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ROCK MUSIC IN EVERYDAY LIFE  
OF YOUTH IN WESTERN UKRAINE  
UNDER THE SOVIET REGIME (1960 – EARLY 1980S)

Intro.  
Soviet post-Stalinist background

Rock music in everyday life of young people in Western Ukraine under the Soviet regime has not been the subject of scientific interest of historians or anthropologists yet. Panorama of everyday life in Lviv after the World War II, has been shown at the popular level by Il'ko Lemko (Illya Semenov), together with co-authors.<sup>1</sup> Hippie subculture that is closely associated with rock culture has been investigated by a historian William Risch.<sup>2</sup> 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.<sup>3</sup> Finally, the author has tried to show the space of distribution of rock culture in the life of Western Ukrainian youth using various sources, including memoirs (interviews), articles in the press etc.<sup>4</sup>

Many spheres of public life, including everyday life, were still under control of the state ideology in the post-Stalin Soviet society. The society imposed the standards of behaviour and appearance. There was a cultural dictate – the centralized mass culture was developing, including the style of clothing or popular music. In the

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<sup>1</sup> Лемко, І., *Львів понад усе*, Львів 2003; Михалик, М. – Лемко, І., *Львів повсякденний (1939–2009)*, Львів 2009.

<sup>2</sup> Risch, W. J., Soviet 'Flower Children': Hippies and the Youth Counter-Culture in 1970s L'viv, *Journal of Contemporary History*, 2005, vol. 40, no. 3.

<sup>3</sup> Перетятко, Ю., *Львівський рок 1962–1992*, Львів 1995; Перетятко, Ю., *Львівський рок: півстоліття боротьби*, Львів 2006.

<sup>4</sup> All sources will be mentioned later in the study.

USSR there was not much expressing of alternative individuality in the everyday life. However, there have always been people opposing the pressure of society – nonconformists, representatives of subcultures, artistic Avant-garde, ideological and political opposition. More numerous layer of popular culture appeared at the beginning of the 1960s which was in contrast 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 also rock music. It is believed by many people that Western pop and rock music, *The Beatles*, *The Rolling Stones* in particular, together with some others, “demolished” the Soviet Union. From this point of view, rock music could be viewed as an example of the “soft” dissident movement, 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.

### Pop in the West of Soviet Ukraine: From jazz to rock'n'roll

Western Ukraine was a very specific region of the Soviet Union and even the Ukrainian SSR. Therefore, the spread of rock music in Ukraine had its own peculiarities. In pre-war year, this region was part of the Polish Republic, Romania and Czechoslovakia, and therefore, the people here were more familiar with the Western pop music. This music penetrated also during the Nazi occupation of the World War II (1941–1944). Due to these circumstances, jazz and its variants, including *swing*, were more common in this region. Obviously, as a dance style, rock'n'roll (at the level of *swing* or *boogie-woogie*) was probably performed in the 1950s. However, we can speak of the rock music only after the replacement of the major orchestras by the ensembles of the small quantity of players and the presence of the electric instruments. This happened only in the early 1960s. Just as in other parts of the Soviet Ukraine, in the beginning, rock and roll was seen as a by-product of American jazz<sup>5</sup> on the Western periphery of the republic.

At that time, in Ukraine, which was departed from the West by the Iron Curtain, like the rest of the USSR, there were some official academic pop bands and singers,

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<sup>5</sup> Zhuk, S. I., *Rock and Roll in the Rocket City: The West, Identity, and Ideology in Soviet Dnipropetrovsk, 1960–1985*, Washington – Baltimore 2010, 81.

very few jazz bands, women vocal ensembles singing 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 "worshipping 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 the "light" music, was an important precondition for the development of the rock music in Western Ukraine. Thus, in 1960, a young physician Ihor Khoma has founded a new jazz band *Rhythm*, later known as the *Medicus*, in which Volodymyr Kit played, a trumpeter, later famous for his performances in *Arnica*, together with the drummer of the same group Ivan Hospodarets.<sup>6</sup> The ensemble of a young beginner, and now well-known academic composer Myroslav Skoryk *Veseli Skrypky*, founded in 1963 in Lviv, created Ukrainian pop music of that time on the basis of 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 *stilyagi*, which existed from the end of the 1940s till the 1950s, was another ground for the spread of the Western pop and rock music. Lviv, as one of the cities with the "European" past, together with Tallinn, Riga, Leningrad and metropolitan Moscow, was one of the centres of the Soviet *stilyagi*.<sup>7</sup> 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 lifted slightly, particularly during the 4th 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'n'roll and rhythm'n'blues motives. At the same time, the subculture of *stilyagi* in the USSR divided into the so-called *shtatniki* and *beatniks*. *Shtatniki* remained jazz subculture, and the Soviet *beatniks*, who significantly differed from the American *beatniks* of the 1950s, actively promoted rock music.<sup>8</sup> These events initiated free and less inferior generation of the 1960s in the Soviet Union.

<sup>6</sup> «Медікус»: сорок років українського джазу!, *Поступ*, 2000, № 79 (523).

<sup>7</sup> Козлов, А., *Козел на саксе*. [online:<[http://lib.ru/CULTURE/MUSIC/KOZLOV/kozel\\_na\\_saxe.txt](http://lib.ru/CULTURE/MUSIC/KOZLOV/kozel_na_saxe.txt)>, cit. 2015-06-29].

<sup>8</sup> Ibidem.

Another *stilyagi's* merit was the distribution of music through the alternative channels, including the recording of jazz compositions, later rock and roll songs and generally Western pop music through 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 ribs*.

The peculiarity of Western Ukraine was that *stilyagi* existed there at all in the early 1960s, and on the top of that, were still fought by so-called *druzhynnyky* – volunteer police. The main tool of *druzhynnyky* against *stilyagi* was scissors. Once they captured a *stilyaga* on the street, they could beat them up and cut his/her narrowed down pants (which sometimes reached the width of 16 cm), could also cut off his/her “too long” hair or too bright tie. In addition to that, *druzhynnyky* carefully watched for those who danced in a “wrong” way and showed forbidden dance moves – those that differed from 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 the party, when young people began to rage together, and *druzhynnyky* did not know whom to seize first.<sup>9</sup>

However, closer to the mid-1960s, the ban on appearance became gradually irrelevant as the dominant style of clothing in the USSR became represented by narrow “economical” pants, instead of large shapeless “official” pants of the 1950s. Another significant fact was that the Soviet *shtatnyky*, as opposed to mass fashion, began to dress up into double-breasted jackets and extended to down pants.<sup>10</sup> Mini-skirts and jeans penetrated into the street style in the mid-1960s, and gradually became mass clothing.<sup>11</sup> That is, in times when the rock and roll music became the music of the mass, and in the Soviet pop music, twist became an official and fashionable style.

## The epidemic of Big Beat and rock music

Rock music appeared in Western Ukraine approximately in 1962 in Lviv. The term “rock music” was not yet used, instead there was a title *Big Beat*. In Soviet conditions, the rock bands were officially called – *big beat ensembles*. Big beat was an early form

<sup>9</sup> Михалик, М. – Лемко, І., *Львів повсякденний (1939–2009)*, Львів 2009, 137.

<sup>10</sup> Козлов, А., *Козел на саксе*. [online: <[http://lib.ru/CULTURE/MUSIC/KOZLOV/kozel\\_na\\_saxe.txt](http://lib.ru/CULTURE/MUSIC/KOZLOV/kozel_na_saxe.txt)>, cit. 2015-06-29].

<sup>11</sup> Лемко, І., *Львів понад усе*, Львів 2003, 106–108.

of pop music, typical for the UK, which influenced the rock music along with skiffle, rock'n'roll and rhythm'n'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 a term did not exist. During the first years, this music was called the big beat, and in the foreign press, the word 'rock' was not used in those years either. Rock'n'roll was used, but that was the other category. Many years later, big beat was retroactively named rock music [...] Rhythm'n'blues, sung by African-Americans, was also the music, which later became known as 'rock'. All 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 [...] for the bigger part we've copied well known compositions, played music that is now called 'pre-Beatles period': Swinging Blue Jeans, Ventures, Les Paul..."<sup>12</sup> The difference between the big beat music and rock'n'roll was explained in the interviews by Yu. Sharifov – big beat is characterized by the strong bass and drums, whereas rock'n'roll traditionally lacks the beat foundation. Another important part of the rock music which made much bigger impact on it than the big beat was rhythm'n'blues. Blues was the foundation upon which rock music has evolved throughout its existence. Blues also drew together rock of that time and jazz and through blues this link was not interrupted.

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 one in Ukraine, and maybe even in the Soviet Union, that played electric guitars professionally at parties.<sup>13</sup> In 1961 the first rock band was formed in the "pro-Western" Latvia. The first big beat group in the neighbouring communist Poland was established in 1959.

In 1963–1964, the Sharifov's band ousted the variety (Estrada) orchestra from the club. Later the band changed its location and was named *Vocal and instrumental ensemble of Lviv radio and television*. At that time bands usually had no names, and were called by the name of their supervisor.<sup>14</sup>

<sup>12</sup> Юрій Шаріфов (два інтерв'ю, 2003): *Львів. Форум Рідного Міста*. [online: <<http://misto.ridne.net/viewthread.php?tid=687>>, cit. 2015-06-29].

<sup>13</sup> Юрій Шаріфов: *Дивує популярність кітчу в українській музиці*. Спількувалася О. Гутик, 17. 12. 2014, Золотий Фонд української естради. [online: <<http://www.uaestrada.org/archives/20999>>, cit. 2015-06-29].

<sup>14</sup> Юрій Шаріфов (два інтерв'ю, 2003): *Львів. Форум Рідного Міста*. [online: <<http://misto.ridne.net/viewthread.php?tid=687>>, cit. 2015-06-29].

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 1960s, were the high skill and technical levels, elegance 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 practised playing the guitar for 12–14 hours a day at home and, as rumoured, even took it to the bathroom with him.<sup>15</sup> Later, he played with the oldest jazz orchestra in the Soviet Union, namely jazz orchestra of O. Lundstrem and with some other 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.<sup>16</sup> Bass guitarist Yurii Pavlov is still performing, nowadays in a jazz band *Tender-blues* (Lviv). Yevhen Struts participated in the recording of the first Soviet rock album by the Tula band *Electron*.<sup>17</sup>

The band *Lysy* (*The Foxes*), run by Chugunov, was the first one in Lviv to begin to perform their own works. They were established in the student dormitories of the Polytechnic College on the Chysta street and later – as well as Sharifov’s band – moved to a builders club *Gaz*. Il’ko Lemko (Semenov) calls *The Foxes* the most professional big beat band of the city of the 1960s.<sup>18</sup> The name *The Foxes*, being in plural, is very similar to the names of the Western rhythm’n’blues and big beat bands: *The Searchers*, *The Ventures*, *The Animals*, *The Yardbirds* and the very well known *The Beatles*. Instrumental music dominated in the repertoire of the Western groups. In modern terminology, the main style was the closest to the surf music, there were also some attempts to get closer to hard garage rock. Thus, a group of teenagers from Kremenets of Ternopil region performed a song *Wild Thing* by *The Troggs* at a dance party.<sup>19</sup>

“Our first performance was at some school party where we shocked the 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 invented my own major tuning by pressing down the strings with one finger (the so-called Barre) changing the major guitar accords that way. There were problems with the other

<sup>15</sup> Лемко, І., *Львів понад усе*, Львів 2003, 124.

<sup>16</sup> *Памяти гитариста Бориса Пивоварова*. Гурин, Сергей. Guitar Hurinmus. [online: <<http://www.guitar-hurinmus.narod.ru/pivovarov.htm>>, cit. 2015-06-29].

<sup>17</sup> Юрій Шаріфов (два інтерв’ю, 2003): *Львів. Форум Рідного Міста*. [online: <<http://misto.ridne.net/viewthread.php?tid=687>>, cit. 2015-06-29].

<sup>18</sup> Лемко, І., *Львів понад усе*, Львів 2003, 124.

<sup>19</sup> Interview with Victor Morozov by Volodymyr Okarynskyi, E-mail, 2nd February 2010.

accords though; that is why, the song *Wild Thing* was a real godsend for me because there are only three accords there and all of them majeure! My first rock band included four guitarists who all carefully pinned strings with one finger”, Victor Morozov, later well-known rock musician, mentioned about his first rock band from Kremenets that existed between 1965–1968. Initially, the group was unnamed but later, when they began playing at dance parties in the local House of Culture, V. Morozov invented the name *Quo Vadis?*<sup>20</sup> That is how he later named his first Lviv rock band.<sup>21</sup>

In addition to the above mentioned Lviv bands, V. Morozov highlights another one, which was called *Berlin Bubis*, meaning *Berlin boys*. *Berlin Bubis* was formed by German students of one or more Lviv colleges. Ironically, being German, they made their first rock version of a 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* for example, *Yak ya spala na seni* and others.<sup>22</sup>

### Do It Yourself: musical instruments, amplifiers etc.

Such bands, as mentioned above, started to appear even in the secondary schools. At first, they used acoustic guitars, which cost 5–9 rubles, to which they attached electric pickups. Due to 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, more complex instruments were produced after having studied various magazines about radio schemes. One of the first synthesizers was made on the basis of a sound generator scheme.<sup>23</sup> Yurii Sharifov made his first synthesizer from the accordion keyboard at school.<sup>24</sup> Electric guitars were made by hand, for example, Victor Morozov and his friends also made such guitars in

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<sup>20</sup> Ibidem.

<sup>21</sup> Романенко, М.-А., Віктор Морозов у «Четвертому куті», *Галас*, 1997, № 9–10.

<sup>22</sup> Interview with Victor Morozov by Volodymyr Okarynskyi, E-mail, 2nd February 2010.

<sup>23</sup> Лемко, І., *Львів понад усе*, Львів 2003, 123.

<sup>24</sup> Юрій Шаріфов (два інтерв'ю, 2003): *Львів. Форум Рідного Міста*. [online: <<http://misto.ridne.net/viewthread.php?tid=687>>, cit. 2015-06-29].

the mid-1960s in Kremenets secondary school. They hewed guitars by the axes and snatched pickups from the street payphones.<sup>25</sup>

Since 1966, Lviv rockers, thanks to the musicians from the countries of the communist block, who began to tour there, began to buy Czech guitars *Jolana*, East German guitars *Muzima* and keyboards *Ionika*,<sup>26</sup> 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.<sup>27</sup> *Yurii Sharifov* managed to buy one of the first amplifiers *Marshall* and musicians came to visit him and take a look at it as at a museum showpiece.<sup>28</sup>

There were many more electronic instruments in Western Ukraine than in the imperial centre of Moscow. In the late 1970s, the leader of one of the first jazz rock bands of the Soviet Union, *Alexei Kozlov* visited a Chernivtsi musician *Gamma Skupinski* during his tour where he saw the latest and also expensive instruments even for the contemporary European standards. *Kozlov* and other Moscow jazz rockers began to buy instruments through their Ukrainian colleagues.<sup>29</sup>

The main places where young people could listen to contemporary rock music or beat music, and also 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, could become a problem. As the halls were overcrowded, people were sometimes standing in a line 3–4 hours in advance near the cashier window of the builders club *Gaz*, where *Sharifov's* band and *Lysy* performed, in order to get their tickets.<sup>30</sup>

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<sup>25</sup> Interview with *Victor Morozov* by *Volodymyr Okarynskyi*, E-mail, 2nd February 2010.

<sup>26</sup> East German compact electric organ (synthesizer), released in 1959.

<sup>27</sup> *Лемко, І., Львів понад усе, Львів 2003, 123.*

<sup>28</sup> *Юрій Шаріфов (два інтерв'ю, 2003): Львів. Форум Рідного Міста.* [online: <<http://misto.ridne.net/viewthread.php?tid=687>>, cit. 2015-06-29].

<sup>29</sup> *Козлов, А., Козел на саксе.* [online: <[http://lib.ru/CULTURE/MUSIC/KOZLOV/kozel\\_na\\_saxe.txt](http://lib.ru/CULTURE/MUSIC/KOZLOV/kozel_na_saxe.txt)>, cit. 2015-06-29].

<sup>30</sup> *Лемко, І., Львів понад усе, Львів, 2003, 123.*

## Evolution: Big Beat – blues – fusion

In the late 1960s, the dominant trends which replaced the big beat in the repertoire of rock bands were blues – like the music of British band *Cream*, as well as jazz rock (for example, *Blood, Sweat & Tears* and *Chicago*). The first trend was represented by the band *Oreol* and Trio of Ihor Sulyha, Yurii Sharifov and Yurii Bashmet formed in the late 1960s. Yurii Bashmet (now a world-famous violinist) was a guitarist in the Trio, Ihor Sulyha, who now plays in the famous V. Spivakov's chamber orchestra *Virtuosos of Moscow* now, played the drums, and Yurii Sharifov, as always, played the 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.<sup>31</sup> Although the musicians already had their own repertoire, they still played Western songs as close to the original as it was possible, copying the “brand” sound. For the listeners, this created an illusion of presence at a real concert of Western rock stars, and with them – in the Western “free” world.

Visually, the evolution of the Ukrainian musicians from the big beat and rhythm & blues to jazz can be seen in a 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 jazz, art, progressive and psychedelic rock suite *Vesna (Spring)* was recorded for the first time in the USSR.<sup>32</sup>

## “Hostile” and “friendly” voices: Rock music on TV and radio

The youth had the opportunity to get acquainted with Western music through radio and television. In Lviv, and later in other areas close to the border, the role of an affordable translator of Western popular musical movements was fulfilled by the

<sup>31</sup> Юрій Шаріфов (два інтерв'ю, 2003): *Львів. Форум Рідного Міста*. [online: <<http://misto.ridne.net/viewthread.php?tid=687>>, cit. 2015-06-29].

<sup>32</sup> Вініловий диск-гігант С 60–05183-4 «Естрадний ансамбль Арніка». Всесоюзна фірма грам-запису *Мелодія* (1972).

Polish Radio – Warsaw – on long waves. With the spread of television, Polish programs could be viewed, including jazz and rock concerts. For example, in 1967, a live concert of the British band *The Rolling Stones* in Warsaw was broadcasted on TV.

The opportunity to hear high-quality Western pop and rock music appeared also on the local Lviv radio. Yurii Sharifov tried himself the role of a radio DJ, and was also 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. Live broadcasts were not allowed, lists of songs and even their texts were checked and censored. Such censorship existed on Lviv radio too, however, the editor showed some tolerance and along with the songs of Charles Aznavour or Elvis Presley, *The Rolling Stones* and *The Beatles* were also broadcasted despite not being accepted by the government and the official culture. These were the first DJ programs of the Western music and rock music in Ukraine together with *Music box*, with Martha Kinasevych, broadcasted from 1965 once a week on Saturday, lasting only for 15 minutes. All the texts of all songs had been previously approved by the department of the ideological work of regional Communist party committee.<sup>33</sup>

More rock music could be heard from foreign radios, 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 were muted by the special generators of noise by order of the government. Nevertheless, the transfer of some radio stations, often in terrible quality, reached the Ukrainian youth, such as *Radio Luxembourg* from London, Czechoslovakian, Hungarian and Romanian service *Radio Freedom*, including the Romanian edition *Europa Liberă* with its music editor and radio presenter Radu Teodor Maltopol. 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 favourite songs from radio to tape. Of course, the sound quality of these recordings was terrible, sometimes it was even hard to guess the name of the song.

## Music contraband and foreign magazines. Beatlemania

There were also records, including discs, that were brought from abroad by diplomats, the Communist nomenclature, sailors, athletes, and foreign students. Foreign students

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<sup>33</sup> Лемко, І., *Львів понад усе*, Львів 2003, 121.

were expected after the holidays with a special impatience. In addition, since 1960, parcels from the relatives abroad were allowed in Western Ukraine (mainly from Poland, USA, Canada). Since the mid-1960s, people were allowed to visit the direct relatives in Poland. So, people began to bring brand discs and records of Western artists on discs by the Polish recording company *Muza*. 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 some albums, like Jimi Hendrix's ones, reached 170 rubles (a salary of a well-paid chief of a shop of Lviv Bus Factory). Therefore, already in July and August 1967, vinyl disk of *Sgt. Pepper's Lonely Hearts Club Band* by *The Beatles* could be bought for 40–50 rubles in Lviv. 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.<sup>34</sup>

Since vinyl discs were very expensive, they were copied on reels. In the second half of the 1960s, “music on ribs” was gradually replaced by the records on tape. The cost of such a recording was 2 rubles at first and later 3 rubles. People, who recorded them, also compiled the collections of the songs. However, these people were chased by the police and their equipment was often confiscated.<sup>35</sup>

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 only of critical nature, where rock music was portrayed as a syndrome of decline (or “decay”) of capitalism (“bourgeois”) society. However, there was a bigger amount of information about Western music in the Polish magazine *Kobieta i Życie* and *Panorama*, and the 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.<sup>36</sup> 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* appeared in Western Ukraine in the second half of the 1960s. It started abroad in 1963 – exalted admiration of the music played by *The Beatles* and all the associated with the “Liverpool four”. Thus,

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<sup>34</sup> Ibidem, 118–119.

<sup>35</sup> Михалик, М. – Лемко, І., *Львів повсякденний (1939–2009)*, Львів 2009, 141.

<sup>36</sup> Лемко, І., *Львів понад усе*, Львів 2003, 120–121.

there were fans of the group also in Lviv. In 1965, a fan of *The Beatles* nicknamed *Valet (Jack)*, was the first one in the city to wear 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 like *stilyagi* in the past. In autumn of 1966, the 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*.<sup>37</sup>

## Lviv heroes and rock music club boom

Thus, the most rapid development of rock music in Lviv occurred from the late 1960s till early 1970s. In the early 1970s, a number of quality artists and bands increased, allowing some of them to gain nationwide popularity. According to many people, the best Lviv rock band at that time was *Oreol* which performed in the builders club from the early 1970s with its famous lead guitarist Oleksandr Balaban.<sup>38</sup> For others, the best was *Arnica*, formed in early 1972 after the merging of the big beat band *Eureka* (leader Yurii Varum) from the Lviv region pharmaceutical department and the band of Lviv Physics and Mechanical Institute *Quo Vadis?*. The latter one, although amateur, was the winner of the *Lviv Spring* in 1971 and teamed with a professional band *Eureka* which was unsuccessful at this festival. The band name *Arnica* appeared before the zoning selection of the All-Union competition in Chernivtsi *Hello, we are looking for the talents!*. It was a symbol of a pharmacy flower, which corresponded to the Accessories group of pharmaceuticals. In addition, the name proposed by the worker of the pharmaceuticals company Volodymyr Zinykha, was accepted by the young musicians also because of the fact that in Ukrainian slang, it had an erotic name *kripkostiy* (implying erection) being a natural aphrodisiac for men and used to prevent pregnancy by women.<sup>39</sup>

Initially, *Arnica* (in 1972) included Victor Morozov, Viktor Kanaev, Myroslav Tsyupak (all – vocals, guitar), vocalists Volodymyr Vasiliev (also artistic director),

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<sup>37</sup> Ibidem, 115–117.

<sup>38</sup> Энциклопедия украинской поп-музыки: Новая Черемшина. [online: <<http://kmstudio.com.ua/index.php?nma=cherem&fla=index>>, cit. 2015-06-29].

<sup>39</sup> Interview with Victor Morozov by Volodymyr Okarynskyi, E-mail, 2nd February 2010.

Olga Shcherbakova and Myroslava Vorko, Ihor Hun'ko (bass guitar), Ivan Hospodarets (drums), Orest Dutko (keyboards), Volodymyr Kit (trumpet, musical director), Bogdan Zaiats' (trombone). Later, in 1974–1975, Kanaev, Tsyupak, Shcherbakova, Vorko, Dutko and Kit left *Arnica*, and Volodymyr Kopot' (trumpet), Victoria Vradii (keyboards, vocals – then only vocals), Valentyn Nesterenko (solo guitar), Valeriy Halycia (keyboards) joined. Victor Morozov became a musical director after Kit's departure.<sup>40</sup> Victoria Vradii, who began her musical career with *Arnica*, became famous as *Sister Vika* or simply *Vika* in the late 1980s and gained the status of an 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* with lyrics by Ukrainian avant-garde poet and writer Mike Johansen who was executed during the Stalinist terror.

In the 1970s, the agiotage around the band performances was really great, especially those 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.<sup>41</sup>

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 were also such bands like the *Prometheus*, *Lviviany*, *Victoria*, *Blicky*, *Electron*, *Mandry*, *Fregat*, *Labirynt*, some of them were underground bands – as *Super Vuyky*. Rock band *Oreol*, led by guitarist-virtuoso Olexandr Balaban, played in *Gaz*, *Prometheus* – in *Liap*, *Arnica* – in the police club, *Lviviany* with Alec Levinson in *Energio*.<sup>42</sup> The musicians that played in clubs often introduced the best works of Western rock bands to the young audience. *Mandry* had hits of such groups as *Deep Purple*, *Slade*, *The Sweet*, *Pink Floyd*, *Black Sabbath*, *Blood, Sweat & Tears*, *Chicago* in their repertoire in the 1970s.<sup>43</sup> Thus, one may see a range of styles from hard rock, progress rock and jazz rock to glam rock. *Mandry* broke up in 1976. In 1975, the famous *Arnica* (and a rival of the band *Mandry*) performed pieces of such Western blues, hard rock and jazz rockers as *Led Zeppelin*, *Deep Purple* and *The Sweet*, and pop and glam rock

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<sup>40</sup> Ibidem.

<sup>41</sup> Романенко, М.–А., Віктор Морозов у «Четвертому куті», *Галас*, 1997, № 9–10.

<sup>42</sup> Datsyuk, L., Opening remarks before the re-union concert of the rock band *Super Vuyky* in the club *Picasso*, Lviv, 4. 12. 2011.

<sup>43</sup> *Мандри* (Львівські Мандри, Зе Мандри, *The Mandry*). Львівський музичний шпигун. [online: <<http://lvivmusicpsy.livejournal.com/1462.html>>, cit. 2015-06-29].

like *The Rubettes* in addition to their own songs. Communist authorities had to take into account the popularity of rock music among youth. The leader of *Oreol* Oleksandr 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.”<sup>44</sup>

### Taming: Philharmonic and VIA

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 began. In order to get a 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 and instrumental ensemble played and sang, and received, respectively, more than just an instrumentalist. So, paradoxically, even purely instrumental groups were often called VIA.”<sup>45</sup>

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 VIAs 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 some instrumental versions of foreign works of rock music in their repertoire together with rock arrangements of folk songs.

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<sup>44</sup> Корнелюк, І., Блюз для дорослих, *Поступ*, 2006.

<sup>45</sup> Юрій Шаріфов (два інтерв'ю, 2003): *Львів. Форум Рідного Міста*. [online: <<http://misto.ridne.net/viewthread.php?tid=687>>, cit. 2015-06-29].

A 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 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 other bands from other regional Philharmonics. *Smerichka* also created a standard for appearance – concert costume based on traditional village Ukrainian clothes. Ensembles often performed together with the folk dance groups.<sup>46</sup> Elements of rock music dissolved in such a variety and quasi-folk repertoire.

The migration of musicians from the cities of Western Ukraine into the entire Soviet Union started especially from Lviv and a little less from Chernivtsi. Yu. Sharifov, an active member of rock and pop life of that time, described genre *VIA* and its relationship to rock music as followed: “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, Chernivtsi in particular, grew – *Ivasiuk*, meaning pop folk music. All this situation has scattered into many years – rock musicians went to Philharmonic because it gave them 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.”<sup>47</sup>

Nevertheless, such tendencies became dominant only in the second half of the 1970s. At the beginning of the 1970s, musicians 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 developed through: folk-pop with some instrumental excursion into the sphere of jazz rock. Band *Svitiaz* from the Volyn (Lutsk) Philharmonic was oriented on jazz rock, *Zhyva Voda* (*Water of Life*) from Chernivtsi (led by Sharifov) on funk.

<sup>46</sup> Брицький, П., Левко Дутковський – творець «Смерічки» (Вижницький період – з 25 серпня 1966 р. по 31 березня 1973 р.), *Буковинський журнал*, 2003, № 3–4, 245–257.

<sup>47</sup> Юрій Шаріфов (два інтерв'ю, 2003): *Львів. Форум Рідного Міста*. [online: <<http://misto.ridne.net/viewthread.php?tid=687>>, cit. 2015-06-29].

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 analogue 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 from some spoiling and became more primitive.<sup>48</sup>

### The fight against rock music: prohibitions, persecution, crowding out

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

The first example of persecution and taking an official band under full control was a case *Vatra*, 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 Mykhailo Manuliak who had contacts with dissidents and nationally oriented intellectuals. They wanted to persuade him to cooperate. After his refusal, Manuliak was removed from the leadership of *Vatra* and fired from the Philharmonic. Some Lviv intellectuals, who themselves were under the supervision of the KGB, wrote an open letter in defence of M. Manuliak and later got to jail, such as Ihor and Iryna Kalynets and Stephania Shabaturo. Manuliak was offered to break the relationship with Kalynets and change his repertoire. The leader of the band tried

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<sup>48</sup> Рок-музыка в СССР. Опыт популярной энциклопедии, сост. А. К. Троицкий, Москва 1990, 345.

to hide the authorship of I. Kalynets and H. Chubai, who were also under the investigation. It did not help either. 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.<sup>49</sup> After M. Manuliak having been accused of nationalism and his further elimination in the same year together with another leader, Bohdan Kudla, *Vatra* gradually turned into an ordinary Philharmonic *VIA* without any rock and jazz elements.

Songs performed by *Arnica* were also considered to be in the category of the false ideological and nationalistic pieces. Thus, in 1972, *Arnica* debuted and immediately became a winner at the All-Union television contest *Hello, we are looking for the talents!*. Returning from Moscow, musicians hoped for an enthusiastic welcome, but were ordered to immediately disband the team instead. The song-winner *Chorna rillia izorana* of the Ukrainian folk genre, the song of the 14th century as claimed by Ivan Franko, contained harmful nationalistic echoes according to officials of Lviv “culture”. 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 Komsomol.<sup>50</sup>

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 Hrytsko Chubai’s literary manuscript journal *Skrynia (Chest)*.<sup>51</sup>

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. Shcherbytskyi. Vocalist of the band *Mandry*, Orest Zhukevych, who performed this song, was punished for the performance of this song.<sup>52</sup>

Some songs on the words of famous poets were prohibited, too. Bohdan-Ihor Antonych, Oleksandr Oles, Vasyl Symonenko and others were on the list of banned authors. Union of Composers of the USSR imposed a ban on recording and

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<sup>49</sup> Панчишин, А., Мало хто знає, що знаменитий «Ватрі» виповнилося 25 років, *Експрес*, 1996, № 2, 10–18.

<sup>50</sup> Рок-музыка в СССР. Опыт популярной энциклопедии, сост. А. К. Троицкий, Москва 1990, 345.

<sup>51</sup> Малкович, І., «Не від того я помру...», *Україна*, 1988, № 32, 24–25.

<sup>52</sup> Руднев, Ю., *The Mandrivka у часі (репортаж). Продюсерський центр Jazz in Kiev*. [online: <[http://www.jazzinkiev.com/?page=news\\_id&news\\_id=177](http://www.jazzinkiev.com/?page=news_id&news_id=177)>, cit. 2015-06-29].

broadcasting the Ukrainian folk songs in the rock groups' variations. Editors of TV and radio were instructed not to let anything that had rock colouring in the air. The argument for refusing radio and television broadcasting of any new music (which sometimes was active even in the 1990s) was "unprofessionalism." These measures achieved a goal: the extinction of Ukrainian rock music became 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 for recognition remained free concerts in schools and houses of culture on the outskirts of cities.<sup>53</sup> So, the government pushed rock music to periphery.

## Hippie, underground & hard-rock guerrillas

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 the abandoned monastery of Discalced Carmelite 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 *the Republic of Holy Garden* was formed there on 12th October 1968. Rockers, hippies, local hooligans, *chuvaky* (dudes), girls – *hnydli*, simply 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 the hill, surrounded by neighbourhoods and monastery walls, and therefore hard to be reached by the *druzhyhnyky*. The courtyard of the monastery became a real bastion for all the freedom-loving people.<sup>54</sup> The slogan-greetings in the *Garden* was *Srav pes!* (*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, there veiled hints on the communist system and

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<sup>53</sup> Рок-музыка в СССР. Опыт популярной энциклопедии, сост. А. К. Троицкий, Москва 1990, 342.

<sup>54</sup> Лемко, І., Республіка Святого Саду, in: *Хіпні у Львові: альманах*, ред. І. Банах, Львів 2011, 56–57.

its repressive policies and the iron curtain could be seen.<sup>55</sup> One of the *Garden's* members Kazik painted the Carmelite monastery church tower with a white coat of arms against green flag, which was the Ukrainian *trident*. Under the trident, two crossed leaves of a walnut – a sacred plant of the *Holy Garden*, were depicted, with a football between them.<sup>56</sup> There was also an anthem of the *Holy Garden* written by Il'ko Lemko.

*Republic* was permeated with the spirit of rock music. It got its name in memory of the abandoned monastery of a *Holy (Sviatyi)* – Serhiy Mardakov who lived near the monastery. He was also a *Prime Minister of the Republic*. The first and the last president was biennium Ilia Semenov – Il'ko Lemko in 1975–1981.<sup>57</sup> The unofficial position of the *Minister of Culture* was held by Young, who had superiority in knowledge of rock music news.<sup>58</sup>

A band *Super Vuyky* was an 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” was used to call “old-fashioned” (*hillbilly, country bumpkin, hick*) people of Galicia at that time, who were not assimilated into the “progressive” Soviet society. An American historian William Risch sees a form of protest in this name.<sup>59</sup> 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 occupants, the word “vuyky” was a figurative designation of local Western population.<sup>60</sup> Soon, the native-born people of Lviv (these were often children of mixed Ukrainian-Polish families) called “vuyky” rural indigenous people whom they disliked a lot. Gradually, the word *vuyko* was replaced by a word *rahul'* (primitive villager). Thus, if the rock band of which we speak existed now, it would be called not *Vuyky* but *Rahuli*.<sup>61</sup>

*Vuyky* played mostly blues and hard rock, partially art rock. In the first period of their existence, they carefully copied Western bands such as *Led Zeppelin*, *Deep*

<sup>55</sup> Risch, W. J., Soviet 'Flower Children': Hippies and the Youth Counter-Culture in 1970s L'viv, *Journal of Contemporary History*, 2005, vol. 40, no. 3, 580–581.

<sup>56</sup> Лемко, І., *Сни у Святому Саду*, Львів 2010.

<sup>57</sup> Lemkos – is the Western ethnographic group in Ukraine.

<sup>58</sup> Олісевич, А., «Peace – Love – Freedom – Rock'n'roll», in: *Хити у Львові: альманах*, ред. І. Банах, Львів 2011, 54–55; Лемко, І., *Сни у Святому Саду*, Львів 2010.

<sup>59</sup> Risch, W. J., Soviet 'Flower Children': Hippies and the Youth Counter-Culture in 1970s L'viv, *Journal of Contemporary History*, 2005, vol. 40, no. 3, 580.

<sup>60</sup> In the central and Eastern Ukraine was the same name “zhloby”.

<sup>61</sup> Кузовкін, Д., Уроки «Вуйків», in: *Хити у Львові*, ред. І. Банах, Львів 2011, 81.

*Purple, The Doors, Rainbow* and others. Their music director was a student of Lviv National University Il'ko Lemko (solo guitar). The administrator was *Sviatyi*, who was also the rhythm guitarist and partially a vocalist; sound technicians were *Pinochet* (Yurii Rodionov) and his assistant *Kaptar* (Marek Adamovskyi). The first equipment of this band was homemade. Almost all the rockers were self-taught (except *Rozhok* – I. Ryzhok), however, quickly reached a high performance technique thanks to daily rehearsals. They continued (according Lemko): three hours on solo guitar, three hours on piano and three hours together. Actual rehearsals, as well as performances (sessions), took place in the *Holy Garden*. Charismatic leader of the band was the drummer and vocalist, an Argentinian immigrant of Ukrainian descent Juan Carlos Kotsiumbas or *Carlo*. His specific rock vocal was described as one of the greatest in the USSR. Carlos disclosed his voice possibilities in the song *Telegram* of the Scottish rock band *Nazareth*. After the collapse of the *Super Vuyky* band, Carlo started with 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, *heavy* rock played by this band was not very hippie music. During this period, *Vuyky* tried to reproduce the original versions of rock songs as accurately as possible, and by doing so, they achieved technical perfection. 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: 10th June 1976 with 100 people who came from different cities of the Soviet Union, two more in 1977: the first involving 300 participants and the second one on 18th September 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 on 18th September 1977 ended with mass arrests (up to 500 people). The point is that on 17th September there was an officially celebrated date of the so-called “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.<sup>62</sup>

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*. This song, as well as *Here I am, a dude, Looser, Plain*,

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<sup>62</sup> Олісевич, О. та ін., «Якщо світові буде потрібно, я віддам своє життя не задумуючись – заради свободи» (інтерв'ю з Олегом Олісевичем), *І: незалежний культурологічний часопис*, 2002, № 24, 151–152.

*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.<sup>63</sup> *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 1975 in a club in Lysynychi in the outskirts of the city, after that, 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 the band played their repertoire to the public for the first time. However, soon after the fight during a performance, the restaurant administration refused their services. The group became popular among urban youth, however, 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.<sup>64</sup> Even greater success has accompanied *Super Vuyky* in the club *Liapa* at the railway station. There, one of the most famous rock singers of the Soviet era *perestroika* Viacheslav *Nazareth* Sinchuk performed together with the band for the first time.<sup>65</sup>

*Vuyky's* performances at the prom parties at schools also caused a great excitement. Electricity was often switched off during the performances and some of them ended crackdown by police. Therefore, *Super Vuyky* tried to hide under other official names (*Rhythms of the Carpathians*, a Chilean group *No pasaran!* etc). On 12th November 1981 when the management of secondary school number 60, turned off the electricity during the show of *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.<sup>66</sup> After this incident, rock band ceased to exist.

Another hard rock band 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 was not a coincidence that the band appeared in such provincial place. Through art educational institution *Kosiv College of Crafts*, in which

<sup>63</sup> Перетятко, Ю., *Львівський рок 1962–1992*, Львів 1995, 7–8.

<sup>64</sup> *Ibidem*, 11.

<sup>65</sup> Лемко, І., *Сни у Святому Саду*, Львів 2010.

<sup>66</sup> Джубокс, «Вуйки більше не засвітять...», in: *Хіпні у Львові: альманах*, ред. І. Банах, Львів 2011, 73.

many future artists studied, the artistic atmosphere was created. Some college students played in the band *Hutsuly*. They performed hard rock and early heavy metal. At that time, this tough music was not performed by anybody else on the periphery yet. They also listened to “hostile voices” – Western radio stations. In addition, their colleague Volodymyr Boyko, who was then studying at Kiev 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* 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.<sup>67</sup>

*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. The guitarist of *Hutsuly* Iaroslav Ududiak had special success (a.k.a. *Gyeba*). This group combined “heavy” rock with mock-grotesque texts on current issues that were sung in Hutsul dialect, such as *About the Passport*, *About Jeans*, *Limousine “Zhiguli”*, *Teeth*, *My Teeth*. *Hutsuly* managed to perform in the District (*rayon*) House of Culture.

Interestingly, several musicians who later played in professional VIA, performed in this nonconformist group: Valeri ‘*Lenin*’ Tkachenko, Volodymyr Prokopyk. Rock band *Hutsuly* also avoided accusations of nationalism and persecution by the KGB. According to a group member Liubomyr Havrysh, “...there were articles 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!”<sup>68</sup> However, there was a lot of opposition, while in 1978 the band was dispersed until 1988 when was recovered.<sup>69</sup>

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<sup>67</sup> Гуцульський рок з Косова, *Галицький кореспондент*, 2009, № 38 (214).

<sup>68</sup> Ibidem.

<sup>69</sup> Роконата, *Червона рута: Вісник фестивалю*, 1989, № 3, 2–3.

## Rock music in alternative space: bohemians & hangouts

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 of the new album or broadcasting was practiced. Thus, after the *White Album of The Beatles* I. Semenov and his friends gathered in the attic of a house, brought electricity there and listened to the entire album, which consisted of two discs. The best song was chosen with the help of a poll.<sup>70</sup>

The audience of rock music was mainly alternative youth, hippies, punks, young intellectuals, Bohemians. Thus, Lviv poet Hrytsko Chubai and his entourage promoted jazz and rock music. To this group, in which Chubai was a leader and senior fellow, well-known Ukrainian intellectuals later belonged to, together with literary Bohemians, including cultural scientist, poet and translator Mykola Riabchuk, his fellow student at the University, rocker and translator Victor Morozov, graphic artists Yurko Kokh and Vlodko Kaufman, poet Oleh Lysheha, writer Yurko Vynnychuk. Perhaps by chance, a son of H. Chubai, Taras, who grew up on rock music and jazz in a family with big audio library, later became a rock musician and a leader of the band *Plach Ieremii* and set many poems of his father to music. His father took him to see *Arnica* rehearsals and other concerts from early age. Significantly, almost all of the surrounding Hrytsko Chubai people were not from Lviv, but provincials. Rock music has influenced not only their individualities but also reflected in their future life.<sup>71</sup>

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 Czeslaw Niemen in 1976 in Lviv. Especially popular among the fans of rock music were the Hungarian rock and pop bands *Locomotiv GT*, *Corvina*, *Illés*, *Omega*, *Piramis*.<sup>72</sup>

In the late 1970s – except blues, fusion and hard rock – psychedelic rock, progressive rock, art rock and heavy metal were spread here. However, at the same time, with the fashion to style disco, in the clubs and dancing floors live performances

<sup>70</sup> Лемко, І., *Львів понад усе*, Львів 2003, 122.

<sup>71</sup> Москалець, К., *Гра триває. Літературна критика та есеїстика*. [online: <<http://coollib.com/b/160311/read>>, cit. 2015-06-29].

<sup>72</sup> Datsyuk, L., Opening remarks before the concert of the rock band *Super Vuyky* in the club *Picasso*, Lviv, 4. 12. 2011.

of rock bands began to become displaced by the magnetic recordings, light shows discos and kind of DJ discos.<sup>73</sup>

### This is not the end, or the decline before the revival (early 80's)

In the worst situation, rock music was, together with 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 Centre* 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”, some Western and Russian bands and from Ukraine rock bands *Winter Garden* (Kyiv) and *Kord* (Chernivtsi) were included. 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...”<sup>74</sup> 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 the Lviv band *Oreol* with its leader Olexandr Balaban. The group was expelled from Ukraine – into the RSFSR and the Caucasus, and in 1984, it stopped to exist, in general.<sup>75</sup>

*Punk rock* suffered from a special persecution in the context of persecution of the punks themselves. In the USSR, punks, with their exotic appearance, were 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,

<sup>73</sup> Лемко, І., *Львів понад усе*, Львів 2003, 131.

<sup>74</sup> Список самодеятельных ансамблей и рок-групп, своей деятельностью наносящих вред идейно-нравственному и эстетическому воспитанию молодежи (для проверки студий звукозаписи и дискотек), Всесоюзный научно-методический центр при Министерстве культуры СССР (1 октября 1984).

<sup>75</sup> *Энциклопедия украинской поп-музыки: Новая Черемшина*. [online: <<http://kmstudio.com.ua/index.php?nma=cherem&fla=index>>, cit. 2015-06-29].

Sadist, Prokop, Zhenia, Dimedrol. The spread of the punk subculture continued in the early 1980s. From 1981 punk was distributed among hippies in the *Holy Garden*. There were attempts to play punk rock in addition to hard rock, for example by Sasha "AC/DC" and his rock group *Baza*.<sup>76</sup> Another centre of *neformal* (unofficial) life was *Virmenka* – a coffee shop in the city centre, where artists, hippies, punks, and others gathered. When an Estonian rock group *Magnetic Band* came to the city in September 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. The works of rock music idols of the contemporary young people were associated with this style – for example *AC/DC*, *Magnetic Band*, *Black Sabbath* and others.

Thus, as written by K. Stetsenko, the history of rock music in Ukraine 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.<sup>77</sup> There were only several attempts to modernize the style of the philharmonic VIAs. These innovators were the musicians of the band *Zhivir*. Around 1985 three members of the band, R. Shtyn', Yu. Saienko and V. Prasolenko, wrote first Ukrainian rock opera *Stina* (on a poem by Lithuanian poet Justinas Marcinkevicius). Video version of this rock opera was even recorded on TV in Lviv. However, the group was constantly controlled by the institutions, subordinated to the Ministry of Culture and Ukrconcert, which did not give the musicians with different views freedom for creativity. Regular admissions, removals of tours did the trick: after short existence in Ternopil and Rivne Philharmonic, the band moved to Russia.<sup>78</sup>

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

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<sup>76</sup> Олісевич, А., Peace – Love – Freedom – Rock'n'roll, in: *Хіпні у Львові*, ред. І. Банах, Львів 2011, 218–220.

<sup>77</sup> *Рок-музыка в СССР. Опыт популярной энциклопедии*, сост. А. К. Троицкий, Москва 1990, 345.

<sup>78</sup> *Энциклопедия украинской поп-музыки: Новая Черемшина*. [online: <<http://kmstudio.com.ua/index.php?nma=cherem&fla=index>>, cit. 2015-06-29].

at school parties in Novoiavorivsk. The speakers were hung on the polls. Both guitar and vocals were connected to such speakers.<sup>79</sup>

However, before the legalization of rock music during the *perestroika*, a number of rock groups remained, mostly in Lviv and its surroundings. In the middle of the 1980s there were such rock bands as: *Stezhky*, *Rokirovka*, *KooP*, *Sobacha Radist'*, *Gryzayl'*, *Levy*, *Skify*, *Povtornyi Karantyn*, *Pershe Prychastia*, *Stalker* and others.<sup>80</sup> In Ternopil, from 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 which took place in the second half of the 1980s, was associated with half-legal rock groups of the previous time that got a chance to leave the *underground* and spread the new styles.

## ABSTRACT

### **Rock Music in Everyday Life of Youth in Western Ukraine under the Soviet Regime (1960 – early 1980s)**

*Volodymyr Okarynskyi*

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

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<sup>79</sup> Історія. Скрыбін – офіційний сайт шанувальників гурту. [online: <<http://skryabin.at.ua/index/0-50>>, cit. 2015-06-29].

<sup>80</sup> Перетятко, Ю., *Львівський рок: півстоліття боротьби*, Львів 2006, 25–30.

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.

**Key words:** Rock Music, Rock’n’roll, Big Beat, Rhythm and Blues, Rock Band, VIA (Vocal Instrumental Ensemble), Counterculture, Subculture.

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