

ON THE ROAD TO THE AMERICAN UNDERGROUND

Paula Guerra

Live, travel, adventure, bless, and don't be sorry. There was nowhere to go but everywhere, so just keep on rolling under the stars - Jack Kerouac.

This book is the result of the desire to explore the American underground within their expressions of popular culture, whether by musical level or by literary level, both in terms of lifestyle and subcultures / countercultures. It lies in a deep desire for exploration and knowledge of the universe by reading the iconic book *On the Road* by Jack Kerouac. Over the past few years, we have been particularly concerned about the underground and the underground music scenes. The underground music scenes have since long been associated with strong DIY cultural practices (do-it-yourself). Consequently, maintaining a sociological reflection of registration, although we are open to all other social sciences, we intend to discuss the importance of underground artistic and musical practices in contemporary society, let it be for their volatility, or for its undeniable importance in urban youth culture. Urban musical cultures, in regard to the underground, are still considered illegitimate objects for analysis in connection with the contemporary social theory framing. However, these cultures play a central role in the functioning of the (post) music industry and in the emerging outlook on digital media. We also intend to clarify the musical scenes that cross contemporary cities, giving them rhythms, but also giving them specific forms of cultural identity and historical, social and artistic heritage.

The only truth is music. Happiness consists in realizing it is all a great strange dream. The best teacher is experience and not through someone's distorted point of view - Jack Kerouac.

So, we gathered in this book a series of texts that transport us to a reflection on this American underground and its inspiring potential on new sociological approaches in contemporaneity. Chapter 1, entitled "Between psychedelia and artistic transgression: vanguards, proto-punk and experimentation musical" by Paula Guerra, reflects the importance of the musical universe of American bands (Cramps, Velvet Underground, the Ramones, New York Dolls, Television, among others) from the 70s, in the affirmation of creative freedom, in proto-punk and territories as well as creative underground scenes. Chapter 2, entitled "Rock in a hard place" by Gina Arnold, takes us to a new reading in the 90's underground by transpositioning to a concert of the Ramones from that time and its links with the emerging grunge. Chapter 3, entitled "Minor Threat & 'Straight Edge' ", by Ross Haenfler, explores and develops the experiences and ways of American straight edge hardcore life today, inspired by Minor Threat, transporting us to a reading as necessary as the current US counterculture manifestations. The remaining chapters equate the influence and importance of the American underground in the structuring of tastes, lifestyles and Portuguese music scenes through the Ramones and hardcore. Chapter 4 by Paula Guerra, addresses the representations of the Ramones and their significance next to a wide range of Portuguese punks "Let's take the Ramones! Preliminary data about the impact and influence of the Ramones in Portugal." Chapter 5, by Pedro Rios, deals with the appropriation of American hardcore in musical practices and manifestations in the universe of Portuguese punk in the early 2000s, and is entitled "Hardcore - Multiple levels". Chapter 6, entitled "'We are one voice'! A brief history of English hardcore

and straight edge movement: protagonists, core values and DIY ethos ", by Ana Oliveira, considers some narratives of Portuguese hardcore straight edge participants, showing the influence of its principles and provisions. Finally, the chapter 7, entitled "Bibliographical catalogue" presents a selection of relevant bibliographical references for the social theory on underground.

Boys and girls in America have such a sad time together; sophistication demands that they submit to sex immediately without proper preliminary talk. Not courting talk — real straight talk about souls, for life is holy and every moment is precious (...) because he had no place he could stay in without getting tired of it and because there was nowhere to go but everywhere, keep rolling under the stars... - Jack Kerouac

It cannot be left unsaid that this book stems from the research project Keep It Simple, Make It Fast! (PTDC / CS-SOC / 118830/2010) based at the University of Porto and funded by the Science and Technology Foundation. Something no less important relates to the American underground that also has a concrete translation at the University of Porto's library through an exhibition that take place between 13th July and 13th September 2015. However, this is also an invitation to visit the exhibition and the library's wonderful collection related to this field. There are many acknowledgments to be made in regards of the realization of this book, but in order of keeping this accessible, we highlight our thanks to four of them: to João Emanuel Leite and Isabel Leite by the possibility of realization of dreams; to Gina Arnold and Ross Haenfler, for their generous and genial contribution to the quality of the discussion around the American underground.

The only people for me are the mad ones, the ones who are mad to live, mad to talk, mad to be saved. (...) I just won't sleep," I decided. There were so many other interesting things to do - Jack Kerouac

An Introduction To The American Underground Film is a book by the American author Sheldon Renan. It was published by Dutton in 1967. It was the first book about Underground Film. Written at the dawn of film studies as an academic subject it was used by many teachers as the guide to the study of Underground Film, a term that prior to the publication of this book was not widely disseminated. Opposite the title page is this statement Underground Railroad, in the United States, a system existing in the Northern states before the Civil War by which escaped slaves from the South were secretly helped by sympathetic Northerners, in defiance of the Fugitive Slave Acts, to reach places of safety in the North or in Canada. Though.Â Thank you for your feedback. Our editors will review what youâ€™ve submitted and determine whether to revise the article. Join Britannica's Publishing Partner Program and our community of experts to gain a global audience for your work! Share.