

Abstract

This work engages in the import and distribution of the audio storages, concretely the gramophone records to Czechoslovakia. A gramophone record - differently to other audio storages like reel-to-reel tape records or later the cassettes - was meanwhile also an artefact that personified an attractive exoticness of the western world and because of its format and graphical elaboration it represented a valuable object of popular culture. The work is based on the assumption that the development of Czechoslovak musical subcultures depended largely on the distribution of gramophone records. That is why author focuses his attention on the unofficial import of the LP records by private persons. The very limited state-controlled import of this product will be also partly taken in account. An important question within this work is the import of the west-made music from other socialist states. In many of those countries licenses of those LPs were released much more often than in CSSR. Compared to the original western LPs it was easier for Czechoslovakian citizens to reach them - because of better possibilities to travel to socialist countries and yet because of a relatively low prices of eastern presses. Student also tries to revise the common notion (typical for both academic and non-academic sphere) presenting the illegal musical markets as a dominant channel for importing and distributing the gramophone records to Czechoslovakia in the seventies and the eighties. Author works with a hypothesis that the spectrum of methods how to import an alternative music was very wide in the late socialistic Czechoslovakia. Another problem that is being aimed is how the West was perceived among the Czechoslovak musical subcultures and what limits and shifts of perceptions occurred within this phenomenon.