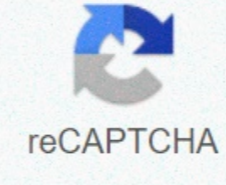




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Juguete rabioso banda

Mexican band El Juguete Rabioso, formed by Federico Bonasso (vocals and keyboards), Santiago Behm (bass and vocals) and Coco Ruiz de Velasco (drums), is back and active on the national rock scene. This tercia de aes, reaches the eighteenth annual Vive Latino Festival, on Sunday, April 24, having as a meeting place stage an intolerant tent. After several years of absence from the music scene, The Raging Toy returns to the accused this year 2016. The trio, who recorded two albums, Caras Modernas and Almatotal, became a big fan base, even during their time, performing in countries such as the United States, Argentina, Spain, Chile and Cuba, with great success. Topics such as Sola está soledad, Your Love Kills, Remembrance, Where It Burned, Not Repression, and Mercenary, which circulated throughout the continent, were an active part of an important cultural movement that promoted social demands in the 1990's. In 1988, the band began going through the rock scene. The name of the band was taken from the same novels of the Argentine writer Robert Arlt. His debut album Caras Modernas, produced by Memo Méndez Guiu and released by Discos Rocketitlán, had songs that quickly welcomed the young people of the time. The mercenary theme became a symbolic anthem and they traveled throughout the Mexican republic, as well as offering their first shows in the United States, where the Chicago Tribune newspaper praised them with good reviews. In 1993, they developed their second studio material, Almatotal, produced by Pablo Novoa, and where they gave way to coarser rock, which underwent larger deformations and a much more combed acting attitude. The material showed the musical growth of Behm and Bonasso. From this album was extracted the song Tell No to Repression, which was to the taste of young people. Rabid Toy embarked on the Redila Tour, which led them to play for major universities in Mexico City. Later they came to the Guateke Tour, where they traveled alongside the bands La Cuca, La Castañeda and Molotov. After a series of dime and dime, the band officially ended in 1999 after a very successful performance at the massive Zocalo Festival in Mexico City. After a few years, in 2006, the writer Miguel Bonasso, Federico's father, brought them together to complete an old project that for some reason or another postponed, which was to present his book La Memoria Donde Ardía. So Federico made the script of the show a high emotional load, where he translated the lyrics of the book with the songs Rabid Toy, which ended up becoming a tribute to the hybrid culture of argenmex. Now, after Years away from the spotlight and scene, Rabid Toy is back and what better frame than at the Vive Latino Festival, where they will be seen next Sunday, April 24 in an intolerant tent. [youtube iduMXvQEeEz2AM width620 height360] (First of two parts) Federico Bonasso (Buenos Aires, 1967) is the founder of mexican rock band El Juguete Rabioso, in 1988, a band that broke up in 1999, following their second professional album. Inspired by the struggle of the grandmothers of the Plaza de Mayo in Buenos Aires, his song La memoria en en en en en ardia records the spirit of activism and devotion of its members to the social causes of the time. I wanted to ask you if you ever felt deported in Mexico because you came so young, but you already agreed, at 12. That's a good question. The first phase of the adaptation required by exile, I would say exile, it was quite difficult, but it has nothing to do with the country that accepts you, on the contrary. Mexico made it less cruel than it would have been elsewhere. But look, to this day, when I post, after 40 years, after living here, some political opinion from my Facebook ditch, for example, there's no need for anyone to cross me out, despite how Mexican I am, that I deserved it for a pulse. So sometimes I feel expelled in Mexico, but it's very special because the vast majority of people I communicate with still give me the first warmth that I got that I was very kind, newbie, and I have no big problem. Not from here, not from here... Or back and forth. I like to say, I'm from here and I'm from there. I also had to renound my Argentinianism, I was like an Argentinian wardrobe for many years to be able to avoid all the prejudices that exist, some won a little, because Argentines, porteños, above all, are sometimes more pee-peeing or sangron. Like Chilangos here in Mexico, right? (Laughter)... Like chilangos, exactly, or maybe a little more. There is a certain Argentinian illustrated middle class who is deeply peeed, or porteño class illustrated, psychoanalyzed, who will tell you the truth, who owns the truth, it's style, it's not moral qualification. Then I protected myself from being considered one of them, sometimes hiding 100% of my Argentinian or my origins. Then, when I was growing up, I said: It's absurd, I'm also composed of an important piece of my origin, why am I going to deny it? and I assumed as a hybrid I am. That's why I like the term argenmex. Yes, I read it, I was looking for things about you, I came across the term. Yes, I like it; Monica Maristain doesn't like it, it's 'argenmex' (laughs)... What do you remember about your childhood in Argentina? I remember a lot because at the age of 12 you already have important memories, however, are so far in time for a man of 50 like me now who are endowed with a half-magical, half-dreamy aura, even as we live the political persecution of my parents and the horror of the death of their fellow combativeness and the horror of escape or prison. We lived underground a year before we could escape the country and find refuge in Mexico, and yet, I have a radiant memory of that city, Buenos Aires, its beautiful parks, anyway... what did your father do as he suddenly became...?, well, almost everyone who was against the government became persecuted politicians No? Right. Well, my father, who is a well-known Argentine journalist and writer and then national representative, Miguel Bonasso, is a well-known character from the Latin American left, a friend of Fidel Castro, is personal to my boss. He was at that time thwarted in left-wing peronism. Before the military coup, Peronism was already divided into right-wing Peronism, with Argentina's anti-communist alliance taking action before the military carried out a coup d'état against leftist radicals and bombing and killing people, then we had to start protecting ourselves with the militancy of my father and my mother's militancy and mother , who accompanied him very critically. Then my father joined the Montoneros Peronist guerrillas and we definitely entered the underground and he chose an armed struggle in the fight against the military dictatorship. We were a year and a highlight inside, we weren't like many other exiles, we didn't go out before the coup or with the punch, we went out long after the coup. It's been a tough year, locked up, with an army that's already ruled. How many brothers do you have? Single sister, Flavia, who is 11 months younger than me but bigger than me in everything else: more mature, smarter (laughs)... Changing a bit of the subject, I read some of your Facebook views on the current Mexican government. So far, as you've seen in the cultural aspect, they're doing well, badly, as you can see? If the question is based only on the cultural aspect, then there are mixed feelings. First of all, I support this government, I think it's a historic opportunity for Mexico to start changing and start overcoming some of the lastres that have been highlighted since I came as a refugee. I believe that the government is definitely fighting corruption, and I think this is an opportunity to start improving relations between government and society and to regain the rule of law that it has lost. And it's happening, right? I think it's happening, but it's one thing to take over political power and it's another to take power. changes because you touch so many interests. I think the president has political talent, and so far he's handled it with talent, except perhaps his propensity for provocation, a little stigmatizing, which I don't think helps. I think it's very good that it's said in the morning, publicly, about what happened very recently with other rulers and networks of corruption being stripped, but very different to me seems to be calling any kind of criticism of the government, putting it in the same bag of people who are making intelligent, profound and constructive criticism, and for those who are deceptive who want the government to fall. But going back to the subject of culture, I think it's too early to judge, we'll see how this purge of trust, the institution, develops. I do not think it is a good idea to restore institutions by erasing them, I believe that every government needs strong institutions, because when this president is not there, a poorly designed institution can fall into the hands of any other government that abuses it, that is, it seems to me that it is necessary to reinstitution, rather than suddenly erase, in a very sudden way. I think it is very good that culture is democratized, which I don't think is good for everyone, is to stigmatise whether culture is good because it supports 4T or is bad because it consists of some who are critical. I think culture has to be judged to be completely alien, that shouldn't be affected. Talk to me, why Rabid Toy? Raging Toy is the title of the novel of the great Argentine writer Robert Arlt, is a writer of the early twentieth century, a species of Buenos Aires Dostoyevsky. I liked a few of his titles for the name, the next was Flamethrowers or Mad Seven... But there weren't seven of us... (laughs). What was the trajectory of Rabid Toy? Because you were one of the groups that sounded the most in the '90s. Yes. We belong to the well-father generation of Mexican rock, which immediately comes from Caifanes, which is a generation that is beginning to open up in other kinds of musical influences. We are one of the generation that is beginning to know the freedom that is given to rock when the industry persuades the system to lift the ban, the authoritarian system that was in place in the late 1980's. When I started swinging, I still outdid rock, it was Rabioso Toy censorship, in fact we had a role about the '95 tremor that was called September again, and for playing once at Rockstock nightclub, we were fired because there was a priest representative who didn't like it, but people were super-on with rola complaint. I think Rabid Toy has always been politicized and paid for this vision. In addition, it was made up of some very strange characters and it was a rare group that people said: You are not Mexicans but of course, we chilanga band die (laughs)... The first Rabid Toy, the first version of the band had a Nicaraguan as a singer ... Because you were a drummer, right? I started out as a drummer, and then I jumped to sing. And well, Toy was an essential part of my Mexicanism, with which I met every corner of the Mexican Republic; we also traveled to Spain and went to play in the United States. Toy was the most important personal bet. And what was it like to end up? It was very hard to break up with Toy. I think toy broke up early when we made the second record which we considered a top of maturity and a very important quality that didn't have the first, but we didn't hear so much and we felt a deep disappointment and we were still very young to understand, and we didn't have a wise enough godfather to come and tell us : Hold on, hang on, it happens to many groups , it is the crisis of the second disc, it must pass through the second and third and fourth. He threw in the towel early on toy, I think at the end of the 99th. If we'd followed them, I think we'd have taken it. I understand the recording was made by Warner Brothers. Yes, this recording has already been signed by a multinational, which was another disappointment, because we thought that the transition to a multinational enterprise meant immediate success and did not mean it at all. In addition, Toy continued his belligerence, we did very funny things, such as grabbing the promotional waves from the first album Warner gave us to use for zapatista youth consultations. We were very attached to the Zapatista movement and society didn't like it. We felt a mandate of militancy that also prevented us from being a frivolous or insensitive group of what happened to us socially, and that's very nice and I always remember it with tremendous flair and pride, we were part of a huge block of rock groups that teamed up with students and theatergoers, with creators of different disciplines, to support the indigenous chiapanecas community to send food and resources , and that was one of the cutest things. Currently you have a company to make movie soundtracks or original music for movies ... I live off music for the picture, that's what I live for, from film music, documentaries. Notice everything that took on the trauma of the ticketing department, from 2000 to 2017, 17 years I separated from the stage. I went to studio music. And what is Subversion? It's the title of my solo project. I was reminging the songs and coming back on stage, not covid, but I did it in 2017. Subversion at the time of toy, it was my private group where I composed and did things. I saved the project and named it after my solo project. I read on the Internet that it was something of a mystery about Subversion. (Laughter)... Yes, there's a mystery I like to feed. Actually, it was made up of a quate called F Boss and it's his role and F Boss is a total lunatic who theoretically gave me permission to use these roles, you don't know if it's me or not. Subversion is a freer band in a creative sense where I didn't have to share the opinions of other kids in the group, do what came my way... heart, I will say, I will not say the next part... do not use other anatomical euphemisms (laughs)... and sometimes the result was good and sometimes it wasn't. So I'm happy to say that it was a band that was born in a Roman colony, that this quate inherited their roles and allowed me to use them. It was a very subgroup, half punk, weird, and yes, it's the name of my solo project. You'll be back on stage soon. Yes, I've been in the process quite difficult to create an audience for Subversion, self-endering, self-promoting, which I sometimes like, but sometimes I get some modesty because one is its own promoter, and you look like a very vain (laughs)... Actually, I'm in vain to hide it. Everyone does some art and shows that it has an important vanity. Ego is sometimes important, feeding it. (Laughter)... What would be of humanity without egolators? It's like telling Beethoven. But you're an egolatra! (Laughter)... Keeping your distance, but without egother, there would be no art. Sure, all right. What kind of work did you do for Guillermo del Toro and Gonzalez Iñarritu? Guillermo del Toro was one of the producers of one of the first feature films I made, Assassins Seriously, which was a feature film by Antonio Urrutia, which was the first fictional feature film I put music on in Mexico because I also worked hard for Tristan Bauer, who is an Argentine director. I worked with González Iñarritu in Beautiful on other things he requested, but he has already collaborated with his production company Z Films on other audiovisual projects. And I worked hard with Martín Hernández, who is Alejandro's partner. But I've never made them lead music as directors, except for working on Beautiful, but I've never scored. But since I've been there with them and helped them on some things, it's a big plus, right? Yes, yes, especially with William; worked as a producer, a joy, because it allowed me to get to know him. I really like literature and horror and fantasy movies and I think it has dark sensibilities, in a good way. I really like these monsters that are fragile, and meet him and meet him ... Same with Luis Mandoki, who is an excellent Mexican director. You worked with Mandoki on a movie... Innocent voices, but I didn't score, I made music from movie trailers. I'd have liked it, but it didn't work out. I hope to work more zealously with Mandoki. You could make a record with Guillermo del Toro's characters. It is a very good idea to put music on the characters. Very good, yes; I'll get the idea. The point is, I have so many projects... Apart from going back to my first and oldest passion, which is literature and I'm like crazy, I don't want to get out of there, I'm happy. We invite you to read tomorrow the second part of this interview