Contents

Contents 5
List of Figures and Pictures 9
List of Appendices 11
Glossary 13
Band, club, festival, and label names with translation 19
Acknowledgements 27
Foreword by Yngvar B. Steinholt 31

Introduction 33

1 Theory 41

1.1 Scenes 42
1.2 Cultural flow 48
    Migration 53
1.3 “That kind of Russian melody”: Identities and band images 56
    Collective identities 58
    Music and identity 60
    Post-colonial perspective 62

2 Methodology 69

2.1 The ethnographer’s position and impact 73
    My impact and how I was perceived 77
    My musical impact 82
2.2 Concluding remarks 84

3 The St. Petersburg scene 87

3.1 Social networks 88
3.2 Social hubs
- Clubs
- Practice rooms
- Recording and distribution

3.3 Discursive scene boundaries
- Underground – Commercial
- Popsa
  - Moscow and Marijuana: The St. Petersburg – Moscow rivalry
  - That shit: The russkii rok-discourse
  - The musicians’ perception of russkii rok

3.4 Concluding remarks

4 The musical embedding of St. Petersburg

5 Reggae and ska in St. Petersburg

5.1 Style indicators of reggae and ska
5.2 “We’re not Rastamen, we’re reggae-people”: Reggae in St. Petersburg
5.3 “And that word grooves”: Ska in St. Petersburg
  - Ukra-Ska Pung I: Svoboda and ska

5.4 Concluding remarks

6 Russian perceptions of Ukraine

6.1 Ukra-Ska Pung II: Svoboda and Ukraine
  - “As folklore as it gets”: Svoboda and Ukrainian coloring

Svoboda's russkii rok legacy
Svoboda's multifaceted band identity 192

6.2 Excursion: Ukrainian popular music and Ukrainian nationalism 194

Ruslana’s Kolomyika 195

“Preserving the cultural heritage”: Band identity construction based on traditional music, history, and politics 199

“Ethnic sounds of the mountain people”: Ruslana’s Ukrainian anchoring and questions of representation 201

6.3 Concluding remarks 204

7 Popular music and ideas of the Russian nation 207

7.1 Russkii vs. Rossiskii: Russian national identities 208

7.2 Nashe Radio: Made in Russia? 211

7.3 Popular music and the ruling elite 213

Boris Grebenshchikov and the government 213

Rock ‘n’ Roll Cross: Kinchev and the Church 216

7.4 Nationalism and nostalgia 219

Gazmanov’s Sdelan v SSSR 219

Piligrim’s Slava Rossii 222

Nostalgia 224

7.5 Concluding remarks 225

8 The Russendisko-scene 229

8.1 Boundaries 232

Auditorium: German speaking audience 232

Eastblok Music 235

Radio Schum 237

Boundary: Russian speaking audience 238

Crossing 239

8.2 Concluding remarks 243
9 The post-Soviet emigrant community in Germany 247

9.1 The post-Soviet emigrant community in Germany – a diaspora? 249
9.2 “Who are these guys from Svoboda?”: The flow of music to Berlin 254
9.3 The Russendisko’s music 257
   “Russian popular music” – a new sound? 260
9.4 Asymmetries in the flow 262
9.5 Concluding remarks 266

10 Post-Soviet popular music in Germany 269

10.1 Kasatchok Superstar: The European Russian folklore lineage 270
   Apparatschik 273
   Russkaja 275
   Irrational East: Russians as an exoticized Other 277
10.2 “False Russians”: The stereotyped strike back 278
10.3 The bigger picture: Ost Klub and Balkanisierung 281
10.4 Concluding remarks 284

Concluding words and outlook 285

Appendices 291
References 335