

General Editor: Andreas Umland,
Kyiv-Mohyla Academy, umland@stanfordalumni.org

Editorial Assistant: Olena Sivuda, *Drahomanov Pedagogical University of Kyiv, SLS6255@ku-eichstaett.de*

EDITORIAL COMMITTEE*

DOMESTIC & COMPARATIVE POLITICS

Prof. **Ellen Bos**, *Andrássy University of Budapest*
Dr. **Ingmar Bredies**, *University of Regensburg*
Dr. **Andrey Kazantsev**, *MGIMO (U) MID RF, Moscow*
Dr. **Heiko Pleines**, *University of Bremen*
Prof. **Richard Sakwa**, *University of Kent at Canterbury*
Dr. **Sarah Whitmore**, *Oxford Brookes University*
Dr. **Harald Wydra**, *University of Cambridge*

SOCIETY, CLASS & ETHNICITY

Col. **David Glantz**, *"Journal of Slavic Military Studies"*
Dr. **Marlène Laruelle**, *Johns Hopkins University*
Dr. **Stephen Shulman**, *Southern Illinois University*

Prof. **Stefan Troebst**, *University of Leipzig*

POLITICAL ECONOMY & PUBLIC POLICY

Prof. em. **Marshall Goldman**, *Wellesley College, Mass.*
Dr. **Andreas Goldthau**, *Central European University*
Dr. **Robert Kravchuk**, *University of North Carolina*
Dr. **David Lane**, *University of Cambridge*
Dr. **Carol Leonard**, *University of Oxford*
Dr. **Maria Popova**, *McGill University, Montreal*

ADVISORY BOARD*

Prof. **Dominique Arel**, *University of Ottawa*
Prof. **Jörg Baberowski**, *Humboldt University of Berlin*
Prof. **Margarita Balmaceda**, *Seton Hall University*
Dr. **John Barber**, *University of Cambridge*
Prof. **Timm Beichelt**, *European University Viadrina*
Dr. **Katrin Boeckh**, *University of Munich*
Prof. em. **Archie Brown**, *University of Oxford*
Dr. **Vyacheslav Bryukhovetsky**, *Kyiv-Mohyla Academy*
Prof. **Timothy Colton**, *Harvard University, Cambridge*
Prof. **Paul D'Anieri**, *University of Florida*
Dr. **Heike Dörrenbächer**, *Naumann Foundation Kyiv*
Dr. **John Dunlop**, *Hoover Institution, Stanford, California*
Dr. **Sabine Fischer**, *EU Institute for Security Studies*
Dr. **Geir Flikke**, *NUPI, Oslo*
Dr. **David Galbreath**, *University of Aberdeen*
Prof. **Alexander Galkin**, *Russian Academy of Sciences*
Prof. **Frank Golczewski**, *University of Hamburg*
Dr. **Nikolas Gvosdev**, *Naval War College, Newport, RI*
Prof. **Mark von Hagen**, *Arizona State University*
Dr. **Guido Hausmann**, *University of Freiburg i.Br.*
Prof. **Dale Herspring**, *Kansas State University*
Dr. **Stefani Hoffman**, *Hebrew University of Jerusalem*
Prof. **Mikhail Ilyin**, *MGIMO (U) MID RF, Moscow*
Prof. **Vladimir Kantor**, *Higher School of Economics*
Dr. **Ivan Katchanovski**, *University of Ottawa*
Prof. em. **Andrzej Korbonski**, *University of California*
Dr. **Iris Kempe**, *Heinrich Boell Foundation Tbilisi*
Prof. **Herbert Küpper**, *Institut für Ostrecht Regensburg*
Dr. **Rainer Lindner**, *CEEER, Berlin*
Dr. **Vladimir Malakhov**, *Russian Academy of Sciences*

FOREIGN POLICY & INTERNATIONAL AFFAIRS

Dr. **Peter Duncan**, *University College London*
Dr. **Taras Kuzio**, *Johns Hopkins University*
Prof. **Gerhard Mangott**, *University of Innsbruck*
Dr. **Diana Schmidt-Pfister**, *University of Konstanz*
Dr. **Lisbeth Tarlow**, *Harvard University, Cambridge*
Dr. **Christian Wipperfürth**, *N-Ost Network, Berlin*
Dr. **William Zimmerman**, *University of Michigan*

HISTORY, CULTURE & THOUGHT

Dr. **Catherine Andreyev**, *University of Oxford*
Prof. **Mark Bassin**, *Södertörn University*
Prof. **Karsten Brüggemann**, *Tallinn University*
Dr. **Alexander Etkind**, *University of Cambridge*
Dr. **Gasán Gusejnov**, *Moscow State University*
Prof. em. **Walter Laqueur**, *Georgetown University*
Prof. **Leonid Luks**, *Catholic University of Eichstaett*
Dr. **Olga Malinova**, *Russian Academy of Sciences*
Dr. **Andrei Rogatchevski**, *University of Glasgow*
Dr. **Mark Tauger**, *West Virginia University*
Dr. **Stefan Wiederkehr**, *BBAW, Berlin*

Dr. **Luke March**, *University of Edinburgh*
Prof. **Michael McFaul**, *US National Security Council*
Prof. **Birgit Menzel**, *University of Mainz-Germersheim*
Prof. **Valery Mikhailenko**, *The Urals State University*
Prof. **Emil Pain**, *Higher School of Economics, Moscow*
Dr. **Oleg Podvintsev**, *Russian Academy of Sciences*
Prof. **Olga Popova**, *St. Petersburg State University*
Dr. **Alex Pravda**, *University of Oxford*
Dr. **Erik van Ree**, *University of Amsterdam*
Dr. **Joachim Rogall**, *Robert Bosch Foundation Stuttgart*
Prof. **Peter Rutland**, *Wesleyan University, Middletown*
Prof. **Marat Salikov**, *The Urals State Law Academy*
Dr. **Gwendolyn Sasse**, *University of Oxford*
Prof. **Jutta Scherrer**, *EHESS, Paris*
Prof. **Robert Service**, *University of Oxford*
Mr. **James Sherr**, *RIIA Chatham House London*
Dr. **Oxana Shevel**, *Tufts University, Medford*
Prof. **Eberhard Schneider**, *University of Siegen*
Prof. **Olexander Shnyrkov**, *Shevchenko University, Kyiv*
Prof. **Hans-Henning Schröder**, *University of Bremen*
Prof. **Yuri Shapoval**, *Ukrainian Academy of Sciences*
Prof. **Viktor Shnirelman**, *Russian Academy of Sciences*
Dr. **Lisa Sundstrom**, *University of British Columbia*
Dr. **Philip Walters**, *"Religion, State and Society," Oxford*
Prof. **Zenon Wasyliv**, *Ithaca College, New York State*
Dr. **Lucan Way**, *University of Toronto*
Dr. **Markus Wehner**, *"Frankfurter Allgemeine Zeitung"*
Dr. **Andrew Wilson**, *University College London*
Prof. **Jan Zielonka**, *University of Oxford*
Prof. **Andrei Zorin**, *University of Oxford*

* While the Editorial Committee and Advisory Board support the General Editor in the choice and improvement of manuscripts for publication, responsibility for remaining errors and misinterpretations in the series' volumes lies with the books' authors.

David-Emil Wickström

ROCKING ST. PETERSBURG

Transcultural Flows and Identity Politics
in Post-Soviet Popular Music

With a foreword by Yngvar B. Steinholt

ibidem-Verlag
Stuttgart

Soviet and Post-Soviet Politics and Society (SPPS)

ISSN 1614-3515

Founded in 2004 and refereed since 2007, SPPS makes available affordable English-, German- and Russian-language studies on the history of the countries of the former Soviet bloc from the late Tsarist period to today. It publishes approximately 15-20 volumes per year, and focuses on issues in transitions to and from democracy such as economic crisis, identity formation, civil society development, and constitutional reform in CEE and the NIS. SPPS also aims to highlight so far understudied themes in East European studies such as right-wing radicalism, religious life, higher education, or human rights protection. The authors and titles of all previously published manuscripts are listed at the end of this book. For a full description of the series and reviews of its books, see www.ibidem-verlag.de/red/spps.

Note for authors (as of 2009): After successful review, fully formatted and carefully edited electronic master copies of up to 250 pages will be published as b/w A5 paperbacks and marketed in Germany (e.g. vlb.de, buchkatalog.de, amazon.de) and internationally (e.g. amazon.com). For longer books, formatting/editorial assistance, different binding, oversize maps, coloured illustrations and other special arrangements, authors' fees between €100 and €1500 apply. Publication of German doctoral dissertations follows a separate procedure. Authors are asked to provide a high-quality electronic picture on the object of their study for the book's front-cover. Younger authors may add a foreword from an established scholar. Monograph authors and collected volume editors receive two free as well as further copies for a reduced authors' price, and will be asked to contribute to marketing their book as well as finding reviewers and review journals for them. These conditions are subject to yearly review, and to be modified, in the future. Further details at www.ibidem-verlag.de/red/spps-authors.

Editorial correspondence & manuscripts should, until 2011, be sent to: Dr. Andreas Umland, ZIMOS, Ostenstr. 27, 85072 Eichstätt, Germany; e-mail: umland@stanfordalumni.org

Business correspondence & review copy requests should be sent to: *ibidem*-Verlag, Julius-Leber-Weg 11, D-30457 Hannover, Germany; tel.: +49(0)511-2622200; fax: +49(0)511-2622201; spps@ibidem-verlag.de.

Book orders & payments should be made via the publisher's electronic book shop at: www.ibidem-verlag.de/red/SPPS_EN/

Authors, reviewers, referees, and editors (as well as all other persons sympathetic to) SPPS are invited to join its networks at www.facebook.com/group.php?gid=52638198614
www.linkedin.com/groups?about=&gid=103012
www.xing.com/net/spps-ibidem-verlag/

Recent Volumes

- 92 *Philipp Casula, Jeronim Perovic (Eds.)*
Identities and Politics During the Putin Presidency
The Discursive Foundations of Russia's Stability
With a foreword by Heiko Haumann
ISBN 978-3-8382-0015-6
- 93 *Marcel Viëtor*
Europa und die Frage nach seinen Grenzen im Osten
Zur Konstruktion ‚europäischer Identität‘ in Geschichte und Gegenwart
Mit einem Vorwort von Albrecht Lehmann
ISBN 978-3-8382-0045-3
- 94 *Ben Hellman, Andrei Rogachevskii*
Filming the Unfilmable
Casper Wrede's 'One Day in the Life of Ivan Denisovich'
ISBN 978-3-8382-0044-6
- 95 *Eva Fuchslocher*
Vaterland, Sprache, Glaube
Orthodoxie und Nationenbildung
am Beispiel Georgiens
Mit einem Vorwort von Christina von Braun
ISBN 978-3-89821-884-9
- 96 *Vladimir Kantor*
Das Westlertum und der Weg Russlands
Zur Entwicklung der russischen Literatur und Philosophie
Ediert von Dagmar Herrmann
Mit einem Beitrag von Nikolaus Lobkowicz
ISBN 978-3-8382-0102-3
- 97 *Kamran Musayev*
Die postsowjetische Transformation im Baltikum und Südkaukasus
Eine vergleichende Untersuchung der politischen Entwicklung Lettlands und Aserbaidschans 1985-2009
Mit einem Vorwort von Leonid Luks
Ediert von Sandro Henschel
ISBN 978-3-8382-0103-0
- 98 *Tatiana Zhurzhenko*
Borderlands into Bordered Lands
Geopolitics of Identity in Post-Soviet Ukraine
With a foreword by Dieter Segert
ISBN 978-3-8382-0042-2
- 99 *Кирилл Галушко, Лидия Смола (ред.)*
Пределы падения – варианты украинского будущего
Аналитико-прогностические исследования
ISBN 978-3-8382-0148-1
- 100 *Michael Minkenberg (ed.)*
Historical Legacies and the Radical Right in Post-Cold War Central and Eastern Europe
With an afterword by Sabrina P. Ramet
ISBN 978-3-8382-0124-5

Bibliografische Information der Deutschen Nationalbibliothek

Die Deutsche Nationalbibliothek verzeichnet diese Publikation in der Deutschen Nationalbibliografie; detaillierte bibliografische Daten sind im Internet über <http://dnb.d-nb.de> abrufbar.

Bibliographic information published by the Deutsche Nationalbibliothek

Die Deutsche Nationalbibliothek lists this publication in the Deutsche Nationalbibliografie; detailed bibliographic data are available in the Internet at <http://dnb.d-nb.de>.

Cover Picture: The band Svoboda performing at the music festival *Okna otkroi!* (Open the windows!) on July 2nd, 2005 in St. Petersburg. © Fedor Naumov, 2005.

Photographs in the book block: © David-Emil Wickström

Second, Revised and Expanded Edition

∞

Gedruckt auf alterungsbeständigem, säurefreiem Papier
Printed on acid-free paper

ISSN: 1614-3515

ISBN-13: 978-3-8382-0100-9

© *ibidem*-Verlag
Stuttgart 2014

Alle Rechte vorbehalten

Das Werk einschließlich aller seiner Teile ist urheberrechtlich geschützt. Jede Verwertung außerhalb der engen Grenzen des Urheberrechtsgesetzes ist ohne Zustimmung des Verlages unzulässig und strafbar. Dies gilt insbesondere für Vervielfältigungen, Übersetzungen, Mikroverfilmungen und elektronische Speicherformen sowie die Einspeicherung und Verarbeitung in elektronischen Systemen.

All rights reserved. No part of this publication may be reproduced, stored in or introduced into a retrieval system, or transmitted, in any form, or by any means (electronical, mechanical, photocopying, recording or otherwise) without the prior written permission of the publisher. Any person who does any unauthorized act in relation to this publication may be liable to criminal prosecution and civil claims for damages.

Printed in Germany

Contents

<i>Contents</i>	5
<i>List of Figures and Pictures</i>	9
<i>List of Appendices</i>	11
<i>Glossary</i>	13
<i>Band, club, festival, and label names with translation</i>	19
<i>Acknowledgements</i>	27
<i>Foreword by Yngvar B. Steinholt</i>	31
Introduction	33
1 Theory	41
1.1 Scenes	42
1.2 Cultural flow	48
Migration	53
1.3 “ <i>That kind of Russian melody</i> ”: 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

6	DAVID-EMIL WICKSTRÖM	
	Svoboda	91
	Fans	97
	Band promotion	98
	<i>Art direktors</i> – Booking managers	100
3.2	Social hubs	102
	Clubs	103
	Practice rooms	108
	Recording and distribution	111
3.3	Discursive scene boundaries	114
	Underground – Commercial	115
	<i>Popsa</i>	118
	<i>Moscow and Marijuana: The St. Petersburg –</i>	
	Moscow rivalry	124
	<i>That shit: The russkii rok</i> -discourse	133
	The musicians’ perception of <i>russkii rok</i>	136
3.4	Concluding remarks	142
4	The musical embedding of St. Petersburg	145
5	Reggae and ska in St. Petersburg	153
5.1	Style indicators of reggae and ska	156
5.2	“ <i>We’re not Rastamen, we’re reggae-people</i> ”: Reggae in St. Petersburg	158
5.3	“ <i>And that word grooves</i> ”: Ska in St. Petersburg	167
	<i>Ukra-Ska Pung I: Svoboda and ska</i>	170
5.4	Concluding remarks	174
6	Russian perceptions of Ukraine	177
6.1	<i>Ukra-Ska Pung II: Svoboda and Ukraine</i>	181
	“ <i>As folklore as it gets</i> ”: Svoboda and Ukrainian coloring	184
	Svoboda’s <i>russkii rok</i> legacy	189

	Svoboda's multifaceted band identity	192
6.2	Excursion: Ukrainian popular music and Ukrainian nationalism	194
	Ruslana's <i>Kolomyika</i>	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	<i>Russkii</i> vs. <i>Rossiskii</i> : Russian national identities	208
7.2	<i>Nashe Radio</i> : Made in Russia?	211
7.3	Popular music and the ruling elite	213
	Boris Grebenshchikov and the government	213
	<i>Rock 'n' Roll Cross</i> : Kinchev and the Church	216
7.4	Nationalism and nostalgia	219
	Gazmanov's <i>Sdelan v SSSR</i>	219
	Pilgrim's <i>Slava Rossii</i>	222
	Nostalgia	224
7.5	Concluding remarks	225
8	<i>The Russendisko-scene</i>	229
8.1	Boundaries	232
	Auditorium: German speaking audience	232
	<i>Eastblok Music</i>	235
	<i>Radio Schum</i>	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	“ <i>Who are these guys from Svoboda?</i> ”: The flow of music to Berlin	254
9.3	The <i>Russendisko’s</i> 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	<i>Kasatchok Superstar</i> : The European Russian folklore lineage	270
	Apparatschik	273
	Russkaja	275
	Irrational East: Russians as an exotized <i>Other</i>	277
10.2	“ <i>False Russians</i> ”: The stereotyped strike back	278
10.3	The bigger picture: <i>Ost Klub</i> and <i>Balkanisierung</i>	281
10.4	Concluding remarks	284
	Concluding words and outlook	285
	<i>Appendices</i>	291
	<i>References</i>	335

List of Figures and Pictures

Figures

1	Network diagram I – Group-networks in St. Petersburg	89
2	Network diagram II – Svoboda’s musical network	93
3	Wave form excerpt of <i>Mama anarkhiia</i>	173
4	Beginning of the first verse of Ruslana’s <i>Kolomyika</i>	195
5	The trumpet and tymbaly part (intro) in Ruslana’s <i>Kolomyika</i>	197
6	Sonogram of the first bars of Ruslana’s <i>Kolomyika</i>	198

Pictures

1	Flyer for the release party of the compilation <i>Russkii Andegraund vol. 1</i> (Orlandina, 20.12.2006)	44
2	Svoboda	91
3	Denis Vashkevich	96
4	Flyer from Markscheider Kunst (<i>Red Club</i> , 23.09.2005)	99
5	Markscheider Kunst	104
6	Entrance to Svoboda’s rehearsal room at <i>Bania 43</i>	109
7	Plaque from the Soviet record label <i>Melodiia</i> at the entrance to <i>Antrop-studio</i>	112
8	<i>Piterskii Andegraund</i> (Piter’s underground)	119
9	Viktor Tsoi’s grave at the Bogoslovskoe cemetery (St. Petersburg)	134
10	Cover of Billy’s Band’s album <i>Parizhskie Sezony</i>	150
11	View from where the canal Moika flows into the canal Fontanka	151
12	Reggistan	155
13	Dr. I-Bolit (aka Andrei “Rastaman” Kunitsyn)	162
14	Flyer from <i>Den’ Rozhdenia Boba Marli</i> (<i>Red Club</i> , 05.02.2006)	164
15	Svoboda’s business card	170
16	Flyer from <i>RaSKAlbas</i> (<i>Staryi Dom</i> , 01.04.2005)	172

10	DAVID-EMIL WICKSTRÖM	
17	Flyer from Svoboda's Nestor Makhno-concert (<i>Roks Club</i> , 26.10.2007)	182
18	Graffiti <i>Rossia dlia Russkikh</i> (Russia for Russians)	210
19	<i>Bolschoi Don Kosaken</i> concert poster	272
20	Apparatschik	274
21	Russkaja's <i>Kasatchok Superstar</i> promotion sticker	276
22	Flyer from a <i>Balkanisierungsparty</i> featuring SkaZka Orchestra (<i>Supamolli</i> , 15.02.2008)	282

List of Appendices

A	Short biographies of people interviewed	291
B	Selected lyrics	297
C	Quotes in their original language	311

Glossary

Art direktor – booking manager. The person in charge of booking bands in clubs.

Bardovskaia pesnia, also *avtorskaia pesnia* – bard song, authored song. A musical genre associated with singers like Bulat Okudzhava and Vladimir Vysotskii. Its roots are in songs from the Soviet penal camps and the urban pre-revolutionary genres *gorodskoi romans* (city ballad) and *blatnaia pesnia* (underworld song) as well as European singer-songwriters like Jacques Brel, Georges Brassens, Wolf Biermann, and Mikis Theodorakis (Steinholt 2005, 103ff; Hufen 2010).

Bit – cf. *rok*.

Blatnaia pesnia, *blatniak* – underworld song, today often referred to as (*russkii*) *shanson*. Cf. *bardovskaia pesnia*.

Blizhnee zarubezh'e – Near Abroad, a term used in Russia for the former Soviet republics.

Bratan – bro, buddy, brother, mate. Used as a strong acknowledgement of male friendship.

Casatschok/Kasatchok – a Cossack folk dance in 2/4 (Lehmann 2008).

Chastushki (Pl., Sg. *Chastushka*, from *chasto* – rapid) – a widespread vocal-instrumental genre whose songs often have humorous (and obscene) lyrics. The musical accompaniment has traditionally been balalaika and accordion. The lyrics are in part based on proverbs and folk sayings arranged around a fixed meter (normally 8+7+8+7 syllables) and grouped around short, single-stanza couplets (mostly 4 lines) which usually are rhymed. *Chastushki* with satirical lyrics have been most widespread both for expressing socio-political thoughts as well as through their didactical nature (Kovalev 2004; Frolova-Walker et al. n.d.). *Chastushki* are not limited to traditional music, they have also been used in popular music ranging from *estrada* (e.g. Alla Pugacheva and Maksim Galkin) to rock (e.g. Splin and Sektor Gaza) as well as for short ditties at weddings and other events (also without music).

Estrada – small stage. Used for officially approved popular music in the Soviet

Union (Steinholt 2005, 15, Fn. 14). MacFadyen (2002, 3) defines it as Soviet popular/light entertainment “that includes pop music but also applies to modern dance, comedy, circus arts, and any other performance not on the ‘big,’ classical stage.”

Format – the stylistic direction of a club or radio station.

Gastarbaiter – guest-worker. Normally used for transmigrants from the former Soviet Union – at times with a negative connotation.

Horilka – Ukrainian for vodka. In Russia *horilka* can also mean vodka with red chili peppers (and honey), usually marketed as a Ukrainian speciality.

I-Bolit (or *Aibolit*) – Ouchhurts. A Russian/Soviet children’s poem written by Kornei Chukovskii (aka Nikolai Vasil’evich Korneichukov) about Aibolit, a doctor who cures animals.

Khokhol – topknot/tuft of hair; uncultured (Ukrainian) oaf (colloquial). While a common Russian designation for somebody from Ukraine, the word’s original meaning topknot/tuft of hair refers to the hair style of the Cossacks (Kappeler 2003, 197). Even though commonly used in St. Petersburg it can also have negative connotations like “uncultured oaf” (Bilaniuk 2005, 115).

Kievan Rus’ – a loose conglomeration of medieval city-states (or principalities) which emerged in the late 9th and early 10th centuries with Kiev as its original center and at times main force. Looked upon as the historical foundation of the Russian Federation.

Kolomyika – a dance, instrumental, and a vocal music genre from the Carpathian mountains (Hrytsa n.d., Olha Kolomyiets, pers. comm., 24.09.2007).

Kommunalka, acronym for *kommunal’naia kvartira* – a communal housing system typical for the Soviet Union (and still a reality in post-Soviet Russia) where families were allocated rooms in big apartments together with others, mostly strangers. The families shared the kitchen and bathroom. Unlike the German concept of *Wohngemeinschaft* where some extensively scrutinize potential co-residents, the families were placed in the *kommunalka* by chance (cf. Virtual’nyi muzei ::: Kommunal’naia kvartira n.d. for a virtual tour of a *kommunalka*).

Korporativnaia/Firmennaia vecherinka – company/corporate party. A private party usually organized by a company for their employees, especially common in December. These events often book musicians or bands to

provide entertainment for the guests.

Kuchka – acronym for *moguchaia kuchka*, the mighty handful. A term often applied to a group of St. Petersburg based composers active during the middle and second half of the 19th century. Grouped around the composer Mili Balakirev, the other composers were Aleksandr Borodin, Tsezar' Kiui, Modest Musorgskii, and Nikolai Rimskii-Korsakov. The music critic Vladimir Stasov was also close to the group and helped provide an ideological basis to the *Kuchka's* composition.

Kvartirniki – concerts in an apartment which were common in the Soviet Union.

Leningradskii rok-klub – Leningrad Rock Club (LRK). The first rock organization in the Soviet Union, founded in 1981 (cf. Steinholt 2005).

Magnitizdat – magnetic publishing. A way to copy records and record music of radios in private. These were multiplied and then circulated within informal networks in the Soviet Union (cf. Steinholt 2005, 38f).

Marshrutka, acronym for *marshrutnoe taksi* (fixed route taxi) – normally a private owned mini-bus which functions as public transportation with slightly higher prices and faster than public transportation.

Mat – Russian curse words.

Natsional'nost – translatable both as ethnic group or nationality. In Russia the term also includes Judaism since Jews are considered an ethnic group.

OBeRIu, *Ob"edinenie real'nogo iskusstva* – Association of Real Art. A group of St. Petersburg based poets linked to the post-revolutionary avant-garde of the late 1920s and 1930s. The group was founded by Danil Kharms and Aleksandr Vvedenskii.

Piter – a commonly applied (endearing) abbreviation for St. Petersburg used by its inhabitants.

Popsa, *popsnia* – a (derogatory) word for pop, often used in opposition to rock music.

Portvein – port wine is a common symbol for Leningrad rock of the 1980s.

Radio Fritz – based in Babelsberg/Potsdam it is part of Rundfunk Berlin-Brandenburg (RBB), the public broadcasting corporation for Berlin and Brandenburg.

Radiomultikulti – a state-owned Berlin based radio station promoting a multicultural Berlin from 1994 to 2008.

Rok – fate; rock. Due to its original Russian meaning fate, *rok* was first used in the 1970s as a synonym for rock. In the Soviet Union rock ‘n’ roll was originally considered a jazz subgenre and with Beatlemania in the 1960s the term *bit* (beat) was used instead (Steinholt in press).

Rossiskii – Russian. This adjective encompasses all citizens of Russia. It does not mean Russian in an ethnic meaning which is instead covered by the word *russkii*.

Russendisko – in its normal meaning in Germany, *Russendisko* refers to a discotheque for emigrants from the post-Soviet countries. Through the activities of Yuriy Gurzhy and Wladimir Kaminer it has, however, become a synonym for their fortnightly event and the music they play.

Russian Empire – a poly-ethnic empire which existed from 1552 until 1917 with Moscow and later St. Petersburg as its capital.

Russkii – ethnic Russian. Cf. *Rossiskii*.

Russkii rok – Russian rock, also Russian fate. A style within Russian rock music which is closely associated with the groups active in the 1980s and where the lyrics play an important role.

Russlanddeutsche – cf. *Spätaussiedler*.

(*Russkii*) *Shanson*, *blatnaia pesnia*, *blatniak* – songs which are associated with the criminal world and/or Odessa. Cf. *bardovskaia pesnia*.

Slabye doli – weak syllables / accents, reference to the off-beat accents in reggae and ska.

Solianka – a Russian vegetable-meat soup, *solianka* can also be used to refer to a mix of different things (e.g. a concert).

Spätaussiedler, also *Russlanddeutsche* and *Wolgadeutsche* – descendants of Germans who emigrated to, inter alia, Russia, Rumania, Hungary, and Ukraine in the 18th and 19th century. The term also refers to those displaced from what is now Western Poland due to the second World War. The German state has allowed for their repatriation based both on the imagined blood-lineage as well as the persecution of ethnic Germans in former Eastern Europe.

Starovery – old believers. A group of Russian-Orthodox Christians who in the 17th century disagreed with the church reforms by Patriarch Nikon and subsequently broke with the mother church.

Stiob – a special Russian form of subtle irony delivered with a straight face which is quite common and can be very ambiguous and provocative.

Tel'niashka – blue and white striped shirts worn by Russian sailors.

Vokal'no-Instrumental'nyi Ansambl' (VIA) – Vocal-Instrumental Ensemble. A system for professional musical groups organized under the trade union houses and palaces of culture. By becoming officially sanctioned the groups had to conform to certain requirements like cutting their hair, wearing uniforms, playing optimistic and positive music, and having the songs go through a curator (Steinholt 2005, 21f).

Vyshivanka – a shirt with embroidery, widely used in Ukraine.

Wolgadeutsche – cf. *Spätaussiedler*.

WOMEX – World Music Expo, an international trade fair aimed at the world music market.

Zagranpasport, acronym for *zagranichnyi pasport* – foreign passport. Russian citizens have two passports – an internal one (*vnutrennii pasport*) which includes their registration, in other words, where they live, as well as draft information and a foreign passport (*zagranichnyi/zagranpasport*) which is only needed for travel abroad. Getting one is a bureaucratic hassle thus many people do not have one.

ZhEK – acronym for *Zhilishchno-ekspluatatsionnye kontory*, Housing and Maintenance Department.

Band, club, festival, and label names with translation

This list contains the most commonly mentioned names of bands, festivals, recording studios, labels, and clubs in this book. Names not immediately comprehensible to an anglophone speaker have a translation.

Bands

5'Nizza – acronym for *Piatnitsa*, Friday.

7B.

Ackee Ma-Ma Urban Reggae Band – Ackee is the fruit of the African tree *Blighia sapida*, Ma-Ma refers to mother (the band was called *Ackee Wa-Wa* before the lead singer gave birth to her first child).

Affekt.

Afrodisiac.

Akvarium – Aquarium.

Alisa – named after the main character of Lewis Carroll's "Alice in Wonderland".

Amsterdam Klezmer Band.

Apparatschik – Machine Operator, in German (and Russian) it has a slight derogatory meaning for a state or party functionary, who within the bureaucracy of Stalinist-influenced states promotes the Party line (Scholze-Stubenrecht and Wermke 1996, 121).

Ariia – Aria.

Auktsyon – Auction, with a deliberate misspelling to avoid confusion between the band's concerts and an auction (*auktion*).

Avia – acronym for *Anti-VIA* (cf. p. 17), hence accent on the *i* rather than the first syllable as in the prefix *avia-*.

Bacchus – the Latin name of the Greek god *Dionysus*.

Banana Gang.

Barocco Flash.

Batareia – Battery.

Beshenye Ogurtsy – The Rabid Cucumbers.

Bi-2.

Billy's Band.

Blestiashchie – The Shining Ones.

Bloody Kalinka – *Kalinka* refers to the plant *Viburnum opulus* (Snowball Tree) and is the refrain to the well-known eponymous Russian song written by Ivan Petrovich Larionov.

Boney M.

Boni' Nem – Boni the Dumb, pun on the German band Boney M.

Brat'ia Grim – The Brothers Grim.

Brigadnyi Podriad – Brigade Contract

BroSound.

Chaif – “The title of the band combines the word *chai* (tea) and *kaif* (pleasure, high)” (Beumers 2005, 222).

Chizh i Kompaniia – The Siskin and Company.

Con Brio – With Fire.

Cosmonautix.

Crossing – Refers to the meeting of two cultures embodied by the band members home country (former Soviet Union) and place of residence (Berlin/Germany).

DDT.

Deadushki – Dead Ears.

Dekabr' – December.

DiaPositive.

Distemper.

DJ Schum – DJ Noise.

Dobranoch' – Good Night.

Dr. Bajan – Dr. Accordion.

Dschinghis Khan – Genghis Khan.

Dusty Hills.

Dva Samoleta – Two Airplanes.

Dzha Divizhn – Jah Division, pun on the band Joy Division.

EAV – acronym for *Erste Allgemeine Verunsicherung*, First General Uncertainty.

Elektricheskie partizany – The Electric Partisans.

Froglegs.

Gogol Bordello.

Grazhdanskaia Oborona – Civil Defence, reference to primary school lessons.

Greendzholi – Green Jolly.

Haydamaky – an 18th century partisan movement mainly consisting of Orthodox peasants and Cossacks based in Right-Bank Ukraine. They carried out insurrections targeted against Polish landowners, Jews, and clerics from the Roman-Catholic and Uniate / Ukrainian Greek-Catholic Church.

Iu-Piter – refers to the planet Jupiter as well as a reference to St. Petersburg (Piter).

Iva Nova – *Ivanova* is a common Russian female surname.

JD & the Blenders – JD are the initials of the group's vocalist, Jennifer Davis.

Kalinov Most – Kalinov Bridge.

Kino – Movie.

KOLKhUi – acronym for *Koldovskie Khudozhniki*, The Bewitching Artists. *Khui* is also Russian *mat* (curse word) for penis.

Korol' i Shut – The King and the Jester.

Kukryniksy – an acronym based on Mikhail Vasil'evich **Kupriianov**, Porfirii Nikitich **Krylov**, and **Nikolai Aleksandrovich Sokolov** a collective of three influential Soviet caricaturists.

Leningrad – the Soviet name for St. Petersburg.

Lia Minor – A-Minor.

Liapis Trubetskoi – a character from Il'ia Il'f and Evgenii Petrov's book "Dvenadtsat' stul'ev" (The Twelve Chairs).

Liube – no direct translation, could be based on the origin of the group's founder who is from the Moscow suburb Liuberets.

Mad Heads XL.

Male Factors.

Markscheider Kunst – *Markscheider* is a old German technical term for a mine surveyor and *Kunst* is German for art. According to the band's narrative some of the band's founding members studied geology in St. Petersburg, hence the name.

Mashina vremeni – Time Machine.

Mata Khari – Mata Hari, aka Margaretha Geertruida Zelle MacLeod.

Multfilmy – Cartoons.

Mumii Troll' – Mumintröll, Moomins.

Nado podumat' – Have to Think.

Nautilus Pompilius – the Latin name of the chambered nautilus.

Nochnye Snaipery – The Night Snipers.

NOM – acronym for *Neformal'noe Obèdinenie Molodezhi*, The Non-Formal Youth-Association, a Soviet bureaucratic term for rock bands and other youth groupings.

Novokain – trade name for a local anesthetic based on procaine.

Okean El'zy – Elza's Ocean.

Optimystica orchestra – *Optimystica* is a word play both alluding to optimistic as well as mystical.

Pallada – from the Greek goddess *Afina Pallada* (Pallas Athena).

Perkalaba – Perkalab is a river and a village in the Carpathian mountains.

Piknik – Picnic.

Piligrim – Pilgrim.

Pilot.

Pinches Tiranitos – Petty Tyrant.

Port(812) – 812 refers to St. Petersburg's telephone area code.

Porto Franco – Free Port.

PTVP – acronym for *Poslednie Tanki V Parizhe*, The Last Tanks in Paris.

Raggapop.

Rammstein – a German city known for its US air force base.

Raznye Liudi – Different People.

Red Elvises.

Reggistan – alludes to Reggae and a common suffix for Central-Asian countries (-*stan*).

Respublika Dzha – The Republic of Jah.

Rok-gruppa – Rock Group.

Rot Front – The Red Front.

Ruslana – a Russian female name.

Russkaja – Russian.

Schum – Noise.

Sektor Gaza – Sektor of Gas.

Severnye Vrata – The Northern Gates.

Simba Vibration.

S.K.A. – besides alluding to the musical style ska, S.K.A. is an acronym for *Soiuz Kommercheskogo Avangarda*, The Union of Commercial Avant-garde.

Skalariak.

Skal'pel' – Scalpel.

SkaZka Orchestra – The Story Orchestra.

Smyslovye Galliutsinatsii – Meaningful Hallucinations.

S.O.K. – while the acronym can be translated as juice, S.O.K. is short for *S"esh' oba Kuska*, Eat Both Pieces.

Spitfire.

Splin – Spleen, Longing.

St. Petersburg Ska-Jazz Review.

Stanok – Machine.

Strannye Igry – Strange Games.

Streetboys.

Svinokop – Pig Cop (Ivanov 2005).

Svoboda – Freedom.

t.A.T.u. – acronym for *Ta liubit Tu*, She Loves Her.

Tantsy Minus – Dances Minus.

Televizor – Television.

Tequilajazzz.

Timati – a male name.

Traund.

Tsentr – Center.

Uma2rman – Uma Thurman.

Uniquetunes.

Va-Bank" – *Ka-Boom*.

Verka Serdiuchka – stage name of the Ukrainian actor Andrii Danylko.

VIA Gra – a wordplay not only referring to the potency medicine but also to *VIA* (cf. p. 17). Finally, *gra* can be seen as a shortening of *igra*, Russian for game.

VIA Samotsvety – The Gems.

VIA Volga-Volga.

Volkov Trio – Volkov's Trio.

Vopli Vidopliasova (VV) – The Cries of Vidopliasov.

Zapreshchionnye barabanshchiki – The Banned Drummers.

Zdob si Zdub – onomatopoetic for the sound of a drum.

Zemfira – first name of the female singer Zemfira Ragazanova.

Zoopark – Zoo.

Zvuki Mu – The Sounds of Mu (Mu as in the mythic Kingdom of Mu and as an abbreviation for *Muzyka*).

Clubs and festivals

10 klub.

90 Grad – 90 degrees.

A-lounge.

ArktikA – Arctic.

Art klinika – Art Clinic.

B2.

BKZ Oktiabr'skii – Big Concert Hall October.

Cafe Zapata – Refers to the Mexican revolutionary Emiliano Zapata Salazar.

City Club.

Club Rodina – Club Motherland (cf. p. 230, FN 201).

Club SSSR – Club USSR.

Deep Sound.

DK Lensoveta – The Leningrad Soviet's House of Culture.

Donauinselfest – Donau-island party.

Dzhambala – Wordplay based on the mythical *Shambhala* where *Sha-* is replaced by *Dzha-* (Jah).

Fish Fabrique – Fish Factory.

GEZ-21 – acronym for *Galereia Eksperimental'nogo Zvuka-21*, Gallery of Experimental Sound 21.

Griboedov – surname of the Russian writer Aleksandr Sergeevich Griboedov.

Hühnermanhattan – Chicken-Manhattan.

Kamchatka – a peninsula in the Russian Far East.

KGB Bar.

Mankhetten – Manhattan.

Moloko – Milk.

Mudd Club.

Okna Otkroi! – Open the Windows!

Orlandina – female version of the name Orlando.

Ost Klub – East Club.

Pereval – Passage.

Pivnoi Festival' – Beer Festival.

Platforma – Platform.

Port – Port, Harbor.

Postgarage – Postal Garage.

Purga – Snowstorm, Blizzard.

RaSKAlbas – the word alludes to *kolbasit'sia* meaning to party, chill out, and have fun while emphasizing ska as the musical common denominator.

Red Club.

The Red Lion.

Rossi's.

Russendisko – Russian Discotheque (cf. p. 229, FN 197).

S-club.

SK Iubileinyi – Sport Complex Anniversary.

Stary Dom – Old House.

Tacheles – from “*Tacheles reden*”, to do some frank talking.

TaMtAm.

Tanzwirtschaft Kaffe Burger – Dance-cafe Cafe Burger.

Vo100ok [Vostok] – East.

Wild Side.

Zorro.

Recording studios and labels

Antrop – acronym for Antrop's director, Andrei Tropillo.

Bomba Piter – The Bomb of Piter (St. Petersburg).

Comp Music Ltd.

Dobrolet – Good Flight.

Eastblok Music.

Gala Records.

Grand Records.

Kap-kan.

Melodiia – Melody.

Misteriia Zvuka – The Mystery of Sound.

Real Records.

Space X.

ShSS.

Acknowledgements

This project started in 2001, while I was working on my master's thesis on Norwegian traditional vocal music in Bergen. There I became acquainted with Yngvar Steinholt, who was working on his Ph.D. on the Leningrad Rock Club. Through his work and then through my partner, I started listening to Soviet and Russian popular music. After returning to Germany in 2003, I decided to learn Russian and look for a research topic for a possible dissertation examining the processes of a more and more interconnected world. Since Germany had become a hub for Russian popular music through the *Russendisko* in Berlin, exploring popular music in St. Petersburg and how it flowed to other places seemed to be an interesting topic. After receiving a one-year grant, I left Berlin almost head over heels for St. Petersburg and started my fieldwork (and simultaneously several intensive formal and informal Russian language courses) in autumn 2004 and thus the research which provides the basis for my dissertation and, subsequently, this book.

This research project has over its many years been aided by numerous generous people: First of all, I would like to thank all the musicians and other people within the St. Petersburg scene and post-Soviet music scene in Germany and Austria – especially Matthias Angerer, Dmitriy Baburin, Dmitrii Bekker, Andrei Burlaka, Sergei Chernov, Elena Danilova, Dima Dobrovol'skii, Sergei Efremenko, Evgenii Fedrov, Ekaterina Fedorova, Sergej Fiedler, Nikolai Fomin, Artur Gortatschov, Anton Gornung, Yuriy Gurzhy, Victor Harder, Tat'iana Iatsenko, Andrei Ivanov, Dmitrii Ivanov, Steffen Jamowitsch, Andrei Kagadeev, Dima Kalchert, Alexander Kasparov, Dmitrii Khramtsov, Evgenii Kiselev, Elena Kolganova, Nikolai Kopeikin, Oleh Kovtun, Viktor Kultashov, Nikolaj Leinweber, Inka Lishenkevich, Svetlana Loseva, Anton Lukanin, Ilja Matuschinski, Billy Novik, Elena Novikova, Olaf Opitz, Roman Parygin, Anastasia Postnikova, Aleksandr Rudenko, Armin Siebert, Sergej Stehr, Andrei Tropillo, Denis Vashkevich, Aleksandr "Nevskii" Vladimirov, Oleksandr Yarmola, Mikhail Yaroshevskiy, and Elena Zhornik – without your help this book would never have been written!

Outside the "field" I have also been helped by conversations with numerous people without whom this work would not have been what it is. Here my gratitude

goes to (and I apologize to those I might have left out) Stephen Amico, Stephen Blum, Matthias Bodenstein, Markus Bogisch, Giacomo Bottà, Anna Brixa, Thomas Burkhalter, Nataliya Chumak, Iurii Domanskii, Neil Edmunds, Steven Feld, Eva Fock, Ivan Gololobov, Florian Grammel, Anca Giurchescu, Agathe Hahn, Adriana Helbig, Lillian Helle, Terje Helland, Harald Huber, Sverker Hyltén-Cavallius, Olha Kolomyets', Tamara Lönngren, Sergio Mazzanti, Susan McClary, Olga Nikitina, Don Niles, Tobias Ohnewald, Evelyn Radke, Maria Sonevytsky, Martin Stefanov, Martin Stokes, Jane C. Sugarman, Serhy Yekelchuk, Mark Yoffe, the faculty and the administrative personnel at the Section for Musicology at the University of Copenhagen – especially my phd colleagues Axel Teich Geertinger, Sanne Krogh Groth, Mads Klitgård Hansen, Jens Hjortkjær, Anja Mølle Lindelof, Bjarke Moe, Ingeborg Okkels, Henrik Smith-Sivertsen, and Jan Andreas Wessel – as well as the faculty at the Institute for Folk Music Research and Ethnomusicology at the University of Music and Performing Arts in Vienna – especially Gerlinde Haid, Ursula Hemetek, and Hande Saglam and the participants of the *DissertantInnenkolleg*.

This gratitude also goes to the *Deutscher Akademischer Austauschdienst* (DAAD) for funding my fieldwork in St. Petersburg 2004/2005 as well as the University of Copenhagen, where I was employed from 2006 to 2010. Furthermore, the Norwegian University Center in St. Petersburg as well as the Institute for Folk Music Research and Ethnomusicology at the University of Music and Performing Arts in Vienna were so kind to have me as a visiting scholar and provided me with a stimulating working environment. Finally, Christian Kaden's research seminar at the Humboldt-Universität zu Berlin gave me an inspiring platform to present and discuss my findings.

Some parts of the book draw on the previously published articles (Wickström 2007, Wickström 2008, and Wickström and Steinholt 2009). I would like to thank the journals *Musik og Forskning* (University of Copenhagen), *Yearbook for Traditional Music* (ICTM), and *Popular Music and Society* (Taylor and Francis) for allowing me to draw on my articles here.

My academic advisors provided me with crucial theoretical, empirical, and methodological stimuli and critique and I would like to thank Morten Michelsen, Annemette Kirkegaard (both University of Copenhagen), and Yngvar Bordewich Steinholt (University of Tromsø). I would also like to thank Christian Kaden

(Humboldt-Universität zu Berlin) and Thomas Solomon (University of Bergen) who together with Yngvar were my initial advisors before I arrived at the University of Copenhagen. Here I would also like to thank Martin Stokes (Oxford University), Hans Weisethaunet (University of Oslo), and Erik Steinskog (University of Copenhagen) for being good opponents at my dissertation defense as well as the editor of the series *Soviet and Post-Soviet Politics and Society* Andreas Umland and the anonymous reviewer for their comments during the publishing process.

Finally, a big thanks goes to Bengt-Arne Wickström for language corrections, Judith Wickström-Haber for proofreading, and to Anastasia Kozhevnikova for transcribing most of the interview excerpts from my Russian to correct Russian.

Second edition

This book is an revised and expanded version of *Okna otkroi! – Open the windows! Scenes, transcultural flows, and identity politics in popular music from Post-Soviet St. Petersburg* (Wickström 2011) – which was a revised version of the eponymous dissertation publicly defended on September 25th, 2009 at the University of Copenhagen. Besides revising the text I have included two new subchapters in this edition: In chapter 6.2 I examine the Ukrainian singer Ruslana and juxtaposes her approach to that of the St. Petersburg based band Svoboda. In chapter 8.1 I expand the discussion of boundaries in Germany in relation to the Russian speaking audience by examining the Berlin based band Crossing.

I would like to thank the ibidem-team – especially Valerie Lange, Christian Schön, and Andreas Umland – for the opportunity to revise the first edition, Yngvar B. Steinholt for writing a new foreword, and Judith Wickström-Haber for once again proofreading the manuscript.

Technicalities

If not otherwise noted, all interview excerpts, quotes from books, lyrics, and other material have been translated into English by me. Unless it is a short phrase, the original language can be found in Appendix B. “Selected lyrics” (p. 297) and Appendix C. “Quotes in their original language” (p. 311). Song titles etc. are translated on first mention unless the word resembles its English equivalent or is a proper name. Interview excerpts in the original language have not been grammatically corrected so the quotes reflect what was said (this especially applies to interviews done in English). Any grammar mistakes in the English *translations*, however, are

mine. Unless otherwise noted, all emphases in quotes are by the respective author, not my own. All photographs and transcriptions are, unless otherwise noted, mine.

I use the Library of Congress' (1997) romanization tables for Russian and Ukrainian in the book's main body, but omitted ligatures and umlauts. The only exceptions are other transcription systems used in written correspondence by my consultants, official spelling of names and words in languages other than Russian or Ukrainian (e.g. Haydamaky, Wladimir Kaminer, and Yuriy Gurzhy), and where the original script is important.

When referring to people I interviewed or with whom I interacted on a daily basis I normally use the form I used to address them (mostly the first name or, very common in Russia, the diminutive form of the first name). When there are two people with the same first name in the same paragraph then I add the surname for clarity. If a person's statement can be damaging or compromising to that person I leave out his/her name and use an anonymous word like "acquaintance" or "musician" instead.

Foreword

If an invitation to write the foreword for a good book is an honour, it is a rare honour to be invited to write a new, improved foreword to its upgraded and improved edition. With the addition of the chapter on the Ukrainian pop star Ruslana, the current edition now shows the full span of David-Emil Wickström's study. This book has come into being as the result of a meticulous work process, characterised by a brave disregard for disciplinary boundaries and formal institutional-bureaucratic demands. It has been a privilege to follow the development of Wickström's research from project sketch in the early 2000s, via a sparsely-funded pilot fieldwork, into an impressive doctoral thesis, and, finally, into this book.

The popular music scene in St Petersburg – Leningrad in Soviet times – has for the past 30 years attracted a fair amount of attention from western academics. Most research has centred on the Russian rock scene in the transition period from the late 1980s until the early 1990s. This book is one of few approaches to look at the generations that followed in the wake of *ruskii rok*, and who, it will appear, don't always relate to their older colleagues with humble respect. It is an important contribution to the field of post-Soviet popular music studies and brings scholars in touch with the living organism of Russian contemporary culture: mentality, humour, social affinities, activism, intellectualism or anti-intellectualism, aesthetics, notions of the everyday, nostalgia, patriotism, religion, and complex relationships with the near and far abroad.

The author has put the qualitative methods of ethnomusicology, including participant observation, to full use. This has enabled a focus on the contemporary music scene and its recent development, and despite the years that have passed since the extensive fieldwork, its relevance for studies of contemporary Russian popular music remains unquestionable. The enduring relevance is partly a consequence of the work's emphasis on music production, which in principle changed little since the study was conducted. In discussing the cultural-historical context, the author has also taken a cautious position in relation to post-colonial perspectives, carefully considering the extent of their relevance to the post-Soviet space.

The concept of cultural flows has enabled, for the first time in the field of Russian popular music studies, a proper discussion of notions of ‘Russian-ness’ (and also certain aspects of ‘Ukrainian-ness’) by effectively contrasting the notions of St Petersburg performers with notions cultivated by emigrants in marketing their music for non-Russian audiences. Here, the author’s insistence upon learning the language and properly examining the cultural and historical context has paid off. This is reflected in detail, such as in the analyses and treatment of songs and their contextual cues, as well as in the general discussions, effectively introducing the reader to key features and particularities of contemporary Russian, and Ukrainian, popular music and to their encounters with western audiences.

As these words are written, the newsfeeds report of yet another failed government attempt to clear central Kiev from demonstrators. A re-issue of this important research with the added chapters on popular music and nationalism in the Ukraine could hardly have been better timed. Here is plenty of food for thought for scholars with interests in the contemporary post-Soviet space, from Slavonic studies to Ethnomusicology. Приятное чтение!

Dr. Yngvar B. Steinholt
Tromsø University

Introduction

Beautiful on the left,
Beautiful on the right
Today Bundes,
Yesterday Warsaw
Where else will the devil lead me?

On Nevskii it's cold
In the port a raid
On Nevskii it's cold
On Nevskii it's cold

Krasivo sleva (Markscheider Kunst 2001 – Russian: p. 301)

When discussing the song *Krasivo sleva* Markscheider Kunst's vocalist and lyricist Sergei "Efr" Efremenko said that he was inspired to write the song while traveling in Switzerland and Germany (*Bundes* being here an abbreviation for *Bundesrepublik Deutschland* – the Federal Republic of Germany). At the same time the song is about *Piter* as St. Petersburg is called by its inhabitants:

"On Nevskii it's cold / In the port a raid' – that takes us home, that is, it is, most probably, a comparative element. Of course, it relates to Piter, naturally, I probably wrote everything about Piter. Probably, all the songs are about Piter and about Piter's inhabitants."

(Efremenko 2005 – Russian: p. 321)

For Efr the song's second verse takes the group "home" again to the St. Petersburg realities: It is cold on the city center's main parade street, *Nevskii prospekt* (Nevskii Avenue), and the police are raiding the port which is one of the city's main revenue sources – as an entry and departure point for both tourists and goods.¹ This verse also evokes two of the city's unpleasant sides: cold, almost arctic winters and an inquisitive police force with sticky palms. Still, the city is Efr's home and central to both his personal as well as his professional life.

Other musicians, like Aleksandr "Sasha" Rudenko (Svoboda), Tat'iana "Tania" Iatsenko (Ackee Ma-Ma U.R.B., short Ackee Ma-Ma), Andrei Kagadeev (NOM), and Billy Novik (Billy's Band) also stressed the importance of St. Petersburg for

1. St. Petersburg is Russia's largest tourist center, with about 3 million visitors during my field-work in 2004 (Stolyarova 2005). The city is also an important economic and transportation hub, linking the Russian inland navigation (including river cruises to Moscow) with the Baltic Sea.

themselves both personally and in their creative work. While not necessarily reflected in the songs lyrically or musically, the city itself provided these musicians with inspiration to write and compose – thus stressing the importance of their *home*.

After the collapse of the Soviet Union in 1991 and the tumultuous 1990s this home is for some not only manifested spatially but also temporally in the form of *nostalgia* for a lost home, for a period of (perceived) stability and pride as in a “pristine” medieval Russia (untainted by European influences) or the more recent Soviet Union. While these expressions can, at times, be perceived as chauvinist nationalism – especially by neighboring countries – they provide a source of inspiration in a search for a new identity in a post-Soviet reality by drawing on a nostalgically colored past.

The lyrics also point to this home’s complexities. The groups live in the city, which possesses a vibrant music scene. Since, however, the city itself cannot provide a satisfactory income for most groups, they frequently go on tour to earn a living. Here large post-Soviet emigrant communities living in Germany, Israel, and the United States – in part through the connection to their country of origin – play an important role, providing an initial market for groups from St. Petersburg (among other places) to perform for. In Germany this market has expanded to include non-Russian speakers through the fortnightly event *Russendisko*, run by two emigrants from respectively Russia and Ukraine. At the same time, St. Petersburg attracts many foreign students, some of whom are musicians, who also influence the music played in the city. Markscheider Kunst is a good example of where the musical style has been influenced by ska and other Caribbean, Latin-American, and African musics (in part due to their former Congolese vocalist Seraphim Selenge Makangila).

The ethnomusicologist Martin Stokes (1997b, 17) notes that “musics are seldom stable in contexts of social change” and St. Petersburg offers a good case in point. This book focuses on the result of these changes by examining the above mentioned issues, namely the meaning of place, transcultural flows, nationalism, and nostalgia. Here special attention is given to the music production in post-Soviet St. Petersburg from the perspective of local groups, the processes that enable Markscheider Kunst and other groups to tour Central Europe as well as how the groups respond to social and cultural changes in their creative work. The aim is to

provide a better understanding of popular music's role in society especially in its relation to music, migration, and transcultural flows. These findings also help to give a deeper understanding of cultural processes in the second decade after the fall of the Soviet Union.

St. Petersburg, Russia's second largest city with officially 4.576 Million inhabitants during my fieldwork in 2006 (Ofitsial'nyi portal Administratsii Sankt-Peterburga 2008),² was chosen since, as Russia's *okno v evropu* (window towards Europe), it has played a major role in the country's cultural development: Through its proximity to Europe, through early efforts to import artists from Europe (e.g. court musicians, touring theatre/opera troops), and by being home to some of the most important and influential Russian composers and writers of the 19th and 20th centuries, the city has emerged as one of Russia's cultural centers. This is one of the reasons that St. Petersburg is considered the cultural capital of Russia. The city's role as an international metropolis has also left traces on the local popular music – especially what was labeled by those I talked to as (and which is the focus of this study) rock and alternative music.³

This is in part based on the fact that St. Petersburg – or Leningrad as it was called then – had emerged as the center for Soviet rock music by the 1980s. While there were several reasons for this – amongst them Leningrad being home to the first official rock organization in the Soviet Union, the *Leningradskii rok-klub* (Leningrad Rock Club, LRK), founded in 1981 – St. Petersburg has now taken on the role of the “rock city” in contrast to Moscow, which in the Soviet Union was the center for *estrada* (officially approved popular music). This opposition is part of a broader rivalry between the cities, which has its roots in the fact that St. Petersburg was founded in 1703 as an alternative to Moscow.

Extensive research on Russian and Soviet art music has been done, however, popular music has been somewhat neglected. In addition to chapters touching on popular music in books on Soviet/post-Soviet (youth) culture (e.g. Stites 1992; Pilkington 1994; Pilkington et al. 2002; Beumers 2005; Zhuk 2010) and numerous articles (cf. Wickström 2013 for a continuously updated bibliography on post-So-

2. Although unofficially the number is probably 5-6 million due to migrants from the former Soviet Union living there illegally.

3. Regarding the use of musical labels when discussing popular music and different styles like ska, reggae, and punk, my approach has been pragmatic by – when possible – applying the definitions of the bands, musicians, and other actors I talked to.

viet popular music), there have been some full length monographs and edited books on the topic. Most of these have been focused on *rock* music in the Soviet Union and the early 1990s (Ryback 1990; Ramet 1994; Cushman 1995; Steinholt 2005; Gavrikov 2007; Radke 2008; Domanskii 2010; Eriomin 2011; Nikitina 2011), however there have also been monographs on Belarusian popular music (Survilla 2002), punk in Russia (Gololobov et al. 2014), Hip Hop in Ukraine (Helbig 2014), the blues in Russia (Urban and Evdokimov 2004), *Russkii shanson* (Hufen 2010), as well as a trilogy on Russian *estrada* (MacFadyen 2001, 2002, 2003).⁴ Besides Iurii Domanskii's 2010 monograph *Russkaia Rok-poeziia* (Russian rock-poetry) Russian language publications on the subject are even sparser (Gavrikov 2007; Eriomin 2011; Gavrikov 2011; Nikitina 2011), mainly centered around the (almost) annually appearing anthology *Russkaia Rok-poeziia* co-edited by Domanskii (Tverskoi gosudarstvennyi universitet n.d.). As the title of both the monograph as well as the anthology already hints at, the publications are primarily focused on the lyrics and their poetic quality.

There are also many Russian-language publications directed at a Russian fan market. These, which primarily cover rock in Russia, consist of encyclopedias (e.g. Trofimov 2003; Burlaka 2007c) and books written by music critics as well as journalists (e.g. Troitsky 1987; Smirnov 1994; Chernin 2006; Kozyrev and Barabanov 2007a, 2007b, 2007c).

The academic focus of research on popular music in the Soviet Union and Russian Federation has thus primarily been on rock as a genre and Leningrad during the Soviet Union as a spatial and temporal location. What is termed pop or *estrada* is more or less overlooked as is also popular music from other areas than Leningrad/St. Petersburg and Moscow (the exception being Ryback 1990; Ramet 1994; Survilla 2002; Zhuk 2010). Despite the fact that these publications are on popular music, they do not necessarily discuss music. Criticizing previous approaches for focusing too much on the lyrics, Steinholt's (2005) book attempts to put the focus back on the music.

4. The arrest and trail of three members of Pussy Riot (Mariia Alekhina, Ekaterina Samutsevich, and Nadezhda Tolokonnikova) after their performance of *Punk Prayer* at the Cathedral of Christ the Saviour has resulted in an academic interest in the band and questions related to the case (e.g. Gololobov and Steinholt 2013; Gololobov 2013; McMichael 2013; Shaw 2013; Steinholt 2013; Strukov 2013; Tochka 2013; Voronina 2013).

While my work does not do justice to Russia's geography (being more a continuation of the studies of Leningrad rock music in the 1980s) it seeks to balance the discussion between lyrics and music. Following Cushman (1995) and Steinholt (2005), I pay attention to musicians and other actors involved in the production of contemporary popular music.

My focus on music production and the transcultural flows between St. Petersburg and Berlin, including the link to emigrant populations, offers a new approach within the study of post-Soviet popular music, however, within ethnomusicology this approach is more common. Here I have primarily been stimulated by the writings of the ethnomusicologist Thomas Solomon on Turkish language hip-hop in Germany and Turkey (e.g. Solomon 2003, 2004, 2006, 2008) as well as more general writings on music, identity, and transcultural flows (e.g. Slobin 1993; Lipsitz 1994; Stokes 1997a; Taylor 1997; Monson 1999; Slobin 2003; Turino 2003; Stokes 2004; Sugarman 2004; Turino 2004).

Hence, by using the group Svoboda as a point of departure, this book focuses primarily on popular music production in St. Petersburg and how the music is embedded in transcultural flows. Here I specifically examine the relationship to the post-Soviet emigrant community in Berlin (Germany) focusing on the event *Russendisko*. Central questions are

- What are the conditions for popular music production in St. Petersburg? How do social networks, social hubs, and discourses influence the production? How do the conditions affect a group's creative work?
- What are the processes involved in the flow of music? Who is involved in the flows? What happens when music is embedded in a new location? How is the music appropriated? What impact does a new location have on the music's promotion? What filtering processes are present? What are the power relations?
- How do bands position themselves within the market? What strategies are employed in constructing band images? How do band images reflect local discourses? How do band images participate in and become entangled with broader discourses around local, regional, and national identities.

These questions not only help to give a snapshot of popular music production in St. Petersburg of the 2000s but also show what changes have emerged since the fall of the Soviet Union – especially through the transition to a market economy which had several consequences for Soviet popular musicians.

At the same time, these questions put in doubt some of the broader assumptions from previous research on Soviet popular music (e.g. Cushman 1995) which conceptualizes the Soviet rock musicians as people being outside Soviet society. Another aspect is the link between youth and popular music, often assumed within popular music studies, which does not hold water here. Finally, these questions show that the processes labeled globalization are not necessarily idiosyncratic coincidences as theorized by Appadurai (1996) and within ethnomusicology, amongst others, adopted by Slobin (1993). Instead, I argue for transcultural flows following certain paths of migration (Hannerz 1992; Hannerz 1996).

Before discussing these issues, the next chapter outlines my theoretical frame by discussing theories related to (*musical*) *scenes*, *transcultural flows*, and *identity* followed by a discussion of my methodology in chapter 2. Due to my role as the groups Svoboda's and Con Brio's trumpet-player, this section especially focuses on my dual role as a participant-observer and active musician. That discussion is followed by the book's main body which consists of two overarching parts:

The first part consists of chapters 3 through 7 and focuses on popular music in St. Petersburg. It starts by examining popular music production in St. Petersburg from a *scene* perspective, as theorized by Will Straw (1991, 2004) and others in chapter 3. The discussion is here loosely structured around the group Svoboda's experiences. By tracing the *social networks*, *hubs*, as well as *underlying discourses* relevant to Svoboda, an overview of music production in the St. Petersburg rock scene is given.⁵ This chapter (as well as chapter 8 for Berlin) also provides the ethnographic foundation for the following discussions. Chapter 4 extends the scene discussion by focusing on how St. Petersburg is represented in the discussed groups' creative work. At the same time the chapter functions as a critique of music carrying an inherent meaning.

Drawing on Ulf Hannerz's theorization of transcultural flows (1992, 1996) chapter 5 traces some of the flows to and from St. Petersburg. Here the focus is on the flow of music aided by media and people within the frames *form of life* and *market* to both St. Petersburg and Berlin. Since influences from ska were quite

5. As I will return to in chapter 1 and 3 rock is here discussed from a broad perspective since the St. Petersburg scene is very heterogenous. While the latter discussions focus to a large extent on ska(-punk) and reggae I deliberately keep this broad focus in order to strengthen my argument that the music that flows to Berlin is just a small selection – filtration – of the general St. Petersburg music production.

prominent in the music heard at the *Russendisko* in Germany the discussion centers around the presence of ska and its related sibling, reggae in St. Petersburg. Bands playing within these two idioms often overlapped, hence the discussion also includes how reggae is perceived.

The following two chapters focus on identity constructions, specifically how bands primarily from St. Petersburg create a band image and market themselves. Here the focus is on how these constructions relate to concepts of collective identities – specifically how groups assert their origin (from St. Petersburg/Russia) as partially discussed in chapter 4 and ideas of Russian national identities. One notion of Russian national identity is that Russia, Ukraine, and Belarus historically belong together. Inspired by post-colonial theory, the relationship to Ukraine is thus given special attention in chapter 6: By drawing on clichés of Ukraine, Svoboda follows a Russian tradition of belittling and patronizing Ukraine. I then juxtapose Svoboda’s approach to Ruslana’s, a Ukrainian singer appropriating a Ukrainian ethnic minority. Chapter 7 rounds off the St. Petersburg part by focusing on how various Russian groups represent ideas of the Russian nation in their creative work.

The second part, which is made up of chapters 8 through 10, shifts the focus to Germany and specifically, the *Russendisko* in Berlin. By discussing the *Russendisko*, whose music contains a high percentage of St. Petersburg groups, chapter 8 moves the scene approach away from a geographically bound area to a multi-local and virtual music production. Here the focus is both on the *Russendisko* itself as well as related events in Germany.

The link between St. Petersburg and Berlin is Svoboda since their songs have been played at the *Russendisko*. Chapter 9 focuses on the flow of post-Soviet music to Berlin. An important connection between the two cities which has provided the basis for the *Russendisko* is the massive emigration from the former Soviet Union to Germany after 1990 which is also briefly discussed.

While the focus in chapter 9 is on the flow of music, the final chapter examines how band identities shift when promoted to a primarily non-Russian speaking audience within the *Russendisko*-scene and what I label the *Russian folklore lineage*. At the same time the *Russendisko* in both Germany and Austria seems to be part of a broader musical focus on *the East* – especially linked with music from the

Balkans. Using an interview with the owner of the Viennese *Ost Klub*, the *Russendisko*-scene discussion is rounded off within this broader perspective.