punk figures started to do pretty well. The Finns Joose Berglund and Jorma Ristilä founded the record company Stupido Twins in a rush, initially to release Estonian punk and indie music. This is how records from bands such as Ba-Bach, Röövel Ööbik and J.M.K.E. emerged almost all at once. „Tere perestroika“ by the latter was especially in demand and by the end of December, it placed 3rd in the most sold singles in Finland. Villu Tamme became julkkis in Finland and J.M.K.E. was then welcome to any overseas keikka (if, of course, they got visas).



TEXT BOARDS

In 1980, the United States and much of the Western states, as well as China and many others, announce a boycott of the Moscow Olympics due to military activities of the Soviet troops in Afghanistan.

In 1980, a new and luxurious ferry Georg Ots starts operating between Tallinn and Helsinki.

In 1980, the Olympic regatta is held in Tallinn and the Esko Rechartt from Finland wins gold in the Finn class of sailing. The anthem of Finland (and thus, also Estonia!) is played.

In April 1986, an explosion takes place at Chernobyl nuclear power plant.

In 19-22 May 1986, SIELUN VELJET give a concert at the arena of V. I. Lenin Palace of Culture and Sports (Linnahall). The first Western indie/alternative rock band in Estonia.

RADIO

In 1980, Rockradio starts broadcasting

In 1985, Radio City starts and the local radio stations break the monopoly of YLE.

Helsinki's Radio City can be heard in Tallinn by the sea and at Lasnamäe – bringing new daring approach to the urban environment, as well as powerful freedom of speech.

SERIES

1980 „Magnum“

1981 „East of Eden“

„Bergerac“

1981–1982 „Taisteluplaneetta Galactica“ (Battlestar Galactica)

1982 „Not the Nine O’Clock News“ („Ei yhdeksän uutiset“)

„Knight Rider“ („Ritari Ässa“)

„Robin (The Hooded Man)“ („Robin – Sherwoodin sankari“)

1985 „McGyver“ („Ihmemies“)

„Miami Vice“

MOVIES

On the night of Aug 3 1987, Finnish MTV featured „Emmanuelle“.

All over Estonia, the „poorer relatives“ came to Tallinn or its surroundings to see the a classic erotic work – a TV viewership record of all time may very well have taken place.

TV AND MUSIC SHOWS

1984 „Hittimittari“

1987–1992 „Rock Stop“ and „Heli Nevakare“

July 13 1985, the TV broadcast of „Live Aid“

In 1989, Röövel Ööbik and Ba Bach perform in Vanha, Helsinki.

J.M.K.E. takes part in the Finnish leftist party at Helsinki.

In 1989, Modern Fox records its album in Finland, the first CD-album by an Estonian band. Publisher was Bang Trax, the company of Lasse Norres, the former manager of Dingo.

1990s

And here we are, at the last act! A little more patience and Estonia will be free! We, the people of Tallinn and other Estonians on the north coast, were here in Maarjamaa picking berries and looking at the wonderful strawberry country – Finland. Through the „teevee“ and the radio, and now, more than ever, driving there ourselves!

In the '90s, for many of us, the first thing to do was go and visit Finland. Many of us soon went straight from Georg Ots ferry to pick strawberries on the fields!

Before the proclamation of the restoration of freedom and the independent state, there were nearly two years of suffering, the birth pains of freedom! We had empty shop shelves and a ticket system, the weather was cold and there was a shortage of food. But in August 1991, after a frightening but brief coup, Estonia regained its independence and the Soviet Union collapsed.

Nor was it easy for the Finns: a crisis began in Finland in the '90s – the economic recession or **lama**.



Good news arrived for the hearing organs of music lovers. Although almost everything we wanted was already played on our radio, the golden age of Finnish radio began – the launch of Radio Mafia.

In Finland, Mart Sander followed the footsteps of Georg Ots – in 1991, he played one of the leading roles in the music film „Iskelmäprinssi“, set in the Finnish '60s nostalgia!

J.M.K.E., Röövel Ööbik, Vennaskond and many other Estonian bands performed in Finland several times in the early 1990s.



In February and March 1991, Vennaskond emigrated to Finland. As the bureaucrats of the northern neighbours could not decide whether or not to send the guys back to Estonia (by following the old procedures), they were put in a refugee centre where they got proper equipment and recorded the material for the next album in the studio, where Hendrik Sal-Saller worked who had also moved to Finland. When they came back, they looked and sounded like a foreign band.

Estonian musicians had a good time – some put together enough markka to buy an apartment and a car. But even for the FIMs received for a single Finnish concert, one could live in Estonia without worries for a long time. That is, until the appearance of the Estonian kroon in June 1992. It certainly was a reality check!

With the Estonian kroon, numerous goods appeared on our store shelves, but there simply was not enough money to buy anything. We realised that only those who have the money, have freedom and options.

We had the opportunity to buy records – initially the cassettes and vinyl records could still be bought by nearly anyone.

Although there was more and more music on the shelves in the record store, it became too expensive stuff for the years to come – because of

*that, **Radio Mafia** was still a good source from which to record new music from the morning to the late evening. The newer jazz show “Jatzofrenia”, “Avaruusromua”, which provided electronic music, “Ilmestyskirja”, specifically geared toward punk music, as well as “Räkarodeo”, “Kauriin kääntöpiiri” and “Musiikkia kolmannelle korvalle”.*

TEXT BOARDS

In 1990, Radio Mafia starts, being a gold mine to music enthusiasts, shows are also performed by the legendary Brit DJ John Peel.

In 1990, the band Röövel Ööbik visits USA using the roubles earned by the Finnish rock magazine RUMBA in the Soviet Union.

In February and March 1991, Vennaskond emigrates to Finland.

On August 20, 1991, Estonia is once again free!

In December 1991, the Soviet Union collapses!

In 1991, Mart Sander stars in the nostalgic Finnish musical film „Iskelmäprinssi”

In 1992, Stupido Records publishes “Popsubterranea” by Röövel Ööbik in Finland, the first Estonian rock CD.

In 1993, with the help of MTV 3 the TV entertainment options grow wider, including the new music program „Soundcheck”.

In 1995, the youth program JYRKI starts to be featured.

1997–1998 VISA-FREE TRAVEL TO AND FROM FINLAND

As far as television went, the show called “No-TV” at the beginning of the decade provided invaluable inspiration. We were caught up in a completely unique series of “Twin Peaks”, fascinated by the music of Angelo Badalementi and trying to figure out who on Earth killed Laura Palmer.

In 1993, Finnish television became even more diverse. MTV (no, not THE one owned by Americans!), which was previously jointly owned by the national YLE and Nokia, launched its own channel called MTV3. In the same year, a new music show “Soundcheck” started.

In 1995, the youth program “Jyrki” was born, which probably became the last MTV3 music program that was watched by masses here. In 1998, an episode of “Jyrki” aired on Tallinn Town Hall Square and was quite a big event. Thanks in large part to „Jyrki“, the Finns’ band Bomfunk MC’s video “Freestyler” arrived among us, which later, without any joke, conquered the top charts of half of European countries.

In the 1990s, however, the majority of television audiences and radio listeners began to prefer domestic channels instead of Finnish waves. Both the state and private channels were provided with more good content, power and authority. Satellite and cable television were now also available to the average viewer. Music channels Music TV and VIVA took care of a large selection of music lovers. As for the Finnish bands, they, it seemed, arrived with the German quality mark attached to them. HIM, The Rasmus, Nightwish had to achieve popularity in foreign countries to attract the attention of Estonians.

More than 30 years of Finnish media power in Northern Estonia was coming to an end. This marked a unique time for the Estonians when the longing for the West and freedom attracted the attention toward the Finnish culture.

Now another 30 years have passed. Is there someone from Estonia who watches Finnish television and listens to Finnish radio?

