

The Private Communications of Magnetic Recording under Socialism (Retrospective Disco Analysis)

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Abstract: The article analyzes the formation and development of a general model of rare sound records in the structure of institutions of a social communication. The author considers psycho communicative features of the philophone communication as a special type of interaction in the field of entertainment. The author studied the causes and conditions of a tape subculture in the USSR. It is observed the dynamics of the disco-communication in limited information conditions from socialism till modern high-tech conditions. At the end of the article the author argues based achievements in the field of advanced technology systems, innovation revival in the industry of music-record. Hence, using innovative approaches in the study, the author sets out the basic concept of recording popular music as a special information and legal institution, in retrospect, the theory and practice of the future needs in the information society.

Keywords: record collector; philophonia; melomania; communication; rock music

1. Introduction

At all times, the musical culture was a mirror of mood and state of mankind. Nowadays recording continues to be a critical factor in the formation of electronic culture and an integral part of the intangible cultural heritage of every country.

An important part of the global information culture is a sound subculture or audio subculture which includes a history recording (disco records) as one of the directions in the studying of the overall process of sound reflection of the reality and the organization of a communicative exchange of music audio information. Studying Philophone communications is inseparable from the studding of physical forms of music information at all.

Modern science recognizes a phonographic product as a main element of a complex system object of recording, where recording and soundtrack are the basic elements of audio recording process or the records system. However the relations

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between the concepts “Philophonia” (Rare Sound Records) and “Melomania” have been ignored by scientists in the fields of social communications up to nowadays. For these reasons the relevance of the research topic is dictated by the insufficient studying of social informative mechanisms of different types of recreational interactions, some of which are Philophone and tape subculture. The analysis of scientific literature on this issue has shown that the vast majority of researchers studied the musicological, sociological, cultural, philological and historical aspects of rock culture. In the second half of the 1980s under the auspices of the Young Communist League (Komsomol Central Committee SIC-VKSH etc.) there were conducted many studies of major professional musical entertainment of youth. Prior to the 1990s, based on various studies there were prepared many interesting publications by such authors as G. Zulumyan, Shulgin, S. Kataev, N. Meynert, T. Golubeva, O. Zapesotskyj, N. Sarkitova, Y. Bozhko and some others. The study of different types of objects phonograms at different times was carried out by such outstanding Soviet, Russian and Ukrainian scientists as J. Avramenko, O. Boyarchuk, V. Dozortsev, K. Zvehyntseva, A. Sergeev, A. Stepanova, A. Frolov, H. Yarkin et al. With modern scholars should note G. Vlasov, N. Goncharov, A. Kasyanov, G. Kwiatkowskij, N. Komarov, I. Nabokov, I. Novikova, I. Saltanovich, A. Tuhusheva, M. Capko, I. Czyzhova others.

However, in the scientific literature, the problem of record collectors (Philophone) communication is poorly studied both in theoretical and practical aspects. Nowadays so far we do not know thorough comprehensive study of the phenomenon of collecting from the standpoint of psychology, sociology, history, cultural, museum studies and law. There are no studies of this problem from the perspective of social communication. This raises the question as to study the causes and conditions of formation and development tape subculture phenomenon of rare sound records in the social communications in the 1970's and 80's, as well as the study of information and psychological characteristics Philophone interaction in a socialist society, which is the subject of this publication.

2. The Basic Theory of Rare Sound Records

The term “collectibles” (latin “*collectio*” – gathering) means systematic collection of similar items. It is believed that this concept was first introduced more than 2000 years ago by Cicero. The famous orator named a collection of disparate subjects into one by this word. Academicians P. Alexandrov, A. Tikhonov, B. Pontecorvo, G. Flerov, B. Gnedenko are called among the famous Soviet record collectors. M. Peshkov, Y. Perepolkin, A. Belkova, G. Shilov, B. Vladimirskyj, Y. Saltanov and

others were also influential collectors in the Soviet Union¹. In almost all areas of human activity there are collectors – people who are passionate about collecting various items. From a simple gathering collecting differs, it is study and systematization of materials (Izraelit, 1971, pp. 14-16). Thus, the central task of collecting is finding specific substantive values to the discovery of new information. Collecting can act as a way of knowing the world. In some studies the causes of collecting is often limited by categories of Individual Psychology, which explains everything with such concepts as “tastes” or “interests”. (Saverkina, 2004, p. 208) One of the most popular types of collectibles in the twentieth century is Philophone (collectible items recording). The term “Philophone” (*rare sound records & record collectors*) means collecting art, documentary and other recordings (on phonograph records, tape CD-ROM, etc.). The international Federation of amateur recording was founded in the early 1960s and those times may be considered as the foundation of Philophone social and communicative phenomenon. Those people involved in Philophone – collecting and systematization rare music tapes, vocal and other sound recordings considered to *Philophone-men* (we've derived this term “a Philophoneman” as there is no appropriate one to convey the meaning of this realia). The Philophone refers to a particular type of leisure activity (hobby). Most foreign scholars consider offering hobby as five categories: collectibles, crafts, amateur, sports, various forms of art (Kiselyeva, Theory Leisure Abroad, 1992, p. 1963). It should be noted that at the first glance the term “*Philophone*” is not identical or near the term “*Melomania*”. The first one in a greater degree is placed on the search, storage and cataloging of music media, but the priorities of the second are rather creative features of authors and artists, as well as music works than particular carrier, which actually recorded musical information. Some researchers note that at various stages of the history of collecting a certain sociocultural motivation dominate, but in each case one of the motivations will always be crucial. (Saverkina, 2004, p. 208)

Collectors LPs try to expand their ideas to the nature of musical information audiometer, carefully examining each instance where you can find something new and special and exceptional (positive aspect). Collectors are respected not only for their own collection, but also for thorough knowledge of general problems in their chosen field. Some collectors want to get to the final point in the formation of the complete collection (figuratively speaking – material finals), for others the actual process of collecting is more interesting, i.e. active search. Having overcome the excitement of the collection, many collectors think not only about finding a certain disc, but about the fate of all such collections, and compare it with other phonographic rarities. Quality of audio experience for the collector is only one of a

¹ *Muzika. Pesn'ja. Gramplastinka* (Music. Song. Shellac): Sbornik pamjati filofonista Valerija Franchenko / Sostavitel V. Solonenko Compilation of Memory to Record Collector Valeria Franchenko / Compiled by V. Solonenko, Moskva, Serebrjannyje niti, 2006, 239 p.

number of safety criteria instance. Thus, for this category of collectors there is no difference between a form of a sound representation. According to V. Ilyin statements, collecting is a compensatory psychological function (sublimation) (Ilyin, 1998, pp. 218-239), i.e. from the imaginary output to an interesting microcosm for a person themselves to a psychological relief from stress. Sometimes collecting music media can take some addictive forms, the most famous of which are “*vinylophilia*”, “*audiophilia*” and some similar psychological dependence when a passion turns to obsession, the motive to collect became primary and dominant (negative aspect). Thus, it is not desirable (even dangerous) that collecting as a kind of unprofessional sociocultural activity will grow from recreational plane to dominant behavior. It is the hobby that requires moderation. The main purpose of the Philophone community is an intelligent, spiritual, human development, satisfaction of personal interest (located in different areas of music recording circles), self-education, and even creative self-expression.

In native traditions the characteristic “music fan” means a passionate fan of music or singing and has rather a positive coloring. Some researchers state that in the past, music lovers were called those who were fond of music very passionately and selflessly, but in a very shallow way (Korepanova, 1992, pp. 32-38). There is another term that often equates with the term “music lover”. This is *audiophile man*. However this category correctly used for fans who are fond of super sound (priorities Hi-Fi or High-End technology rather than musical content or the content of the work).

In the private collecting they distinguish democratic and elitist orientation. At the first step of collecting for Philophones man-novice the priority of items (LPs, CDs, etc.) in this collection is important, but not their value. Later collecting becomes selective, thematic, cataloged, and systematic. On the one hand, collecting became a polymotive activity, which reflected the interests of the collector system, and the other – a collector has different ways of organizing their leisure activity. It should be emphasized that the main components of collectibles are always linked. (Korepanova, 1992, pp. 32-38) Collecting items of phonograph a person gradually changes from a connoisseur to a master, evolving aesthetic, communicative, creative, and deepens their artistic, historical, scientific knowledge. Collecting is peculiar to all segments of population. The social status of a person plays a great role in the level of his\her Philophone environment affects. With age, the social status of record collector, his educational background, financial capabilities change. Perhaps the adult collector LPs can afford “expensive” collection and also seek the opportunity to purchase rare specimens recording products. Collecting LPs and other items of Philophone involves a systematic dialogue with like-minded people, exchanging of information, opinions, experiences, innovations, implications of their research. Therefore collectibles efficiently develop in hobby groups. (Petrova, 2008, pp. 153-154) Thus, a hobby group is a specific form that

differs from other social groups of its activity, its nature, originality interpersonal communication, democracy and voluntariness. The main purpose of the Philophone communities is an intelligent, spiritual, human development, satisfaction of personal interest (located in different circles records areas), self-education, and even creative self-expression.

The material storage is an important component of a phonogram, because phonogram without it cannot exist. A form of recording (fixation) disco information can be of three basic types: optical (CD-ROMs), magnetic (CD and cassette audiotape) and electromechanical (gramophone). The most appropriate source of playback information remains disco vinyl phonograph records. There are many definitions of the term “drive”. In our case, the drive offers round media music audio information, which is made of polyvinyl chloride, in fact, identical to the content concept “vinyl record” or “gramophone”. In other cases, when we say something about the optical (digital) media music information another term is used namely – Compact Disc (CD).

A systematic collection of phonograms and audio as a displaying album of the same name is a library. Nowadays private collections of music and other audio material are called libraries. Personal libraries represent personal collections of music books, stored in a variety of physical and digital formats. Discography (from “drive” which is a generic name for tracks regardless of the medium, and “graphy ...”) is a full list of sound recordings by a famous artist, usually musical, produced in different forms in the mass circulation combined into a single list with the sign of the name under which the record was distributed. A discography usually includes those recordings that have been released in one form or another in the mass circulation on any media. If the list contains only the records selected by some narrower grounds within the same name (for example, on the basis of an instrumental musician, singer, producer recording volume edition, the author of the text or music, belonging to the record labels, genre, etc.), it is named as a selected discography¹. Recordings, issued under a certain label often fall into this category. An important feature of a discography is its sorting out. Usually recordings are sorted out by release date and their release². Surely, it is for certain that studying discography will help minimize “white spots” in the history of recording. Let’s consider the concept of “collection” as a systematic collection of homogeneous objects of scientific, historical, artistic and similar interest. Rock archives is a storage system, ordering and description of documentary material (including LPs, tape and video recordings, optical media, books, manuscripts, lyrics, notes, drafts, letters, paintings, clothing, photographic images and other attributes) relating to the development of pop and rock music in general and the formation of musical

¹ Diskografija // Wikipedia.: <http://ru.wikipedia.org/wiki/Дискография>.

² Diskografija. <http://www.sunrise-avenue.ru/prodazhnyie-stati/diskografiya-eto-polnaya-kollektsiya-muzyikalnyih-zapisey-opredelennogo-ispolni.html>.

subcultures in the second half of the twentieth century. In the narrow sense the disco archive is a system of storing, organizing and describing only LPs, with all genres (material criterion). But disco archive broadly represents a storage system, ordering and description of documentary materials of all kinds relating to disco as a musical direction, disco as a way of entertainment (hobby) or a subculture, and disco product (genre and activity-sign). Thus, there are some grounds to include Philophone, music lovers and collectors to certain types of disco communication with special typological characteristics.

3. The Basis Magnetic Tape Subculture

By the early 1970s of the last century it became clear that a tape player perfectly complemented vinyl disc and had the ability to play recorded material with little or no damage to its quality and durability. Therefore, in the domestic environment a vinyl player was not enough for music fans. The fact is that vinyl disc left a handicap in the soul of audiophile. After each playing irreversibly deteriorated the sound quality of your favorite album! This problem was solved with a tape. Having been scrolled just one time a collectible drive could be carefully put on the shelf. To overwrite, in the end, it just could be taken at minimum time. Magnetic recording that was made on quality equipment, maintained almost all the nuances of sound output audio source. This high-quality film can pass through the tape a lot of times. Naturally, the tape is a subject to wear out – over time the film begins to “crumble”. Hence the intensity of this process depends on the number of using. Many collectors in the USSR formed even some psychological feature: if the Soviet drives were just listened with the player directly in a fairly free mode and while listening some scratches could appear, but plates from the socialist countries and the “third world” were used much neater, but for “Branded”(western) discs there was a special order and a ritual of listening. Yes, one of the common options was a recording on magnetic tape (cassette, often – bobbin) for continuous, ongoing (daily or other intervals) for listening at home, and the original vinyl record carefully kept in a private collection of the owner (or the total private collection of friends), or immediately after recording it was exchanged for another brand drive. In this regard another device was urgently needed-tape, whose presence was perhaps even a priority as your plate could be always taken temporarily at your friends or acquaintances. Thus, the end of the 1970s was marked with a full understanding of what equipment should be included in a set of high-quality amateur recordings (music fans of Philophone). It was obligatory the presence of two signal sources – a record-player of vinyls and a bobbin tape. (2012, pp. 66-67) In the years 1978-1979 in the Soviet Union a number of new magnetic tapes for sound recording (A4409 and A4309-6B-6B, A4212-3) were developed and introduced into production. Admittedly, by the middle of the 1980s in the Soviet Union these were produced quite decent reel tape recorders, which rarely

came down and had a good sound. Tapes quickly ousted handicraft recording from the market-records, recorded on used X-ray films ("Music on the edges"). Communicative significance is that communication with bobbin tape actually had a special ritual. Superior quality of a traditional bobbin tape was the presence of three speeds and two tracks. During the deficit times of tape these features allowed to make records more economically. Music was recorded at the nineteenth speed that necessarily requires a quality reproduction. For high-quality disc recordings on the tape it was necessary to have certain skills and know some "secrets of true sound". The format of vinyl record imposes very strict limits on entries for a needle of a player not to jump on the disc. In CIS a "heyday" tape industry cluster was in the middle and second half of the 1990s, with the main popular informal ("pirated") editions. In Eastern Europe, pirated recordings accounted about 70% of the total market audiomusic products. The piracy reached the largest scale in Poland, which became the largest exporter of bootleggers to the markets of the Czech Republic, Slovakia, Hungary and Germany. But at the second half of the nineties, the tape cassette as a source of maintaining records of musical works, that did not allow to move freely from song to song as it is possible with digital media (and even a vinyl record), was ousted by CDs (Karnaukhov, 1995, pp. 53-55)

A new wave of high-quality cassette occurred in 2000-2003. In general, in all regions of the former USSR audiotape recording of the music was produced in smaller and smaller parties, one of the last entries dated 2006. So, we can say that at the end of the 1960s, and especially in 1970-80s tape was the most important part of non-governmental and non-governmental cultural economy of the Soviet Union, as with the ability to rewrite it only what was produced on the plates but sound on TV was distributed. Note that among the Soviet Philophone-men the so-called "rock snobbery" was formed, that was so a special behavioral model, which was most often manifested in the following ways: 1) rock snobbery among collectors – say, I am better at music than others, and so 2) rock snobbery of musicians – with whom, where and under what conditions to play etc. They were complacent, arrogant people who claimed to have exquisitely refined musical taste and usually they have great potential in "buying" music and thus forming large libraries. Admittedly, sometimes in varying micro-society homegrown rockers local bottling a thought of "rock snob" played a crucial role in the formation of stereotypes. Moreover, it was an important factor in establishing the market price of some records. During the period at the turn of the 1970s and 1980s it was ended in a kind of cycle of magnetic recording media. Just prior to that time in the USSR among music fans even a special subgroup "writers" was formed – i.e. those who circulated and distributed tape albums (usually for money). The massive spread of rock music was performed by underground copying of records which were brought from abroad. Music was rewritten with tape method by friends, and the majority of the audience received not the first magnetic copy. After repeated rewriting the quality obtained was inevitably deteriorated. To minimize the development of such

dangerous trends for the Soviet people as a clandestine recording commerce, the structure of recording of the Soviet Union since the late 1970s (more precisely in 1978-1979) such recording studios as SOEs household services began to work. Thus, in the recording studio you could buy officially by selecting from the list of desired a rock or a disco artist a plate and pay 3 rubles 60 kopecks for the full soundtrack tape cassette lasting 60 minutes or 1 ruble 80 kopecks for 1 side of it.

4. The Magnetic Tape Subculture as Communicative Phenomenon

In the period 1983-1985 years during the police of anti-Philophone effective technology there were raids on so-called in the original language (Russian) – “crowds”, “mod”, “clouds” or “beams” where collectors shared plates and coils with records of domestic and Western rock music. Usually similar exchanges occurred in forest regions around major cities or directly in the open field. “The venues were constantly changed, but no one could escape – says Moscow “writer” (in original language) V. Ivanov. – Several times the soviet policemen with sheep-dogs tried to surround them. Seeing the cars of yellow & blue colours (model GAZ) audiophiles threw plates on the ground and tried to escape. I still keep the envelope of a corporate drive that with a left imprint of a police boot”¹. It is needed a clarification of the term “beam” that has an essential meaning in the formation of Philophone subculture. In the general sense a beam represents a small dry valley with bulging turf slopes. So in the second half of the 1970s such places near the regional centers were chosen by audiophiles for Sunday meetings and informal communication on musical topics with an aim to sale or exchange the phonographic novelties. Rules of communications at these “beams” even at the regional level had differences. Thus, a single conditional “Code of sale and exchange” Soviet practice Philophone clubs did not find. The articles by M. Saprykin “Mochalkyn Blues” (newspaper “Komsomolets Kazani”, 1983), I. Dubrovkina “A Genie out ... Tape “(newspaper “On the shift!”, Sverdlovsk, 1985) and others were known at that period. After a series of “revealing” articles in the press of the type “Attention! Tape rock! “etc. many regional offices of culture issued so-called “A Prohibitory List”, in which there were more than 70 Western and 40 Soviet rock groups ². As an example, to implement the policy, which was aimed at combating the development of the Soviet years, there is a sense to give

¹ Kushnir, A. *Vkus magnitnogo khleba: vvedeniye d standarty sovetskoj magnitofonnoj kultury/ Taste of the Magnetic Grain: An Introduction to the Standards of the Soviet Tape Culture. 100 Magnitoal'bomov sovetskogo roka/ 100 Magnetic Tape Album of Soviet Rock.* URL: <http://www.rockanet.ru/100/8.phtml>.

² Kushnir, A. *Vkus magnitnogo khleba: vvedeniye d standarty sovetskoj magnitofonnoj kultury/Taste of the Magnetic Grain: An Introduction to the Standards of the Soviet Tape Culture. 100 Magnitoal'bomov sovetskogo roka/ 100 Magnetic Tape Album of Soviet Rock.* URL: <http://www.rockanet.ru/100/8.phtml>.

some lines from the annex to the letter dated January 10, 1985, stamped "For Official Use Only" by one of the regional committees of the Komsomol: a "list of foreign bands and performers the repertoire of which contains ideologically harmful compositions". That list was especially noted the following: "Black Sabbath" (violence, religious obscurantism), "Alice Cooper" (violence, vandalism), "Nazareth" (violence, religious mysticism, sadism), "Dschinghis Khan" (anti-communism, nationalism), "UFO" (violence), "Pink Floyd" (1983) (distortion of Soviet foreign policy – "Soviet aggression in Afghanistan," and through one line by Roger Waters "Brezhnev took Afghanistan, Bagin took Beirut!"), "Kiss" (Fascism, punk, violence), "Krocus" (violence, strong personality cult), "Styx" (violence, vandalism), "Iron Maiden" (violence, religious obscurantism), "Judas Priest" (anti-communism, racism), "AC/DC" (neo-fascism, violence), Donna Summer (eroticism), Tina Turner (sex), "Van Halen" (anti-Soviet propaganda), "Village People" (violence), "10 CC" (neo-fascism), "Blondie" (punk, violence) and some others. Total 38 groups and performers were identified for the prohibition. The band "Scorpion" was also forbidden (violence). They had rather in mind West Germany SCORPIONS, than Hungarian SKORPIÓ.

As we can see in this list there were collected almost the best representatives of rock and pop music of those years. But this list still says that the ideologues themselves, too, did not disdain to listen to a real rock. But they put on the plates on Komsomol electrophones probably from other side. And many of them simply put on a mask, however getting pleasure from listening to much illegal music. The exit of prohibitive lists held in autumn 1984, but the devastating effect of this campaign lasted for several years. The midst of persecution of "*union of soviet tape writers*" (more accurate is still – "The Union of Tape Recording") took place in 1985-86. Moscow "tape writers" (private magnetic recorders) with out of town customers usually acquainted personally, checking if there were no among them "decoy". Only after such meetings, they started to send tapes. As a method of sending reels quickly outdated (causing unfounded suspicion of mail), "tape writers" decided to enact subscription system. The gist of it was as follows. The client bought a book and sent it to the capital in a valuable parcel. The envelope which contained the denomination banknote of 100 rubles was put into the book. This meant that the client from City X continues "subscription" and automatically receives from Moscow all the new entries. Naturally, the premise of the coils was sent back from another department, not the one it originally came. A liaison office was often changed. Feeling the overall intensity of the situation, some audiophiles burned notebooks with addresses of nonresident "tape writers" (man of recorders on magnetic tape) and their coordinates were transferred into another form (such as in a musical notebook for solfeggio). There was even a special code. The ciphering was simple. Instead of city names in a notebook the numbers of settlements in the atlases of the USSR were written. Digital codes, numbers of houses and flats were marked by music notes and from each other they separated by bars. Unfortunately,

such a conspiracy justified itself only partially and “union of tape writers” had to go urgently to the Shield Wall. In particular, they quickly disposed of all the evidence, burning roots of hundreds of postal orders, hidden tape recorders from prying eyes, etc.¹. Thus, the main distribution channels to spread recorder subculture at that time were primarily tape albums replication and vinyl records, concerts, festivals, stadium rock and, of course, “pirate” sector of the illegal recording. Hence a social recorder (tape) subculture was designed in the Soviet Union...

Today in Ukraine there are 48 place of official and non-official for collectors (one in Alchevsk, Vinnitsa, Dnepropetrovsk, Donetsk, Zhytomyr, Zaporizhzhia, Kharkiv, Ivano-Frankivsk, Kirovohrad, Luhansk, Lutsk, Lviv, Rivne, Sevastopol, Simferopol, Sumy, Ternopil, Theodosia, Kharkov, Kherson, Khmelnytsky, Cherkassy, Chernigov, Chernovtsy and Yalta, four such places in Odessa and twenty – in Kiev). More often meetings of collectors are held every Saturday and/or Sunday, in two separate cases on Tuesdays and Wednesdays, and in Odessa – only on weekdays. Locations of winter and summer meetings may vary.

So proceeding from the provisions of the complexity and contradictions of the process of bringing to cultural standards, entry into the world of the dominant culture (including information) and the crucial role of subcultures in this process, we can agree with the need to discharge audioculture as a basic subsystems integrated phonographic of information culture, its private “sound” if it differs for its certain locality and reticence in a certain measure.

5. Conclusion

1. Our main conclusion is that a single global system of records does not exist, as there is no universal model of rock music. Sound recordings of rock music in every country are unique, unique and original, with its inherent national traditions and other key features and characteristics. In other words, we can say that the national music recording is, in equal proportions, social, political, musical and cultural face of the region.

2. The Philophone interaction between people is generated and maintained by making typical the circumstances of communication in this field (code of conduct). The development and adoption of collective norms are the result of typing the content of mental states of Philophone-men and music fans. So melomania in its communication content is a special type of the Philophone communication (a social

¹ Kushnir, A. *Vkus magnitnogo khleba: vvedeniye d standarty sovetskoj magnitofonnoj kultury/ Taste of the Magnetic Grain: An Introduction to the Standards of the Soviet Tape Culture. 100 Magnitoal'bomov sovetskogo roka – 100 Magnetic Tape Album of Soviet Rock.* URL: <http://www.rockanet.ru/100/8.phtml>.

interaction of collectors), where the main communicative tool supports collecting (as an active action).

3. Communication in Philophone community (purchase, sale, exchange, overwriting disks, today's Internet environment added to this network communication of Philophone-men) is a special disco-level communication. Philophone information (total) includes specific species and subspecies information (components) which function in philophonic community (from the message about finding a rare media music information to the time and place of the collectors' meeting the next time, etc.) when communicators, i.e. people who are in communication interactions, represents different types of corporate collectors, audiophiles and autonomous actors-consumers who, for various reasons, individually perceive information messages (radio, television, listening to LPs at home, oral communication, acquaintances, rumors etc.). The overall structure of Philophoners conventionally can be divided into four main socio-psychological types: "Strangers" (lower level), "Tourists" (intermediate level), "Captured" (high level) and "Insider" (the highest level).

4. Phenomenon of Philophone is one of the most important forms of social and cultural interaction on meta-level (organization) and micro-level (interpersonal communication). Philophone communication tends to a dialogue between different subcultural components and in rock music it often occurs between people in information and limited recreational space. Philophone communication can be realized by legal and illegal conditions in the latter type the priority role always play "audio piracy" (the first obligatory link), distribution of counterfeit audiomusic products (the second obligatory link), the consumption of illegal audio production (the third mandatory link) and finally the sharing of some instances "pirated" audio (the fourth optional link). Regarding the last link we can say that one of the kinds of social interaction is the communication which is a sequence of discourses. The perception of audio production (phonograph records, tape recording, CD, etc.) is not the ultimate authority in the characteristic of discourse. This product can be exchanged through time, sold, and donated and then its communicative action passes to a new object. There is a possibility of recurrence. But the subject (Philophone collector, music lover) can stop this moment, leaving a copy of audioproduct to himself.

5. Actually recording subculture phenomenon is a specific social and communicative phenomenon that differs significantly from other mass phenomena in the sphere of entertainment – the purpose of the activity, its nature, originality interpersonal communication and voluntariness. In the USSR tape subculture developed in three areas – professional (official), semi (illegal) and amateur (leisure). During the 1980s, the Soviet Union there were studios for two purposes: 1) to record music by the musicians themselves or mainly by other authors, and partly – for other additional purposes (e.g., to record phonograms, greetings, etc.)

actually performed at home (home tapes); 2) to record copies of musical works of authors on their official tape cassette or reel (so-called “second” and “third” copies as the “first” copy was considered the direct recording of phonograph records, and the second half of the 1990s – from the CD).

6. Prior to the 1980s, the Soviet Union formed the social and informational phenomenon “the magnetic tape recorder subculture”, which has been characterized by its psycho communicative features. The structure of Soviet music lovers in general was the overall scope of Philophone phenomenon in the USSR. The main elements of this framework were individuals involved in collecting different attributes associated with rock music. Combining these subjects of Philophone interaction based on their status characteristics in different groups and subgroups (supporters of jazz, blues, rock and roll, art rock, punk rock, heavy metal, “new wave” disco and pop music, and many others.) led to the formation of the overall environment of Soviet music lovers to sufficiently different genres picture where there was a chain of people involved in the system, which relied on the interests of collectors. Under such conditions, a mechanism began to operate which, using the term in social psychology, was noted as a “channel traffic reports”. Modern collectors LPs form their collection from various sources (auctions, antique shops, flea markets), but the main circle is formed of the Philophone serving individual micro-society. Collecting LPs and other artifacts recording serves different purposes: pragmatic, aesthetic, economic, sacral, research and more. We also agree that, collectibles are a reliable money investment as before, and now even at a greater extent¹.

7. In modern conditions the recording is the most important factor in shaping *e-culture*. In Ukraine, nowadays there is no scientifically developed discography fund LPs. Meanwhile, in some foreign countries gramophone are gathered as well as books in libraries, special archives, and a discography is recognized as one of the auxiliary historical disciplines. As a promising direction we define the development of effective anti-counterfeit recording by legal means of simultaneous creation and efficacious implementation of the legal framework of communication in using phonograph records in the new information-psychological space.

8. The information revolution which has changed the society nowadays, in the twenty-first century. The most active and systematic work in this sphere was made by record companies in Croatia. But we cannot ignore some of the legal issues connected with the digital restoration of phonographic rarities. Contemporary society is considered as a medium of a record institutionalization, where special place belongs to the actual problems connected with sound recordings, new forms of music, using Internet technology «upload-download», and traffic records of

¹ Andrijanova, K. & Sholomova, T. *Fenomen kolekcionirovanija/The Phenomenon of Collecting*. Rossijskij gosudarstvennyj pedagogičeskij universitet iveni A.I. Gercena/ Russian State Pedagogical University named after Herzen.: <http://www.bestreferat.ru/referat-212984.html>.

various kinds, including vintage rock rarities. We propose practical ways of resolving the issues rose, at a legal level.

Further research prospects we see in studying of records as a means of social communication in other post-communist countries.

6. References

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