

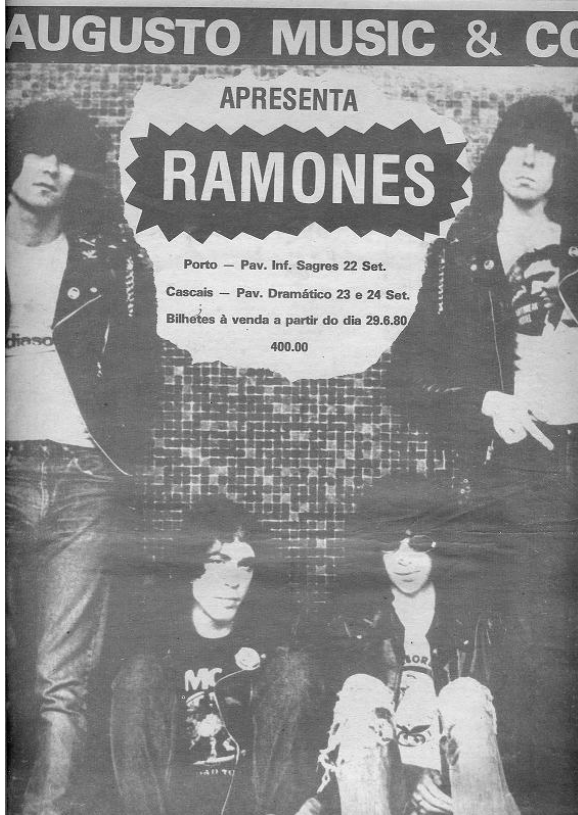
LET'S TAKE THE RAMONES! PRELIMINARY DATA ABOUT THE IMPACT AND INFLUENCE OF THE RAMONES IN PORTUGAL

Paula Guerra

The impact and influence of the Ramones have, over time, come to inspire various researchers. However, most of these studies focus on the Anglo-Saxon outlook about the band and about punk. We believe, therefore that it is important to understand the cultural and economic impact of the Ramones globally, in order to show the influence of Anglo-Saxon culture in other countries, starting from music. So in this chapter, we aim to understand the representations of the Ramones in Portugal; assessing the legacy of the band in the Portuguese society and the punk scene, particularly in terms of its influence in the formation of bands; define the role of Ramones in the dissemination of ethics Do It Yourself (DIY) in the punk community in Portugal; and explore the importance of Ramones in the construction of what is mainstream and underground music.

In 1974 they were already playing at CBGB (Country Bluegrass and Blues) about Manhattan songs like Judy Is a Punk. And it was through these first concerts the band a musical and visual attitude that would become known as punk rock (Mcneil & McCain, 2006). Originally, the band had Joey Ramone on drums, Dee Dee Ramone on bass, Johnny Ramone on guitar and Tommy Ramone as manager. They quickly took the formation that we remember today, with Joey in voice and Tommy on drums. They have been together 21 years, until August 6, 1995, when they gave their last concert, 2263^o of their career. Later, they came to occasionally meet for some benefit concerts, but never resumed tours.

Figure 1: Poster of the Ramones' first concert in Portugal, 1980



Source: <http://arlindopinto.com/planetadoscatos/tag/ramones>

They won their first fans in concerts at CBGB, having managed to sign by Sire Records and record their first album, *Ramones*, in 1976. For some, this is considered the album that opens up punk rock, influencing the emergence of the punk movement in England with bands like Sex Pistols, the Clash and the Damned. Only in 1990 the Ramones were to abandon Sire Records, signing the Radiactive Records, where they recorded their last album,

Mondo Bizarro (1992), *Acid Eaters* (1993) and *Adios Amigos!* (1995) (Colegrave & Sullivan, 2002).

For some, the Ramones are also considered pioneers of Do It Yourself (DIY). After all, when they started, they could barely play but still managed to record an album, which would surely have encouraged many young people to start a musical career. Incidentally, in the book *Punk. Hors limits* (Colegrave & Sullivan, 2002), Joe Strummer, lead singer of The Clash, reveals that Sid Vicious (Sex Pistols) and Paul Simonon (The Clash) learned to play with the first album of Ramones.

The data presented here is based on the analysis of 100 semi-directive interviews with key players of the Portuguese punk scene¹. Of the total interviews, we consider only 38 individuals throughout the interview spoken about the Ramones. It should be noted that this sample consists of respondents from different social classes, geographical origins, professions, ages and gender, and that includes many polysemous speeches of various players, selected based on their involvement in punk over time or in their presence during the appearance of it. As it is classic in punk analyses, most of the individuals surveyed are male (about 85%), aged 19 to 56 years, covering various stages of punk in Portugal and ensuring the representativeness of transitions experienced in this regard. Half the people living in Lisbon, and the remaining

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divided unevenly between Porto, other regions of Portugal, and foreign countries. This mirrors the centralization trends that are apparent in the socio-economic constitution of the country, with a surrounding capital centralism as well as a spread of punk throughout the country, with over 20% of individuals living in areas such as Coimbra, Viana do Castelo, or Setúbal, small nuclei formation punk. Their academic background is diverse, with a notable percentage of subjects with at least secondary education, and almost 40% have at least one degree. In socio-professional terms, the majority holds semi-qualified or qualified salaried positions.

Table 1: Sociographic characterization of respondents' data

Gender	%
Female	15,79
Male	84,21
Age	%
17-22	10,53
23-28	5,26
29-34	13,16
35-40	23,68
41-46	21,05
47-52	23,68
53-58	2,63
Academic Degree	%
3rd cycle of basic education	15,8
High school	31,6
Incomplete Bachelor	13,2
Bachelor	28,9
Master's Degree or Higher	10,5
Residence	%
Big Lisbon	50,00
Big Porto	18,42
Other localization in Portugal	21,05
Other localizations outside Portugal	10,53

In the Portuguese context, it is clear that the Ramones decisively marked punk reality, both in the impact it had on own understanding of social actors about what is punk, as in its decisive and lasting influence on their paths within this subculture. This influence can be noticed in their reading as "Punk creators" often placed side by side with Sex Pistols, in this aspect related to the foundation of this movement. Similarly, they are identified as one of the bands that in many cases served as a gateway for individuals to punk scene. Indeed, for many of these actors, the contact with the records and the band concerts served as a time not only of Punk exploitation but also of creating its privileged relationship with the music².

Ramones is one thing, is the basis of bases, they're the parents of punk to me. And I don't even care for American punk, the one I care for most is the British. But Ramones and Dead Kennedys are, for me, really unavoidable references. Alice, 33 years old, Degree, Tax Inspector, Coimbra.

My first identification with punk and my first passion came up with the Ramones concert here in Portugal in Cascais in 1980, it was from then on. Daniel, 43 years old, High School, inventory control, Lisbon.

They are a band that should be mentioned more than [Sexi] Pistols and few argue ... unlike ... but the Ramones the is that they are, more or less, the precursors [punk]. Valentino, 45years old, 3rd cycle of basic education, translator, Brighton (England).

An equally deserving of attention factor is the way in which individuals had contact with the music of the Ramones. While we can identify in our sample a much more immediate contact, without doubt tributar by the presence of individuals in more recent times of punk in Portugal, is it also obvious that this band was subject to a cult figuration. It was common for those who had

² Throughout the chapter we shall use excerpts from the interviews as a means to illustrate certain points. All interviewees are designated under fictitious names, and the interview excerpts used here conform to the requirements of the Deontological Code of the Portuguese Sociology Association.

the opportunity to leave the country (the respondents themselves or their family members), bring the band records that passed from hand to hand, circulating as a metonym for the punk. Therefore, in Portugal, its metamorphosis into cult band accompanied the processes around the world, being transformed into a punk epithet, enjoyment and energy.

A colleague of mine had a cousin who brought the first two albums of the Ramones from the US. A guy begins to hear that, and by then I was rummaging António Sérgio's radio program. You start to figure things out, you begin to discover music. Telmo, 50 years old, High School, account manager in a bank, Porto.

The Ramones were fabulous, in two minutes it was always rising in greatness, it was total madness, the amount of energy that it transmitted! Humberto, 35 years old, Degree, Owner bike shop, Loures.

However and for analytical purposes, it will be interesting to distinguish two discursive aspects about the Ramones. On one hand, the perspectives of respondents on the Ramones as a band, that is, its connection with industry, the aesthetics that transmitted, and the punk message broadcasted as heralds of the young genre. On the other hand, the prospects that show a greater relevance of the band to the respondents, either in the constitution and affirmation of their punk ethics, both in its artistic / musical career in this genre, but also regarding their identification with the band.

Historically, and alongside many of the bands that gave the initial motto to punk internationally shortly after its formation, the Ramones signed a contract with a major label - that is, in the traditional punk vision, they 'were sold'. Associated with this process comes the issue of marketing that, in this particular case of the Ramones, who had a very particular aesthetic, led to commercialization of its aesthetics. Namely, the aspect of the band members was copied by the mainstream, they began to sell T-

shirts with their logos, and the commodifying or commercialize the symbolic artefacts associated with the band. All these issues are marked by some respondents, as is the case with "Nuno" (20 years, incomplete bachelor, warehouse helper in Porto), which gives us a detailed description of these processes that point very tenuous boundaries between underground and mainstream:

I think today, a fashion of leather jackets with peaks, with patches ready, that look more punk that was once that was totally repressed by society is emerging, and I think it's a bit hypocrite of society to be going down a path that was considered completely heinous before and talking a little about the best known bands like Sex Pistols or Ramones or Exploited, all that, I think punk itself lost a lot of that underground image, of the DIY because all bands end up resorting to highly successful companies, resorting to the major publishers, the much larger merchandise distribution companies, rather than them doing things for themselves.

However, this issue of commercialization and the debate about a possible loss of authenticity of bands like the Ramones are put in different perspectives by our respondents. Thus, if for any, as is the case with Nuno, the marketing of Ramones is understood as a 'betrayal' of *ethos* DIY (Do-it-Yourself) and punk philosophy, in others' view what happened was a process of natural evolution, which resulted in a normal and common need of musicians: in order to live music, they needed to join in the majors, and in the process, they became a profitable brand. However, it is curious that these disparate perspectives are easily reconcilable. Thus, the vision of the Ramones as punk "traitors" isn't properly sealed on the band's active role in this process, focusing rather on the role of editorial and phonographic market and its use of bands like these to maximize their profits. In this sense, the Ramones are taken almostly as targets of manipulation by the publishers, and their path towards marketing is seen as a natural and almost inevitable consequence:

Figure 2: Review of the Ramones' concert at Portugal

crítica
de concertos

RAMONES EM CASCAIS

No Cais do Sodré, mesmo na hora de perder o comboio, estávamos os três: a Ana Rock, o Tópé — de veras cioso da sua cadeira espacial que tirava fotografias, a Laica — e eu. Sem grande convicção — que toda a gente cochichava a «merda da véspera» — embarcámos no seguinte. Rumo a Cascais — segunda noite da visita dos falsos manos de Forest Hills.

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A sala estava bem guardada quando os UHefes chegaram montados no respectivo «cavalo de corrida». Esta foi a terceira vez que vi os UHF em concerto e, relativamente à primeira (na abertura dos Dr. Feelgood em 1979), a evolução é nítida. O grupo revela-se como um dos mais excitantes da cena nacional e pena é que não possa ser ouvido em boas condições sonoras. Desta feita, e p'ra variar, apenas chegou até nós uma transbordante e intrincada amalgama de riffs, pancadas e palavras. No final falámos um pouco com os membros do grupo e ficamos a saber que já têm contrato discográfico. O primeiro single sairá ainda este ano e incluirá a faixa «Cavalo de Corrida» na face A e um tema ainda por escolher na face B. Lá para Fevereiro de 81 surgirá um elepê que irá ser «gravado aos poucos», para pegar na expressão de um UHF.

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Tardaram um bocado. Mas vieram. Portadores das habituais fardamentas — que fizeram estilo —, as jeans corroidas e os blusões negros, os quatro Ramones dispuseram-se no palco para aquele que viria a constituir-se como o mais speedadamente decibólico (ou vice-



-versa) dos shows que passaram entre nós. Marco, atrás das peles, não se pode dizer que tivesse tido um trabalho brilhante. Teve força de braços e pernas para espancar o instrumento e guardou o ritmo. Ninguém lhe pedia mais. Dee Dee foi a metralha luzidia. O seu baixo Fender amarelo e vermelho desferia fispas que se transmitiam betão adentro e entravam direitinhos pelos pés pondo tudo a vibrar cá no organismo. Joey, no centro, esganando o microfone, pôs-se numa posição próxima do zen Kutsu dachi Karateca e raramente buglou. Aquela alma alta e fininha, espécie de galinha desajeitada, foi a minha completa desilusão pois que a esperava incomparavelmente mais activa. Falta o Johnny «Riff», esgrimista de meia dúzia de acordes que chegaram para «encher», sonoramente falando, um pavilhão e manter presa a maior parte das pessoas que a ele se deslocaram.

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Os temas sucederam-se em catadupa. Um festival de rock'n'roll non stop tocado na ponta da unha. Mal uma canção pronunciava final, logo Dee Dee sacava dos algarismos — ONETOO-

FEEFOH — e a banda engrenava no seguinte e no seguinte e etc., por aí fora. Evidentemente, não havia flores para ninguém. E a maior parte da malta alinhou. Foi assim que, um concerto que à partida não dava grandes garantias, acabou por resultar numa agradável punição auditiva.

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Da conversa que tivemos com o Johnny, a Ana vos dará conta. Pela minha parte, apenas quero assinalar a desilusão que me deixou este americano mortalmente conservador com as suas três ordens de preocupações: ganhar uns cobres valentes para daqui a cinco anos largar o grupo e não fazer nenhum; devorar biografias dos seus heróis (Gary Cooper, Mae West...); eleger Reagan para reanimar o fulgor da grande nação americana. Ah meu caro Johnny, bem que podias limpar as mãos à parede!

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Na volta, a Ana e eu, sentados algures nos Restaurantes, esperámos calmamente. Que o futuro tomasse forma de táxi vago.

NUNO INFANTE
DO CARMO

Figure 3: Interview to Johnny, member of the band Ramones

COMENA RAMONES EM VEZ DE VALIUM 5!

Pois o Johnny lá estava a escovar a sua asquerosa cabeleira, com a ajuda de um ancinho, mergulhado na mais profunda indiferença face à garota fórmula Debbie Harry que o assediava, ocupado como estava em espremer as suas hediondas borbulhas. O atroz DEE-Dee, afundado num cadeirão, treinava a sua vesgúcia no maior dos avacalhamentos. Os outros tinham-se eclipsado. O alvo escolhido foi o Johnny.

M&S — Achas que a reacção do público português difere em relação à de outros públicos?

Joãozinho — Os países são diferentes, mas os putos são sempre os mesmos em todo o lado. O que eles querem é curtidão. Não pretendemos captar outro tipo de público e por isso procuramos dar aos miúdos o que eles querem. A malta jovem é mais flexível. O que interessa é permanecer jovem!

M&S — (engulindo o tédio) Vão gravar mais alguma coisa com o Phil Spector?

Joãozinho — A gravação do «Act of the Century» com o Phil foi uma boa experiência que resultou. Mas não pensamos voltar a ter o nosso produtor no próximo trabalho que estamos a preparar. Isso seria repetitivo e nós não gostamos de nos repetir a nós próprios.

M&S (engulindo desta vez o pasmus perante tal descazamento) — Vocês são todos de Nova Iorque, não é? Em que medida é que esse facto afecta a vossa «música»?

Joãozinho — As frustrações dos miúdos que vivem nos subúrbios de grandes cidades são um tema que nós interessa. Ou ainda, qualquer tipo de frustração nos interessa.

M&S — Posso inferir que para além de introduzirem as frustrações alheias nas letras das vossas «composições», também costumam falar das vossas? Sentem-se frustrado em quê?

Joãozinho — Sabes como é, as miúdas, as ambições, o sucesso...

M&S — Conta lá...

Joãozinho — Dantes as coisas eram mais difíceis, to-



pas? Agora tudo se tornou mais fácil quanto as miúdas... A minha ambição seria a de continuar a fazer bons álbuns, bons shows, boa música enfim...

M&S (cilindrada) — Hummmmm???

Joãozinho (sem dar por nada) — O sucesso tem vindo aos poucos, de modo que nos temos vindo a habituar a ele. Não nos tem afectado tanto como se diz.

M&S — Sentem-se próximos ou afins dos Talking Heads, Tom Verlaine, Patti Smith, etc., pelo facto de também serem novaiorquinos?

Joãozinho — Não porque os Ramones estão todos virados para o rock e essa malta que referiste é demasiado branda (too soft) para o nosso gosto. Ouvimos os Clash, os Buzzcocks, os Dickies, Black Sabbath, material mais antigo como é o caso dos Beatles, coisas dos Sex Pistols...

M&S — Gostas do hard-rock?

Joãozinho — Nem por isso. Os Van Halen, por exemplo, são o melhor grupo americano de heavy metal, mas eu não ouço muito a «pesada».

M&S — Que é que fazes quando não estás em

Joãozinho — Leio biografias, Grammi mesmo ler a do Gary Cooper e a de Mae West, recentemente. De vez em quando vou ao cinema.

M&S — Achas que a actuação dos Ramones ao vivo constitui um incitamento a violência? Consideras-te muito agressivo?

J — Não. Os pulos gramam os shows com muita pedaleira e vêm aos concertos para se libertarem da sua agressividade. Pulam, gritam, saltam durante a nossa actuação mas depois ficam calmos e felizes.

M&S — A fórmula é portanto «tornam Ramones em vez de Valium»? Os Ramones são um sedativo?

J (achando graça à ideia e parando por uns segundos de sacudir a cabeça) — Se quiseres. Nós todos saltamos no palco porque gostamos e porque sabemos que o público delira com isso. Nada do que fazemos é estudado.

M&S (pensando para com os seus botões que é por isso que não gosta das manas Ramonas...) — Vocês estariam dispostos a actuar em na União Soviética?

J — Não é que não gostássemos de lá tocar mas o regime nunca o permitia.

M&S — Nas próximas elei-

ções presidenciais, em que candidato vais votar?

J — Nós não vamos votar porque os eleitores são obrigados a prestar o dever de júri. Como nós andamos sempre em tournée não temos possibilidades de pertencer ao júri. Mas eu apoio Ronald Reagan porque acho que ele é a melhor solução para a América. Espero que ele ganhe as eleições, até porque é um homem forte e é disso que nós precisamos actualmente. O Carter não infunde respeito aos Russos. Os Americanos precisam de um presidente forte para impedir os Russos de invadirem a América!

M&S (banzada) — O QUE???

Joãozinho) É isso mesmo. Vocês não viram o que aconteceu no Aleanistão?

M&S — Basta! Basta! Olha que não estás a fazer campanha eleitoral, ó meu! Olha, porque é que os Ramones actuaram na festa do Partido Comunista Espanhol?

J — Ai é? Não sabia de nada.

M&S — Sentes-te cansado depois dos concertos? Toms alguma coisa para te estimular?

J — Não me sinto muito cansado. Não tomo nada. Bem... quer dizer... de vez em quando lá dou a minha chimbada da hash... mas não o faço por estar cansado. Olha, temos que ir agora para Lisboa, pois vamos colaborar num programa de rádio, OK?

M&S (engulindo o comentário «Pobres ouvintes! Mal sabem o que os espanta...») — So mais uma coisa: quando tencionas retirar-te?

J (J) Dentro de cinco anos. Definitivamente. Não tenho grandes ambições. Vou ficar de papo para o ar, sem fazer absolutamente nada de nada. Assistir a um concerto dos Ramones é uma experiência desastrosa fascinante. Entrevistar uma Ramoneta (courtesy of NIC) é uma experiência de engolir em seco lancinante.

ANA ROCHA

Source: http://arлиндopinto.com/planetadoscatos/wp-content/uploads/2009/03/ramones_entrevista.jpg

The commercialization and trivialization of punk did not set out from these bands, but it was rather when publishers began to see the market grow. Angela, 47 years old, High School, grocery Chief, Bremen (Germany).

No one will call the Ramones sold for signing with a major publisher, at the time. Because it was a publisher, and they were musicians... John, 27 years old, 3rd cycle of basic education, music Publisher, Porto.

However, their connection with the marketing and a certain institutionalization of punk is not consensual or deterministic: we can find an enduring vision and resilience from the band, transmitted by respondents in their reports about Ramones' musical route - noting how the "essence" of the band remained intact throughout its route. One respondent even welcomed the connection of the band with the industry, seeing it as the way of getting more people to contact with Ramones' music:

In fact, if it wasn't for the industry to pick up punk back then, we would never know now what punk had been. Gerard, 47 years old, Masters Degree, Technical Assistant, Lisbon.

The Ramones played for 20 or 30 years and, with more or less ownership industry, with more or less trivialization, they always managed to capture that energy and that spirit... Norberto, 45 years old, Degree, conservation and restoration, Porto.

As for aesthetics and marketing, the voices are very close. They all show the process that the Ramones were subjected to (note, again that in this process it's considered that the band had a passive, not active, attitude) to have been a little crossed around the musical field and in particularly in punk. Again compared to bands like Sex Pistols or the Rolling Stones, the Ramones are seen as a band, as "Anselmo" defends (20 years old, University attendance, musician / computer engineering student, Lisbon.) To "become more commercial, more salable", and in the process, they also lost a lot of their subcultural charge. That is, the process

of systemic appropriation of Ramones made them a sign capitalism itself, heavily used by the music industry, to the point that it no longer make sense in context or they lost the proper meaning for those who use or have artifacts in which they became. As "Alberto" tells us and in line with what "Nuno" before told us:

The Ramones - do you think that many of the people who walk with t-shirts of the Ramones know who the Ramones are? They don't know, but that's fashion now. Alberto, 46 years old, High School, Programming Hard Club, Porto

However, it is also notable as the aesthetic of the band points out as being markedly "authentic", especially when set in a historical context in which the progressive rock and glam were highly artificial. Indeed, the band's visual is considered as one of the points of major attraction of the band:

In primary school I already listened to Sex Pistols and Ramones and the Clash. What attracted me to that? I don't know, maybe the eye-catching visual. Belmiro, 37 years old, High School, Warehouse Manager, London (England).

You know that the Ramones were immediately appealing by their clothing - leather jacket, t-shirt, jeans and tennis. You clutched glam rock, or clutched progressive rock, and they walked around full of makeup, full of pompous suits, with scenarios, it was completely different... It was superficial, artificial, compared to the real thing. And so there is an immediate appeal: the songs are simple... Álvaro, 56 years old, Degree, musician and composer, Almada.

The issue of music simplicity that "Álvaro" points out is another attraction factor that the band has. Marking the punk aesthetic with a "formula so simple and so good" (Daniela, 34, Degree, Professor, Lisbon), the Ramones were quickly associated with fast and instinctive music played "with three chords and let's go hurry this up" and became a symbol of energy and subcultural power. However, respondents also noticed how making music derives from a mix of styles, which at its junction become much more

"authentic" even if, as we will soon present, they also focused in a nihilistic view on the message that the Ramones wanted to convey:

The Ramones are a recycle rock and roll, they have things that have to do with girls bands, even with the Beatles and even with the speed of the themes; one thing is the Ramones' live record, It's Alive, that have no breaks between songs, just 1,2,3,4 and do it. And it's fun. Geraldo, 47 years old, Masters Degree, Technical Assistant, Lisbon.

It was a spectacular innovation, a brutal creativity. The guys enjoyed more melodic stuff and all that, and suddenly began to hear a guitar with very simple riffs, a continuous beat, and just like that, it developed from there. Roberto, 19 years old, University attendance, Student, Castelo Branco.

I liked that all energy, the lyrics, the vocal nuances, the way they could make those vocal nuances, sometimes half jokingly, fully contesting. Violeta, 35 years old, Degree, Plastic Artist, Musician, Cascais.

We can thus notice a stark contrast in the speeches of our respondents. On one hand, this is a band that is considered strongly resistant to mainstream, in their sound. On the other hand, respondents are not unrelated to the use of Ramones for strictly commercial purposes, led by the mainstream sphere. About this relationship, the Ramones have been seen as a bridge between punk, considered by all respondents as being throughout their existence to the underground, and the mainstream that uses it and manipulates in the same logic of "fashion" and merchandise. Moreover, we can still notice a strong emphasis given by respondents to the notion that the mainstream tries to create the idea that punk as a musical genre, is inserted into the mainstream, when this does not comply to the truth:

People created the idea that punk was commercial and mainstream, but punk itself has always existed, only it was always

an underground thing. Gaspar, 32 years old, University attendance, musician and producer, Lisbon.

Regarding the message conveyed by the Ramones, respondents' perspectives emerge strongly segmented and divided. Some consider that the band had a message that was missing and that was distorting, associating this process to marketing and capitalism that started integrating its subcultural experience.

Maybe the message was lost and the true the meaning of the band or the letters was lost. Anselmo, 20 years old, attended university, musician / computer engineering student, Lisbon.

The vast majority believes that due to the very fast sonority and due to it being strongly guided by *nonsense*, and strongly nihilistic lyrics, the band ran a negative message in the sense which called for the shutdown and nonchalance. Looking for greater detail on this issue, some of those interviewed believe that this negative message can be in itself a punk vehicle; others consider that it's a punk immaterial product; and others even say that the message is empty of any content type. This debate, however, relates strongly to the same debate on the punk ethos - if there really is a cohesive message advocated by punk, or if this is more fragmented, distant, and individually appropriate.

All these bands [including the Ramones] are what might be called the first wave of punk, they're rock and roll bands with a typical rock and roll message: there is no politics, there are no messages, there is no politicized message, there's nothing. Belmiro, 37 years old, High School, Warehouse Manager, London (England).

The Sex Pistols, the Ramones, Exploited, bands that, at the time, I already listen to a bit, but then I started to realize that these bands were not really well that message that punk advocates. Nuno, 20 years old, University attendance, Warehouse Assistant, Porto.

We can talk about the Ramones, who had not exactly an intervention, had hardly a message of revolt, it is not exactly a message against anyone. Punk genre for me is the three chords and the battery always pumping - that's the difference with the

normal rock. Vitorino, 31 years old, High School, Administrative at a hospital, Lisbon.

In what regards the relationship of individuals with band, it is revealed a plurality of perspectives and affinity trajectories with the band. So five respondents profess to actively dislike the Ramones - three of which, by not identifying themselves musically with the style of the band, and two because it is, in their opinion, a band that did not reflect the values that they consider associated with punk. What is immediately noticeable is the lack of a relationship between the most negative views about marketing and "institutionalization" of punk rock of the Ramones and individuals that also have a less positive view of the band - that is, the opinion on the band is, although being informed by punk values and beliefs, less associated with *ethics* than with *aesthetics*, something we can elucidate how even in punk, strongly marked by a sense of movement and values, musical enjoyment has a command function:

They showed me the Ramones and the Sex Pistols and did not like it. (...) As for the Ramones, just like the first albums, especially the first, to me it has a hell lot of charm. Miguel, 37 years old, High School, Music Editor, Lisbon.

The Ramones always maintained that line, but the Ramones was a bubblegum pop band, the guys from the records "Oh, it was punk," no, it was bubblegum pop, that was precisely like wop bands from the 1950s. Mário, 46 years old, High School, Surveyor/musician, Coimbra.

In contrast, the remaining 33 interviewees all show, with varying degrees of affiliation, their admiration and deep relationship with the Ramones. For many of these, the relation encompasses both the band and concerts, as well as a privileged relationship with artifacts that the band produces, so in other words, a deep relation with the record that, in many cases, introduced them to punk, marking their relationship with it.

For me, the punk band that has deeply marked me and that has made me wonder about things the most were the Ramones, no doubt. Eduardo, 19 years old, 3rd cycle of basic education, student, São João da Madeira.

Whoever listens to the Clash, the Damned, or Suicide for the first time or first moments of the Ramones or the Television, I mean ... I continues to touch the lives of people, continues to give them a certain adrenaline (...) In my particular case, there is a before and after seeing the Ramones in Vigo in 1990. It was kind of an education it's alive. Eurico, 42 years old, Degree, Fashion Buyer, Researcher, Coimbra.

That Ramones' record that never came back home, continues, and is the most important album of my life. Humberto, 35 years old, Degree, Owner bike shop, Loures.

I think... as I began to like it, I can't remember, but when I was about 15 years old, maybe 14, I bought my first album, and it was the Road to Ruins of the Ramones, and it was from then on that I began to really like punk rock and it continued until today. Mateus, 23 years old, High School, Event organization, Amsterdam (Netherlands).

Another factor worth mentioning is how the sound of the band itself, on said simple formula, eventually shaped how individuals joined punk, strongly incorporating the DIY ethos, that is, implying that anyone could play and that the very process of making music had ceased to be a monopoly of a set of people with specific qualifications. This in turn is visible in the speech "anyone can do it" that transpires in reports such as the following:

I liked the Ramones because they were... in the beginning, I started to like them because it was one of the few bands, when I couldn't play, it was of the few bands that I could do covers. It was funny and they had short songs, they were good. They were catchy. Izidoro, 38 years old, Degree, Administration in telecommunications, Loures

We did covers of Ramones and... We went for what we could do. Camilo, 47 years old, secondary education, translator, Lisbon.

I liked them alone, and with a friend, I mentioned a moment ago, Nuno Bife, we were alone and did the like joked around saying things like "We'll go to my house, play Ramones's records and we will sing and write to see how it looks." Helium, 49 years old, Degree, interior decorator, Coimbra.

The importance of the Ramones extends to the relation and the message of empowerment they conveyed, but as we first verified, it didn't go any further given the lyrical limitations that it had - the songs were not marked by contestatory or revolutionary lyrics, but rather, as it is pointed by an interviewee, by "a series of any love songs without any policy" (Vitorino, 31, Secondary Education, Administrative a hospital, Lisbon). However, this precise factor makes them considerably dear to their listeners, being taken as a "light" band, which focuses on large enjoyment of music rather than the use of music as a vehicle for the transmission of ideologies. Incidentally, as Joey Ramone himself regards in *Please Kill Me* (Mcneil & Mccain, 2006), what the Ramones wanted was to 'save' rock'n'roll; They wanted to keep it fun and funny, that was their motto.

The songs are all fun, any of their records, the musicians are energetic, fun, talented. Mário, 46 years old, secondary education, Surveyor / musician, Coimbra.

The Ramones were fabulous, in two minutes it was always rising in greatness, it was total madness, the amount of energy that it transmitted! Higinio, 52 years old, PhD, University professor, Almada.

Ramones is fun. Martim, 35 years old, secondary education, Transport Seller, Loures.