

UDC 930.85(477)

DOI 10.25128/2225-3165.19.01.17

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MUSIC THAT ROCKED THE SOVIETS: ROCK 'N' ROLL IN DAILY LIFE OF YOUTH IN WESTERN UKRAINE DURING THE 1960S – EARLY 1980S

Summary. The article covers the phenomenon of rock music in the lives of young residents of the western regions of Soviet Ukraine, which differed significantly from the rest of the territory of the Ukrainian Soviet Socialist Republic and the entire USSR. The article demonstrates the peculiarities among which this music was mastered, its existence in the youth society – from fashionable dance music to the core of nonconformism to the Soviet system. It was reflected in the names officially and unofficially used for rock music and its performers (Big beat, vocal-instrumental ensemble, etc.), as well as in relation to official factors (from tolerance to the prohibition). Consumers of rock music did not necessarily have to be opposed to the Soviet regime. However, the active “immersion” in rock music, and the related counterculture spheres (from the late 1960s onwards, and more and more), contributed to the formation of an alternative life style, which manifested itself in particular: listening to banned radio stations, the style of clothing that was associated with rock music, space for free performance / listening to rock music and exchanging information and impressions (“tusovka”). Rock music was associated with such manifestations of alternative life in the realities of closed Soviet society as youth subcultures (hippies) or literary and artistic avant-garde. Rock music influenced the dominant mass culture in the Ukrainian SSR. Rock culture modernized the Western Ukrainian youth in the post-war society and brought it closer to their peers in the West.

Keywords: rock music, rock 'n' roll (rock and roll, rock & roll), Big beat, rhythm and blues (rhythm & blues), rock band, VIA (vocal-instrumental ensemble), counterculture, subculture.

МУЗИКА, ЩО ПОТЯГЛА КРАЇНУ РАД: РОК-Н-РОЛ У ПОВСЯКДЕННОМУ ЖИТТІ МОЛОДІ ЗАХІДНОЇ УКРАЇНИ ВПРОДОВЖ 1960-Х – ПОЧАТКУ 1980-Х РОКІВ

Анотація. У статті висвітлено феномен рок-музики у житті молодих мешканців західних областей Радянської України, котрі відрізнялися від решти території УРСР і всього СРСР. Показано особливості, серед яких засвоювалася ця музика, побутовання її в молодіжному соціумі – від модної танцювальної музики до осердя неконформізму радянській системі. Це відобразилося як у назвах, які офіційно й неофіційно вживалися щодо рок-музики та її виконавців (біг-біт, вокально-інструментальний ансамбль тощо), так і в ставленні офіційних чинників (від толерування до заборони). Споживачі рок-музики далеко не обов'язково були опозиційно налаштовані щодо совєцького режиму. Однак, активне “занурення” в рокову, і пов'язані з нею царини альтернативної чи контр-культури (з кінця 1960-х років і далі щораз більше), сприяло витворенню альтернативного життєвого стилю, виявами якого були зокрема: слухання заборонених радіостанцій, стиль одягу, що асоціювався з рок-музикою, простір для вільного виконання/слухання рок-музики та обміну інформацією та враженнями (“тусовка”). Рок-музика була пов'язана з такими виявами альтернативного буття в реаліях закритого радянського суспільства, як молодіжні субкультури (гіпі) або літературно-мистецький аванґард. Рок-музика впливала й на домінуючу масову культуру в УРСР. Автор статті вважає, що рок модернізував західноукраїнську молодь у повсякденному соціумі і наблизив її до своїх ровесників на Заході.

Ключові слова: рок-музика, рок-н-рол, біг-біт, ритм-н-блюз, рок-група, ВІА (вокально-інструментальний ансамбль), контркультура, субкультура.

Many spheres of public life, including everyday, were under control of the political power, state and ideology in the reclining after-Stalin Soviet society. The society imposed the standards of behavior and appearance. There was a cultural dictate – the centralized mass culture was developing, including

the style of clothing or pop music. In the USSR there weren't much expressions of the alternative, individuality in the everyday life. However, there always were people, that opposed themselves to the pressure of society – recusants (nonconformists), representatives of subcultures, artistic Avant-garde, ideological and political opposition. A more numerous layer of popular culture appeared at the beginning of the 1960s that was contrastive with the dominant official soviet mass culture.

Pop music, which was adopted from the western culture, was a sociocultural phenomenon in the USSR and Ukraine. Its genres in post-war years included jazz, and from the beginning of 1960s – rock music. There is an idea, that western pop and rock music “demolished” the Soviet Union. From this point of view rock music was an example of the “soft” dissident, which together with the distribution of the youth subcultures, such as hippies or punks, overcame a sufficient number of the young people during several generations. Thus a real opposition dominant culture emerged in society.

Rock music in daily life of young people in Western Ukraine under the Soviet regime has not yet been the subject of scientific interest of historians or anthropologists. Panorama of everyday life in Lviv after the World War II, was shown at the popular level by Ilko Lemko (Semenov), together with co-authors (Lemko, 2003; Mykhalyk, Lemko, 2009). Hippie subculture that is closely associated with rock culture was investigated by historian William Risch (Risch, 2005). An attempt to study the development of rock music in the context of Lviv rock bands has been done by former rock activist Yurko Peretyatko (Peretiatko, 1995; Peretiatko, 2006). Finally, I tried to show the space of distribution of rock culture in the life of Western Ukrainian youth using various sources, including interviews, articles in the press etc.

Western Ukraine was a very specific region of the Soviet Union and even the Ukrainian SSR. Therefore, the spread of rock music here had its own peculiarities. Unlike the rest of the USSR, this region in pre-war years was a part of the Polish Republic, Romania and Czechoslovakia, and so the people here were more familiar with the Western pop music. It penetrated also during the Nazi occupation during the World War II (1941–1944). Due to these circumstances jazz and its variants, including swing were more common in this region.

At that time in Ukraine, which was departed, like the rest of the USSR from the West by the “Iron Curtain” there were some official academic pop bands and singers, very few jazz bands, women vocal ensembles, who sang songs in the style of urban romance with a poor instrumental accompaniment: accordion, clarinet/saxophone, guitar and contrabass. After Stalin's struggle against “rootless” cosmopolitanism and its manifestations as “worshiping alien culture”, meaning Western culture – jazz started to be accepted and tolerated in Western Ukraine only in the late 1950s.

Jazz, which began to be allowed, as well as the “light” music based on it, was an important precondition for the development of the rock music in Western Ukraine. Thus, in 1960 a young physician Ihor Khoma has invented a new jazz band *Rhythm*, later known as the *Medicus*, in which Volodymyr Kit, a trumpeter, later famous for his performances in *Arnica* and the drummer of the same group Ivan Hospodarets have performed (Medikus, 2000). The ensemble of the young beginner, and now famous academic composer Myroslav Skoryk *Veseli Skrypky* (The Merry Violins), founded in 1963 in Lviv, created Ukrainian pop music of that time on the basis of the jazz styles and its derivative styles. The repertoire of *Veseli Skrypky* included boogie-woogie, hali gali, rock 'n' roll, twist, pop-based western foreign motives.

The existence of the Soviet urban youth subculture of the *styliahy* (or *stilyagi*) that existed at the end of the 1940s – in the 1950s, was an another ground for the spread of the Western pop music. Lviv, as one of the cities with the “European” past, along with Tallinn, Riga, Leningrad and metropolitan Moscow was one of the centers of the Soviet *stilyagi* (Kozlov, 2001). It was a pro-American jazz subculture. Its

representatives were strongly pursued because of their shocking appearance, indifference to Soviet society and love for the American jazz until the end of the 1950s when some liberalization started. Then the Iron Curtain was put down, particularly during the VI World Festival of Youth and Students in Moscow in 1957, when the Soviet youth heard not only jazz but also rock 'n' roll, saw live beatniks, jeans and sneakers. After the Festival, jazz was no longer considered a bourgeois "music for fat", and the USSR jazz ensembles began to include into their programs rock & roll and rhythm & blues motives (Kozlov, 2001). These events initiated a free and less inferior generation of the Sixties in the Soviet Union.

Another *styliaha's* merit was the distribution of music through the alternative channels, including the recording of jazz compositions, and later rock and roll songs, and generally Western pop music through an old gramophone on the old X-rays. People who replicated the music in such way and sold it underground were called *fartsovshchyky*. And the discs were called *music on the bones*.

The peculiarity of Western Ukraine was that *styliahy* not only existed here in the early 1960s, but also the fact that a fighting against them of a so-called *druzhynnyky* – volunteer police, has never stopped. The main tool of *druzhynnyky* against *styliahy* were the scissors. Once they captured a *styliaha* on the street, they could beat him up and cut his narrowed down pants, could also cut off his "too long" hair or too bright tie. In addition, *druzhynnyky* carefully watched for those who danced in a "wrong" way and showed the forbidden dance moves, that is, those that differed from the tango and foxtrot on the dance floors. Violators were traced beyond the dance floor. Therefore, the musicians performed their best crown numbers at the end of a party, when young people began to rage together, and *druzhynnyky* did not know whom to seize first (Lemko, 2003: 105-106).

However the ban on appearance gradually – closer to the mid-1960s – have become irrelevant. Mini-skirts and jeans penetrated into the street style in the mid-60s, and gradually became a mass clothing (Lemko, 2003: 106-108). That's when the rock and roll music became the music of the mass, and in the Soviet stage music (*estrada*) twist became an official and fashionable style.

Rock music has appeared in Western Ukraine approximately in the 1962 in Lviv. The term "rock music" was not yet used, instead there was a name of Big Beat. In Soviet conditions all rock music was officially called the "big beat" and the rock bands were called – big beat ensembles. Big-beat was an early form of pop music, typical for the UK, which influenced the rock music along with skiffle, rock & roll and rhythm & blues. As mentioned by one of the first rock musicians Yurii Sharifov: "*I was present at the birth of what is now called rock music. But even then such term did not exist. During the first years this music was called the big-beat, and in the foreign press the word 'rock' also was not used in those years. 'Rock 'n' roll' – was used, but that was the other category. Many years later, big beat retroactively was named 'rock music'. <...> Rhythm and blues, sang by African-Americans, was also the music, which later became known as 'rock'. All of these events occurred in front of my eyes and were not read in books – I went through it*". Yurii Sharifov also speaks about the repertoire of the first Western Ukrainian rockers: "*We started performing the music "before The Beatles" – 'The Shadows', for example, that accompanied Cliff Richard <...> Swinging Blue Jeans, Ventures, Les Paul...*" (Sharifov, 2003). The difference between the big-beat music and rock and roll was explained in the interviews by Y. Sharifov – big beat is characterized by the strong bass and drums, rock 'n' roll, instead, traditionally lacks the beat foundation. Another important part of the rock music, which made a much bigger impact on it than the big beat was rhythm & blues. Blues was the foundation upon which rock music has evolved throughout its existence. Blues also drew together rock of that time and jazz.

The first rock bands performed at dancing evenings in clubs. One of the first groups was *Electron*, led by Yurii Sharifov, who played in the club of the plant *Lvivprylad*. Yurii Sharifov's band was the first in Ukraine, and maybe even in the Soviet Union which played electric guitars professionally at parties. Significantly, that of all of the Soviet Union earlier (in 1961) the rock band was formed in the pro-Western Latvia. The first big beat group in the neighboring communist Poland was established in 1959. In 1963 or 1964, the Sharifov's band ousted the variety orchestra from the club. Later the band changed its location and was named *Vocal-instrumental ensemble of Lviv radio and television* (Sharifov, 2003).

Among the pioneers of the rock music in Lviv of that time were Volodymyr Boyarskyi, Yurii Pavlov, Boris Pivovarov, Yevhen Struts and others. Characteristic features of Lviv musicians through all these years since the early 60s, were the high skill and the virtuosity of performance. The greatest guitarist of the USSR, according to some estimates, whom BBC called 'Soviet Eric Clapton', Boris Pivovarov started his career in Lviv. He trained to play guitar for 12-14 hours a day at home and, as rumored, even took it to the WC with him (Lemko, 2003: 124). Later he was known for performances with the oldest in the Soviet Union jazz orchestra of O. Lundstrom and with some bands, mainly from Moscow, from time to time returning to the city, particularly in the 1980s, and playing in clubs there. He died and was buried in Lviv in 1995 (Gurin, 2009). Bass guitarist Yurii Pavlov still performs, now in jazz band *Tender Blues* (Lviv). Yevhen Struts participated in the recording of the first Soviet rock album in the Tula band *Electron* (Sharifov, 2003).

The band *Lysy* (The Foxes), ran by Chugunov, first in Lviv began to perform their own works. They established in the student dormitories of the Polytechnic College on the Chysta street, later – as well as Sharifov's band – moved to builders club *Gaz*. Ilko Lemko (Semenov) calls *The Foxes* the most professional big beat band of the city of the 1960s (Lemko, 2003: 124). The name "The Foxes" in the plural, is very similar to the names of the Western rock band at that time: *The Searchers*, *The Ventures*, *The Hollies*, *The Kinks*, *The Animals*, *The Yardbirds* and others. Instrumental music, such as the surf rock, dominated in the repertoire of the western Ukrainian big beat bands. Some bands have tried to achieve harder sounding, closer to garage rock. Thus, a group of teenagers from Kremenets of Ternopil region performed at a dance party a song *Wild Thing* by *The Troggs* (Interview, 2010).

"Our first performance was at some school party, where we've shocked teachers and cheered classmates by a song 'Wild Thing' by an English group 'The Troggs'. I did not even know how to adjust my guitar in a proper way, so I've invented my own 'major' tuning when pressing down the strings on one finger (the so-called 'Barre') can be extracted from the major guitar accord. There were problems with the other accords, so the song 'Wild Thing' was a real godsend for me because there were only three accords in it and all of them majeure! My first rock band included four guitarists who all carefully pinned string with one finger", – mentioned about his first rock band from Kremenets that existed in 1965–1968 years, its creator, later well-known rock musician, Victor Morozov. Later, when the guys began playing at dance parties in the local House of Culture, Victor Morozov invented a name for the band "Quo Vadis?" (Interview, 2010). That's how he later named his first Lviv rock band (Romanenko, 1997).

In addition to the above Lviv bands V. Morozov highlights another which was called *Berlin Bubis*, meaning "Berlin boys". *Berlin Bubis* was formed by the Germans, the students of one or more Lviv colleges. Ironically, they, the Germans, made their first rock version of Ukrainian folk song – *Ty zh mene pidmanula*. This version, heard during their performances, prompted V. Morozov to create his own big beat arrangements of folk songs that he performed with *Quo Vadis?* and *Arnica* as, for example *Yak ya spala na seni* and others (Interview, 2010).

Such bands started to appear even in the secondary schools. At first they used acoustic guitars which costed 5–9 rubles, to which they attached electric pickups. In the absence of the access to professional instruments and equipment, they were made by hand. At first there were hand-made guitars, amplifiers and speakers. Then they began to produce more complex instruments after studying various magazines about radio schemes. One of the first synthesizers was made on the basis of a sound generator scheme (Lemko, 2003: 123). Yurii Sharifov made his first synthesizer at school from the accordion keyboard (Sharifov, 2003). Electric guitars were made by hand, for example Victor Morozov and his friends also made such guitars in the mid 60s in Kremenets secondary school. They hewed guitars by the axes and snatched pickups from the street payphones (Interview, 2010).

From 1966 Lviv rockers, thanks to the musicians from the countries of the communist bloc, which began to tour there, began to buy Czech guitars *Jolana*, East German guitars *Muzima* and keyboards (synthesizer) *Ionika*, voice equipment *Regent* and *Vermona*. In the late 1960s power enhancers *Marshall* appeared in the town. However, the equipment and instruments produced by the local artists such as Zaiets, John, Zenyk, Miller, Sereda, and many others were much cheaper (Lemko, 2003: 123). Yurii Sharifov managed to buy one of the first amplifiers *Marshall* and musicians came to visit him and to take a look at it as at a museum showpiece (Sharifov, 2003).

In Western Ukraine there were much more electronic instruments than in the imperial center of Moscow. In the late 1970s the leader of one of the first jazz rock bands of the Soviet Union Alexei Kozlov during his tour visited Chernivtsi musician Gamma Skupinski, where he saw the latest and also expensive even for the contemporary European standards instruments. Kozlov and other Moscow jazz rockers began to buy instruments through their Ukrainian colleagues (Kozlov, 2001).

Thus, the main places where young people could listen to contemporary rock music or beat music, and most importantly – to dance, were clubs. Even in the late 1960s the demand and the popularity of the clubs was so great that visiting a club, in which a beat-band was performing was a great problem. Halls were overcrowded. People sometimes stood in line near the cashier window of the builders club *Gaz*, where Sharifov's band and *Lysy* performed, 3–4 hours in advance before the dance to get their tickets (Lemko, 2003: 123).

In the late 1960s the dominant trends which replaced the big beat among the rock bands were blues or blues rock, as well as jazz rock (jazz fusion). The first trend was represented by the group *Oreol* (leader – Oleksandr Balaban) and Trio of Ihor Sulyha, Yurii Sharifov and Yurii Bashmet formed in the late 1960s. Yurii Bashmet (now world-famous violinist) was a guitarist in the trio, Ihor Sulyha (now plays in the famous V. Spivakov's chamber orchestra *Virtuosos of Moscow*) played the drums, and Yurii Sharifov, as always, played bass. The band performed works of Jimi Hendrix, Eric Clapton, *Cream*, *Led Zeppelin* at the dance parties. This high quality music was copied and imitated, snatched on the tape recordings (Sharifov, 2003). Though the musicians already had their own repertoire, they still played Western songs as close to the original as it was possible, copying "brand" sound. This created in the listener the illusion of presence at the real concert of Western rock stars, and with them – in the Western "free" world.

Visually the evolution of the big beat and rhythm & blues to jazz, of the Ukrainian musicians can be traced on observing Lviv band *Arnica*, which was formed on the basis of groups *Quo Vadis?* and *Eureka* in 1972. Victor Morozov, Victoria Vradii, Volodymyr Kit, Ivan Hospodarets and others (later well-known rock and jazz musicians) performed in *Arnica*. Jazz rock with a strong wind instruments section dominated during the early to mid 1970s. In 1972, the All-Union record company *Melodia* released *Arnica's* album on a vinyl disk, on which in particular was recorded

jazz fusion, progressive and psychedelic rock suite *Vesna* (Spring) for the first time in the USSR (Vinyl, 1972).

Youth had the opportunity to get acquainted with Western music through radio and television. In Lviv, and later in other close to the border areas, the role of affordable translator of Western popular musical movements was performed by the Polish Radio - Warsaw on long waves. With the spread of television, Polish programs could have been viewed, including jazz and rock concerts.

The opportunity to hear high-quality Western pop and rock music appeared also on local Lviv radio. Yurii Sharifov tried himself in the role of radio DJ, and also was the first presenter, who broadcasted western quality "brand" music on the radio. At that time there was a terrible censorship, in the capital of the USSR and in other cities too. Live broadcasts were not allowed, lists of songs and even their texts were checked and censored. Such censorship existed on Lviv radio too, but the editor allowed some tolerance and along with the songs of Charles Aznavour or Elvis Presley *The Rolling Stones* and *The Beatles* and some others were also broadcasted, but still were not perceived by the government and the official culture. These were the first DJ programs of the western music and rock music in Ukraine. However, there was the only program – *Music box* with Martha Kinasevych, broadcasted from 1965 once a week on Saturday and lasted only for 15 minutes. All the texts of all the songs had been previously agreed with the department of the ideological work of regional Communist party committee (Lemko, 2003: 121).

More rock music could be heard from foreign radio, not only socialist and "friendly" countries of Eastern Europe, but also from "capitalist" countries behind the Iron Curtain. These were the so-called "hostile voices" – Western radio stations, which by order of government, were muted by the special generators of noise (*hlushylka*). But the transfer of some radio stations, often in terrible quality, reached the Ukrainian youth as *Radio Luxembourg* from London, Czechoslovakia, Hungarian and Romanian service *Radio Freedom*, including Romanian edition *Europa Liberă* with its music editor and radio presenter Radu Teodor. Russian Service BBC, *Voice of America* and *Radio Sweden* were also listened to. With the popularity of the radio there was a fashion for "radio interception" – recording favorite songs from radio to tape. Of course, the sound quality of these recordings was terrible, it was even hard to guess the name of the song.

Also, there were records, including discs that were brought by the diplomats, the Communist nomenclature, sailors, athletes, and foreign students from abroad. Foreign students were expected after the holidays with a special impatience. In addition, since 1960 in Western Ukraine parcels from the relatives from abroad were allowed (mainly from Poland, USA, Canada). From the mid-1960s people were allowed to go to direct relatives in Poland. So people began to bring brand discs and records of western artists on discs by the Polish recording company *Muza* (Lemko, 2003: 118).

There was a whole layer of enterprising people who illegally traded vinyl records or tape records. Prices on vinyl discs ranged from 40 to 60 rubles, and on some albums, like Jimi Hendrix, reached 170 rubles (At that time – a salary of a well-paid chief of shop of Lviv Bus Factory). Thus, already in July and August of 1967 in Lviv vinyl disk 'Sgt. Pepper's Lonely Hearts Club Band' of *The Beatles* could be bought for 40–50 rubles. Two little vinyl discs (EP) of 'Magical Mystery Tour' could be bought cheaper – for 30 rubles. To earn this amount of money an ordinary young Lviv citizen had to work for 4 days unloading train cars (Lemko, 2003: 119).

Since vinyl discs were very expensive, they were copied on reels. In the second half of the 1960s gradually 'music on the bones' was replaced by the records on tape. The cost of the recording was at first 2 rubles and later 3 rubles. People who recorded also compiled the collections of the songs. However, these people were chased by the police and their equipment was confiscated (Lemko, 2003: 117–119).

Other sources of information about western rock music were the foreign magazines, as the Soviet press published only a very small amount of the information and usually of only critical nature, where rock music was portrayed as a syndrome of decline (or “decay”) of the capitalism (“bourgeois”) society. But there was a bigger amount of the information about Western music in the Polish magazine *Kobieta i Życie* and *Panorama*, and Czech magazine *Melodie*. They could be freely subscribed. The quickest enterprising people copied the covers of the Western magazines and even newspaper photos of *The Beatles*, *The Rolling Stones*, *The Kinks* and other groups. These photos were offered at schools where students could buy them during the school breaks between the lessons for 30–40 cents a piece (Lemko, 2003: 120–121). Later in the 1970s, specialized magazines about popular music from Yugoslavia, Czechoslovakia, Poland, East Germany became popular, for example – *Džuboks*, *Melody Maker*, *Melodie und Rhythmus* and others.

Sociocultural phenomenon of *Beatlemania* (worshiping *The Beatles*) appeared in Western Ukraine in the second half of 1960. It started abroad in 1963 – hysterical/exalted admiration of the music played by *The Beatles* and all the associated with the “Liverpool four”. Thus, there were fans of the group also in Lviv. In 1965 *The Beatles* fan nicknamed *Valet* (Jack) was the first in the city, who wore long hair and was the object of imitation of youth. This fashion spread even over the schoolchildren. *The Beatles* fans were also haunted because of the long hair, as previously styliahas were. In autumn of 1966 exalted *The Beatles*’ fans have even paraded the streets, overturned waste bins and sang ‘Yellow Submarine’. After the release of the album ‘Sergeant Pepper...’ it became fashionable to wear tunics and army cap and blow into the tube, and the Soviet Army sergeants were stopped on the street and treated with cheap beer or wine, or so-called *ink* (Lemko, 2003: 116–117).

Thus, the most rapid development of rock music occurred in the late 1960s – early 1970s, in Lviv. In the early 1970s, the number of quality artists and bands have increased, allowing some of them to gain nationwide, and even Union popularity. According to many people, the best Lviv rock band at that time was *Oreol* that from the early 70s performed in the builders club with its famous lead guitarist Oleksandr Balaban (*Oreol*). For others, the best was *Arnica*, formed in early 1972 after the merging of the big-beat band *Eureka*” (leader Yurii Varum) of pharmaceutical group and the band of Lviv Physics and Mechanical Institute *Quo Vadis?*. The latter group, although an amateur, was the winner of the Lviv Spring” in 1971, but teamed with a professional band *Eureka*, which at this festival was unsuccessful. Band name *Arnica* appeared before the zoning selection of the All-Union competition in Chernivtsi “Hello, we are looking for the talents!” It was the symbol of a pharmacy flower, which corresponded to the Accessories group of pharmaceuticals. In addition, the name suggested by the worker of the pharmaceuticals company Volodymyr Zinykha, was accepted by the young musicians also because in Ukrainian slang it had an erotic name ‘*kripkostij*’ (implying erection) and is a natural aphrodisiac for men and was used to prevent pregnancy by women (Interview, 2010).

Initially *Arnica* (in 1972) included Victor Morozov, Viktor Kanaev, Myroslav Tsyupak (all – vocals, guitar), vocalists Volodymyr Vasiliev, Olga Shcherbakova and Myroslava Vorko, Ihor Hunko (bass guitar), Ivan Hospodarets (drums), Orest Dutko (keyboards), Volodymyr Kit (trumpet), Bogdan Zaiats (trombone), artistic director – V. Vasiliev, musical Director – V. Kit. Later, in 1974–1975 Kanaev, Tsyupak, Shcherbakova, Vorko, Dutko and Kit left *Arnica*”, and Volodymyr Kopot (trumpet), Victoria Vradii (keyboards, vocals), Valentyn Nesterenko (solo guitar), Valeriy ‘*Perets*’ Halycia (keyboards) joined. Victor Morozov became a musical director after Kit’s departure (Interview, 2010). Victoria Vradii who began her musical career with *Arnica*, in the late 1980s became famous as *Sister Vika* or simply *Vika* and gained the status of Ukrainian rock legend. One of the songs that Victoria Vradii wrote before

Arnica was created and has entered the repertoire of the ensemble was 'Lullaby' to the words of the executed during the Stalinist terror Ukrainian avant-garde poet and writer Mike Johansen.

In the 1970s the agiotage around the band performances was also very great, especially of *Arnica*'s and several others: "Our band 'Arnica' was super popular. It was the '73 or '74 year. We just played at a police dance club. It was impossible to get there. The real ticket cost was 10 cents, but they were resold for 10 rubles" – remembers Victor Morozov (Romanenko, 1997).

We tried to make a list of the most significant rock bands that existed and legally performed in the 1970s in Lviv, preferably in different 'houses of culture', cafes, international clubs and on dancing floors. In Lviv, except for *Arnica* and *Oreol* there also were such bands as the *Prometheus*, *Lviviany* (Lviv citizens), *Victoria*, *Blicky*, *Electron*, *Mandry* (Wandering), *Fregat* (Frigate), *Labirynt* (Labyrinth), some of them were underground bands – as *Super Vuyky*. Rock band *Oreol* led by guitarist-virtuoso Olexandr Balaban played in club *Gaz*, *Prometheus* – in *Liap*, *Arnica* – in the police club, *Lviviany* with Alec Levinson in *Energo* (Datsyuk, 2010). The musicians that played in clubs, often introduced the best works of Western rock bands to a young audience. *Mandry* had in their repertoire in the 1970s, the hits of such groups as *Deep Purple*, *Slade*, *The Sweet*, *Pink Floyd*, *Black Sabbath*, *Blood, Sweat & Tears*, *Chicago* (Rudnyev, 2008). Thus, we may see a range of styles from hard rock, progressive rock and jazz rock to glam rock. *Mandry* broke up in 1976. In 1975, the famous *Arnica*, the rival of the band *Mandry*, in addition to their own songs, performed pieces of such western blues, hard rock and jazz rockers as *Led Zeppelin*, *Deep Purple* and *The Sweet*, and pop and glam rock like *The Rubettes*.

Communist authorities had to take into account the popularity of rock music among youth. The leader of *Oreol* Olexandr Balaban says: "...'*Oreol*' in spite of the *Komsomol* still played contemporary music. Besides, *Komsomol* often spoiled our work, but later they understood that it was better for them to 'adjust' to us <...> Because we've always had enough thankful listeners, and we were liked, so *Komsomol* changed its mind about whether we were needed" (Kornelyuk, 2006).

Rock music was not an official style, it existed only in the clubs (which also dominated in the 1970s). On radio and television there existed only the official Soviet music. However, after the defeat of The Prague Spring in 1968, the implementation of the ban on rock music has begun. To get legal status and thus get rid of possible persecution some rock bands tried to get an official status. In addition, it enabled bands to have regular performances, the opportunity to purchase equipment and to get salaries. Thus, the so-called *Vocal-instrumental ensembles* (abbreviation *VIA*) started to appear. Yurii Sharifov says: "*VIA* emerged when the bands started to be employed in the Philharmonic. It was a purely nomenclature definition, made only "for the paper" – the performer of the vocal-instrumental ensemble played and sang, and received, respectively, more than just an instrumentalist. So, paradoxically, even purely instrumental groups often were called *VIA*" (Sharifov, 2003).

Thus, in the second half of the 1960s, and especially in the 1970s a number of rock bands went to work in the Philharmonic – the government agency to organize concerts. These bands were *vocal-instrumental ensembles* (*VIA*) and received a salary. However, wages for official status were restricting freedom for creativity. The repertoire of the *vocal-instrumental ensembles* for 80% consisted of works written by the members of the Union of Soviet Composers, who had a remote relationship to rock music. To reduce the harm of this status and to perform fewer songs by the Soviet composers, musicians included in their repertoire some instrumental versions of foreign works of rock music and rock arrangements of folk songs.

Band *Smerichka* from Kitsman of Chernivtsi region, established in 1966, was one of the first bands that played pop and rock music and started to cooperate with the

official genres of the pop music (Estrada) and folklore, combining them with their own music in a kind of a surrogate. This pseudo-folklore, which used pop and rock elements and was proposed by the musical director of *Smerichka* Levko Dutkovskiy became a model for the Philharmonic music genre “VIA”. *Smerichka* got a job in Chernivtsi Philharmonic, and it was one of the first VIAs. It was followed by the other bands from other regional Philharmonics. *Smerichka* has also created a standard for appearance – concert costume based on traditional village Ukrainian clothes. Ensembles often performed together with the folk dance groups (Brytskyy, 2003: 246–257). Elements of rock music dissolved in such a variety and quasi-folk repertoire.

The “nomadic”/migration of musicians from the cities of Western Ukraine into the entire Soviet Union started- especially from Lviv and a little less from Chernivtsi. Active member of rock and pop life of that time Yu. Sharifov described genre “VIA” and its relationship to rock music: “*Then began the harassment and later a new generation grew up in towns and villages which did not feel and understand the urban music. At that time the popularity of Western Ukraine, in particular, Chernivtsi grew – Ivasiuk, meaning pop folk music. All this situation has scattered into many years - rock musicians went to Philharmonic because it gave a status of professionalism, and when they went on tour – they dissipated around the Union. The idea of rock music began to be spoken out. In Ukraine, rock musicians were more forbidden than in Russia - it was impossible to perform, there was no place to perform, and many of the musicians went to Russia. Basically rock music existed in Russia but not in Ukraine*” (Sharifov, 2003).

Nevertheless, such tendencies became dominant in the second half of the 1970s. At the beginning of the 1970s, musicians have had illusions about the symbiosis between rock music and the official culture. Rock critics believe that 1971–1972 years were the most flourishing for the rock culture throughout the USSR. Along with the above mentioned rock bands, some VIA used elements of rock music, jazz, funk in their songs based on folk and pop fairly well. These were the *Vatra* (Bonfire) (Lviv), *Smerichka* (Chernivtsi), *Opryshky* (Ivano-Frankivsk). Stylistically they have developed through: folk-pop with some instrumental excursion into the sphere of jazz rock. Band *Svitiaz* from Lutsk was oriented on jazz rock, *Zhyva Voda* (Living Water) from Chernivtsi (lead by Sharifov) on funk. Repertoire for *Smerichka* was created by the composer Volodymyr Ivasiuk, and under his influence other groups also began to take the repertoire of his songs or create their songs similar to his. After a brief rise in the early 70s this trend was gradually spoiled by the multiple “remakes” / variations. The analog of acoustic Philharmonic folk rock with the elements of country music appeared at that time too? For example trio *Marenych* or *Medobory* from Ternopil. This genre also suffered some spoiling and became more primitive (Troitskiy, 1990: 345).

However, the authorities began to deliberately displace rock music. This coincided with the persecution of dissidents and various manifestations of dissent in general and of course neo-Stalinist Soviet leadership. After the removal from the post of Ukrainian Communist leader P. Shelest in 1972, began the fight against manifestations of national identity, including the attempts to give a Ukrainian coloring to rock music. This struggle also involved the official bands, which were dependent on the state. National elements, as elements of rock music began to pursue. National elements were seen as a manifestation of the “Ukrainian bourgeois nationalism”.

The first example of persecution and taking into full control of the official band was *Vatra*, the first band, which worked for the Lviv Philharmonic. Its leader Mykhailo Manuliak tried to combine folk and jazz rock. Their repertoire consisted almost exclusively of Ukrainian songs and jazz rock arrangements of Ukrainian folk songs. In 1971, the group successfully toured Soviet republics of the Caucasus, as it had positive reviews in the press. However, after touring, the KGB started to be interested in the person of Mykhailo Manuliak who had contacts with dissidents and nationally oriented intellectuals. They wanted to persuade him to cooperate. After Manulyak’s refusal he

was removed from the leadership in *Vatra* and fired from the Philharmonic. Some Lviv intellectuals who themselves were under the supervision of the KGB wrote an open letter in defense of M. Manuliak and later got to jail, as Ihor and Iryna Kalynets and Stephania Shabatura. Manulyak was offered to break the relationship with Kalynets and change his repertoire. The leader of the band tried to hide the authorship of I. Kalynets and H. Chubai, who also was under the investigation. It also did not help. Mykhailo Manuliak was removed, he was not allowed to go to the Philharmonic, and all the recorded songs of the unreliable poets were erased from the tape at the Lviv radio under the special supervision of the Communist Party official Iaremchuk (Panchyshyn, 1996). After elimination of M. Manulyak, and then the next leader Bohdan Kudla, *Vatra* has gradually turned into a normal Philharmonic VIA without any rock and jazz elements.

Songs performed by *Arnica* also were considered in the category of the false ideological and nationalistic pieces. Thus, in 1972 at the All-Union television contest 'Hello, we are looking for the talents!' *Arnica* debuted and immediately became a winner. Returning from Moscow, musicians hoped for the enthusiastic meeting, but were ordered to immediately disband the team. In the song-winner *Chorna rillia izorana* of the Ukrainian folk genre and claimed by Ivan Franko, the song of the XIV century, officials of Lviv 'culture' found harmful nationalistic echoes. The band was saved by the head of Pharmaceutical Company Vira Vasilieva. She was searching the libraries for the collections of folk songs, showed them to officials and took the musicians on bail. She arranged Victor Morozov as her loader and thus saved him from expulsion from the Komsomol (Troitskiy, 1990: 345).

Instead, Victor Morozov, one semester before graduation of the faculty of the English philology, was excluded from the Lviv National University, together with his friend Oleg Lysheha (now a well-known Ukrainian poet) – their works were published in Grytsko Chubai's literary manuscript journal *Skrynia* (Chest) (Malkovych, 1988: 24).

Some individual songs were prohibited too. Thus, a song by Victor Morozov on the words of Mykhailo Sachenko *Metelyk* (Butterfly) was "found" sexually suggestive and banned by the personal instructions of the Central Committee of Communist Party First Secretary V. Shcherbytskiy. Vocalist of the band *Mandry*, Orest Zhukevych, who performed this song, was punished for the performance of this song (Rudnyev, 2008).

Some songs on the words of famous poets were prohibited too. In the list of banned authors were Bohdan-Ihor Antonych, Oleksandr Oles, Vasyl Symonenko and others. Union of Composers of the USSR imposed a ban on recording and broadcasting the Ukrainian folk songs in the rock groups' variations. Editors of TV and radio were instructed not to let in the air anything that had a rock coloring. The argument for refusing to allow radio and television broadcasting of any new music, which sometimes was active even in the 1990s, was "unprofessionalism". These measures have achieved a goal: the extinction of Ukrainian rock music has become a matter of time. In those years, Ukraine had no private studios for recording high-quality rock music, there were no rock clubs and other unifying structures. The only way to recognition remained free concerts in the "schools" and houses of culture on the outskirts of their cities (Troitskiy, 1990: 342). So the government pushed rock music at the periphery.

In addition to the officially controlled VIAs in the second half of the 1970s there was a layer of independent rock bands. Its main habitats were youth "hangouts" and hippie subculture. The location of Lviv rockers and later hippies was an abandoned monastery of Discalced Carmelite (now – the Church of Michael the Archangel) located on Lysenko street and Darwin along with the regional committee of the Communist Party of Ukraine.

It was called the Holy Garden and even formed in October 12, 1968 the Republic of St. Garden. Rockers, hippies, local hooligans, *chuvaky* (dudes), girls – *hnydly*, simply an alternative youth were hanging out there. Young nonconformists, some of whom went there for several years, decided to create this kind of commune-free territory, a place to hang out. This place was a parody (banter or *stiob*) over the communist state, instinctive protest against it. Originally it was called “the Republic of the underdeveloped Bashkirs”, later renamed simply into the Republic of the Holy Garden. The Garden was located in the central part, high on a hill, surrounded by neighborhoods and monastery walls, and therefore hard to be reached by the *druzhynnyky*. The courtyard of the monastery became a real bastion for all the freedom-loving people (Olysevych, 2011). The slogan-greetings in the Garden was “Srav pes!” (“Dog pooped!” or “Dog shit”). And the reply was: “Na KPRS!” (on Communist Party of the Soviet Union). There were different variations of the slogan, such as “Dog pooped on a red clover!” Or “Dog pooped! Barbed wire on red clover!”. In these obscene slogans veiled hints on the communist system and its repressive policies and the iron curtain could be seen (Risch, 2005: 580–581). One of the Garden’s members Kazik painted with a white paint a coat of arms against a green flag, which was the Ukrainian trident of Carmelite monastery church tower. Under the trident there were depicted two crossed leaves of a walnut – a sacred plant of the Holy Garden, and a football between them (Lemko, 2010). There was also the anthem of the Holy Garden, written by Ilko Lemko.

Republic was permeated with the spirit of rock music. It got its name in the memory of the abandoned monastery of a *Holy* (Sviaty) – Serhiy Mardakov that lived near the monastery. He was also a *Prime Minister of the Republic*, and the first and the last president was in the 1975–1981 biennium Ilia Semenov – *Il’ko Lemko* [Lemkos – were the western ethnographic group in Ukraine – *V. O.*]. Also, there was the unofficial positions of *Ministers* (Olisevych, 2011; Lemko, 2010)

Band *Super Vuyky* was the important part of this place, it was formed in 1975. It was a Nonconformist underground rock band. Its name *Vuyky* (The Uncles) or “Super Vuyky” implies its meaning. The name “vuyko” at that time was used to call “old-fashioned” (*hillbilly, country bumpkin, hick*) people of Galicia, who were not assimilated into the “progressive” Soviet society. American historian William Risch sees in this name a form of protest (Risch, 2005: 580). Instead, one of the first members of the band *Vuyky* D. Kuzovkin – *Kazik* explains this name as the depiction of the realities of socio-cultural relations, including conflicts in the urban area in Lviv. In the minds of the newcomers the word “vuyky” was a figurative designation of local Western population. Soon the native-born people of Lviv (often these were the children of mixed Ukrainian-Polish families) called rural indigenous peoples whom they long and hard. Gradually, the word *vuyko* was replaced by a word *rahul* (primitive villager). Thus, if a rock band, of which we speak, existed now, it would be called not *Vuyky* but *Rahuli* (Kuzovkin, 2011).

Vuyky played mostly blues and hard rock, partially art rock. In the first period of their existence, they carefully copied such western bands as *Led Zeppelin, Deep Purple, The Doors, Focus, Rainbow, Nazareth* and others. Their music director was a student of Lviv National University Ilko Lemko (solo guitar). The administrator was *Sviaty*, who also was the rhythm guitarist and partially a vocalist, sound technicians were *Pinochet* (Yurii Rodionov) and his assistant *Kaptar* (Marek Adamovskiy). The first equipment of this band was homemade. Almost all the rockers were self-taught, but quickly reached a high performance technique because of daily rehearsals. They continued (according Lemko): three hours on a solo guitar, three hours on a piano and three hours together. Actually rehearsals as well as performances (sessions) took place in the Holy Garden. Charismatic leader of the band was the drummer and vocalist, an Argentine immigrant of Ukrainian descent Juan Carlos Kotsiumbas or *Carlo*. His

specific rock vocal was described as one of the greatest in the USSR. His voice possibilities Carlos disclosed in the song *Telegram* of the Scottish rock band *Nazareth*. After the collapse of the *Super Vuyky* band, Carlo got on drugs and died in 1984. After his death, the community of the Holy Garden also broke down.

Soon *Vuyky* gained a cult status among hippies of the USSR, some came specifically to hear this rock band. Although the primary *Vuyky's* audience were the hippies, but *heavy* rock played by this band was not very hippie music. During this period, *Vuyky* tried to reproduce as accurately as possible the original versions of rock songs, and in this they have achieved technical perfection. However, it has also caused the first crisis in the band. Dmitry Kuzovkin – *Kazik* didn't like the repertoire. He suggested to play some easier, closer to the glam rock music like *T.Rex*, *Smokie* or early Dawid Bowie. This could have attracted a much larger audience and popularity, not only cult status, which *Vuyky* already had. Not convincing the rest of the group *Kazik* came out of its membership in 1978 (Kuzovkin, 2011).

Improvised sessions appeared several times in the Holy Garden, and were visited by young people from different parts of the USSR. Some of sessions grew into mini-festivals and gained a considerable publicity: June 10, 1976 – with 100 people who came from different cities of the Soviet Union and two more in 1977 – the first involving 300 participants and the second September 18, 1977, in the memory of Jimi Hendrix. The last session that was held in the memory of the cult figure of rock guitarist Jimi Hendrix in September 18, 1977 ended with mass arrests (up to 500 people). The point is that on the Sept. 17 there was an officially celebrated date the so-called “The reunification” of Western Ukraine from the USSR and the influx of hippies from all over the Soviet Union, according to Party authorities prevented ceremonial activities (Olisevych et al., 2002: 151–152).

Later *Vuyky* created its own repertoire in English and Ukrainian languages. Own songs were: *Bashkirs Rock*, *To Be Pocket* (1975), *Bad World* (1976), *Hot Shock* (1978), *We all walk in the garden* (the anthem of the Republic of the Holy Garden). This song, as well as *Here I am, a dude*, *Looser*, *Plain*, *Statistics*, written during 1979–1981 were the main repertoire of the band *Vuyky* – one of the first among the independent rock bands. A song *The Red Clover Blossomed* (1979), which had a satirical anti-Soviet content grew very popular. The slogan “Srav pes!” was borrowed from this song (Peretiatko, 1995: 7–8). *Vuyky's* fans drew this slogan all over the walls of the houses in Lviv.

Besides the Holy Garden, *Vuyky* could appear only in clubs and on the periphery of the city and in schools on graduation parties. First their appearance was in May of 1975 in a club in Lysynychi in the outskirts of the city, after it the group became known. In 1976–1978 *Vuyky* performed at the club in Sykhiv, then in the club of the Glass plant, club *Energo* at Stryiskyi Park (1979). It was there when for the first time the band played to the public their own repertoire. However, soon after the fight during a performance, the restaurant administration refused their services. The group became popular among urban youth, but the excitement frightened the staff of the clubs. According to Yu. Peretiatko, a rock connoisseur, *Super Vuyky* was accompanied by the cyclical developments of the script: excitement – full room – provocation – the refusal of the administration of further cooperation (Peretiatko, 1995: 11). Even greater success has accompanied *Super Vuyky* in the club *Liapa* at the railway station. There for the first time together with the band has performed one of the most famous rock singers of the Soviet era *perestroika* Viacheslav *Nazareth* Sinchuk (Lemko, 2010).

Vuyky's performances at the prom parties at schools also caused a great excitement. Often during the performances they were switched off the electricity, and some of them ended crackdown by police. Therefore, to speak again *Super Vuyky* tried to hide under other official names (*Rhythms of the Carpathians*, a Chilean group *No pasaran!* etc.). On November 12, 1981 when the management of secondary school number 60 turned

off the electricity during the speech *Vuyky* and called the police, the musicians were arrested and their equipment was confiscated. After that outraged students, graduates staged a public disorder. In fact it was a spontaneous demonstration (Dzhuboks, 2011: 73). After this incident, rock band ceased to exist. However, many future rock stars, who continued the tradition of Ukrainian–“banter” on Soviet reality already in the late 1980s came out from the Garden, in particular the rockers of the future band *Hadiukiny Brothers*.

Another hard rock group that gained a cult status in Galicia, was *Hutsuly* (Hutsuls) from the town Kosiv of Ivano-Frankivsk region. They were founded on the eve of the new 1970. Apparently, it wasn't a coincidence that the band appeared in such provincial place. Through art educational institution Kosiv College of Crafts. Some college students played in the band *Hutsuly*. *Hutsuly* performed hard rock and early heavy metal. They also listened to “hostile voices” – Western radio stations. In addition, their colleague Volodymyr Boyko (later Doctor of Science, Professor in Kyiv), who then was studying at Kyiv University, got records of the rock bands from the foreign students. *Hutsuly* at first copied the songs of Western rock bands, sometimes replacing the original texts by the texts of their own on the Hutsul dialect. The most famous work was the processing of song *Paranoid* (with a fragment of the song *War Pigs*) by *Black Sabbath*. They also played instrumental works, then began to do some hard rock style versions of folk songs and then made and carried out their own works (Hutsulskyi, 2009).

Hutsuly stubbornly refused to acknowledge the official status only for a short time they settled down in Khmelnytskyi Philharmonic, which allowed them to get the necessary equipment. This did not prevent *Hutsuly* from performing at any parties and even at weddings in Hutsul region. Sometimes they had concerts in other cities, including Lviv in 1974–1975 years: first at the Institute of arts and crafts, and in the international clubs. Special success had a guitarist of *Hutsuly* Iaroslav Ududiak (a.k.a. *Slavko Gyeba*). This group combined ‘heavy’ rock with mock-grotesque texts on current issues that were sung in Hutsul dialect, such as *Once I went to Kosiv, About Jeans, Limousine 'Zhiguli', Teeth, my teeth*. *Hutsuly* managed to perform in the District (*rayon*) House of culture.

Interestingly, that in this Nonconformist group there have played several musicians who later played in professional VIA: Valeri Lenin Tkachenko (guitarist in *Svitiaz*), Volodymyr Prokopyk (leader of the group *Smerichka*). Rock band *Hutsuly* also avoided accusations of nationalism and persecution by the KGB. According to group member Liubomyr Havrysh, “...there were article written against us, we were dispersed, summoned to the Communist Party, questioned by the KGB, because then in the 1974 we've hung national flags over the district committees of the party, the KGB chief visited and questioned <...> Well, what about us? We are musicians, not politicians! We loved everything here, because we were born here!” (Hutsulskyi, 2009). However, there was a lot of opposition, while in 1978 the band was dispersed, until 1988, when it recovered (Rokonada).

For the youngsters rock music was an expression of freedom, an alternative to the dominant Soviet culture. This music was perceived as a breath of freedom. Common listening to the new album or broadcasting were practiced. Thus, after the *White Album* of *The Beatles* I. Semenov and his friends gathered in the attic of a house, made an electricity there and listened to the entire album, which consisted of two discs. The best song was chosen with the help of a poll (Lemko, 2003: 122).

The audience of rock music was mainly an alternative youth, hippies, punks, young intellectuals, the bohemia. Thus, Lviv poet Hrytsko Chubai and his entourage promoted jazz and rock music. To this group, in which Chubai was a leader and a senior fellow, later belonged well-known Ukrainian intellectuals and literary bohemia, including Oleh Lysheha, Victor Morozov, Mykola Riabchuk, Yurko Kokh, Vlodko

Kaufman and Yurko Vynnychuk. Perhaps by chance, the son of H. Chubai Taras later became a rock musician, a leader of the band *Plach Ieremii* and set to music many poems of his father. Almost all of the surrounding Hrytsko Chubai people were not from Lviv, but the provincials. Rock music has influenced not only their individualities, but also reflected in their future life (Moskalets, 2006).

The possibility that legally allowed to listen to the quality rock and pop music were the performances of the musicians from communist bloc countries, such as the concert of the Polish composer, musician and singer Czesław Niemen in 1976 in Lviv. Yugoslav pop musicians Sasha Subota and Ivica Serfezi often toured there who performed the songs alike Frank Sinatra. Especially popular among the fans of rock music were the Hungarian rock band *Locomotiv GT, Corvina, Illés, Omega, Piramis* (Datsyuk, 2011).

In the late 1970s, except blues, fusion and hard rock, there spread psychedelic rock, progressive rock, art rock and heavy metal. However, at the same time, with the fashion to style disco, in the clubs and dancing floors live performances of rock bands began to become displaced by the magnetic recordings, light shows discos and kind of DJ discos (Lemko, 2003: 131).

In the worst situation rock music was, as well as the new trends of Western pop music, in 1983–1984. At that time the prosecution of the rock music around the USSR, even around Moscow became very powerful. All-Union Scientific-Methodological Center of the Ministry of Culture of the USSR recommended to ban any playing of the tape recordings of the Soviet “amateur rock groups in the works of which the distortion of the Soviet reality was depicted and the ideas, alien to our society were propagandized”. Into the list of such bands “that by its activities may harm the ideological and moral and aesthetic education of youth”, were included some Western and Russian rock bands and Ukrainian bands *Winter Garden* (Kyiv) and *Kord* from Chernivtsi. It was recommended to check the recording studios and the discotheques. The reason for this recommendation and the ban was the fact that “the interest of the foreign tourists in the works of some amateur Soviet rock groups grew rapidly, and the fact that the radio broadcasts of their works in foreign countries became very popular...” (Spisok, 1984). At that time a number of bands that had an official Philharmonic status and tried to play rock music were ousted from Ukraine. Among those was a Lviv band *Oreol* with its leader Olexandr Balaban. The group was expelled from Ukraine – into the RSFSR and the Caucasus, and in 1984, stopped to exist in general (Oreol).

Punk rock suffered a special persecution in the context of persecution punks. In the USSR, punks, with their exotic appearance, had been accused of sympathizing with the ideology of fascism. The first punks in Lviv appeared in the late 1970s. These were the guys nicknamed Piston, Mustafa, Tykhyi, Banan. The spread of the punk subculture was in the early 1980s. From 1981 punk has been distributed among hippies in the Holy Garden. There have been the attempts to play punk rock in addition to hard rock, for example by Sasha ‘AC/DC’ and his rock group *Baza* (Olysevych, 2011). Another center of the *neformal* (unofficial) life was *Virmenka* – a coffee shop in the city center, where artists, hippies, punks, and others gathered. When an Estonian rock group *Magnetic Band* came to the city in September of 1982 punks were already the main enemies for the police and they have been thoroughly caught out from the crowd. Estonia at the time was the legislator of the punk style throughout the USSR. In addition, heavy metal started to spread all around the country.

Cultivating new styles became visible in close to the Polish border industrial town Novoiavorivsk of the Lviv region, which became a powerful center of the alternatives in the 1980s. The city gave birth to a New Wave and post punk band *Skryabin*. The constant leader of this group Andrii Kuzma Kuzmenko together with Ihor Iatsyshyn created the group *Lantsiuhova Reaktsiya* (Chain reaction) in 1983, which played punk

and hardcore at school parties in Novoiavorivsk. The speakers were hung on the polls. Both – a guitar, and vocals were connected to such speakers (Istoriya, 2007). In neighboring Galicia regions, particularly in Bukovina and Volhynia the rock movement took place very sluggishly.

Thus, as written by K. Stetsenko the history of rock music in Ukraine in general to the mid 80s was a history of disease and extinction. Cultural, psychological and, especially, the political conditions of the 1970s – the early 1980s did not contribute to the birth and the development of original rock bands, competitions and festivals (Troitskiy, 1990: 345).

However, before the legalization of rock music during the *perestroika* there remained a number of rock groups, mostly in Lviv and its surroundings. In the middle of the 1980s there were such rock bands: folk rock *Lions*, glam rock *Skify*, art rock *Sobacha Radist* from Horodok, hard rock *KooP*, *KooP-2* and *Povtornyi Karantyn*, *Pershe Prychastia*, heavy metal *Apteka* and others. In Ternopil since the 1970s, until 1986 there was a blues and hard rock group *T-34*. Ihor Sazonov, a musician-virtuoso played drums in this band.

A new renaissance of rock music that was in the second half of the 1980s was associated with a half-legal rock groups of the previous time that got a chance to leave the *underground* and spread the style *new wave*, social satire and the so-called '*stiob-rock*'. *Lviv rock club*, the 'informal association' was founded and officially recorded for the first time in Ukraine in 1986 in Lviv and, unlike other Soviet rock clubs was not ruled by the local Komsomol committee. And already from 1987–1988 Western Ukraine was one of the important centers of this movement in Ukraine and the USSR. Among the rockers, nonconformists and even representatives of independent amateur organisations there was an impression that rock music caused many young people to the verge of *homo sovieticus* consciousness and to obtain democracy in the society during *perestroika*. Activists of *perestroika* listened to rock music.

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