

Eskina Qom: documental - English

Language: en-GB

00:00:00.001 --> 00:00:02.001

Interviewer: Let's start.

00:00:02.001 --> 00:00:10.917

How are you guys, thank you very much for being with us, the truth is that it is an honor and an immense joy to be with you here today

00:00:10.959 --> 00:00:17.000

Thank you very much for coming here. The first question we wanted to ask you is: how did Eskina Qom come about?

00:00:17.000 --> 00:00:24.000

What were your influences and your desire to start making music?

00:00:24.820 --> 00:00:33.980

Nahuel: We used to get together since we were kids in our community. But first: [he speaks in Qom] la Yale

00:00:33.980 --> 00:00:38.870

Nahuel, [in Spanish] I am from the Qom community of President Derqui, we are a community of

00:00:38.870 --> 00:00:47.490

52 families, and all fighting for our culture. With every little thing that we do, with every place we go

00:00:47.490 --> 00:00:55.780

to represent, for us it is something that is worthwhile for our culture.

And how we started with music?

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From a very young age, right? From a very young age we started with music, but we listened to many artists. We didn't listen

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only to rap, we listened to rock, everything, but when we listened... we got a rap album, we could,

00:01:12.930 --> 00:01:21.900

we understood that it was music that we liked, for the way you can explain things,

00:01:21.900 --> 00:01:28.620

express yourself freely. For example with rap we can easily talk about

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the oppression that exists against our people, about discrimination as well, and about the struggles that

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happened in the past, like the Napalpí massacre, 70 years ago, 70 years passed since the Napalpí massacre

00:01:42.480 --> 00:01:49.260

and today the people and the guilty parties, the murderers of the Qom, they are already dead, there was no justice for

00:01:49.260 --> 00:01:54.540

the people. And we want to reaffirm those things with our songs.

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Brian: About our influences, right?

00:01:59.875 --> 00:02:04.210

interviewer: Let's move on. Were there other people who were musicians in the family, in the neighborhood?

00:02:04.210 --> 00:02:07.209

Brian: Tell her, tell her.

00:02:07.250 --> 00:02:15.640

Nahuel: We grew up with music, we grew up in an environment where people from the community,

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the older ones, got together on weekends to eat at home, in the house of the cacique [leader] and

00:02:20.410 --> 00:02:25.750

we were very young and we saw how they sang the ancestral songs of

00:02:25.750 --> 00:02:32.470

our people, and we saw that as boys, with rain sticks and n'vique, drums, ancestral

00:02:32.470 --> 00:02:38.470

instruments, and that taught us a lot from a young age, and the truth is that

00:02:38.470 --> 00:02:43.900

music of the Qom people represents the countryside for us because it is something that calms you

00:02:43.900 --> 00:02:47.260

from the inside, it reminds me a lot of my grandparents

00:02:47.260 --> 00:02:48.940

Brian: It brings back a lot of memories from there.

00:02:51.590 --> 00:02:55.340

There are also many people in the north who still sing, they sing very beautifully.

00:02:59.334 --> 00:03:08.542

Interviewer: And how did you start to make music yourselves?

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Nahuel: We started making music because we didn't feel represented by the music we listened to at

00:03:16.450 --> 00:03:23.880

that time, that is, we had found music of different genres and the rap records that

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some friends from the neighborhood gave us, we also felt that something was missing.

00:03:32.530 --> 00:03:38.170

And that's why we started to make music, apart from the fact that we are passionate about rap and hip-hop.

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We started dancing, could be break dance, we did everything, could be elements of hip-hop

00:03:45.550 --> 00:03:51.910

mixed with our culture. But more than anything we started rapping because of that, because we didn't

00:03:51.910 --> 00:03:57.070

identify with the music that was out there, and I think still today, right? Still today there are not many bands of

00:03:57.070 --> 00:04:03.220

doing Indigneous rap or people who represent our flag, that's why we are making music.

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Interviewer: The people who gave you cassettes of rap music were people from Derqui, from the Qom neighbourhood, or they were people from somewhere else, non-Indigenous people?

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Nahuel: There in the neighborhood of Derqui we, as always, cultivated hip hop

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and the kids began to like it, you know, young people more than anything, but there were people

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from surrounding neighbourhoods who we knew and they were the ones who were giving us those

00:04:38.200 --> 00:04:45.830

records, music cassettes, but that was a long time ago and then we started to connect because that's

00:04:45.830 --> 00:04:52.250

the main thing about hip hop is to be able to connect with others, it doesn't matter about gender or race as

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they call it – which for us is really bad – that is what hip hop gives you, that freedom

00:05:00.120 --> 00:05:06.600

of expression and being able to connect with us. That seemed spectacular to us, and at the moment

00:05:06.600 --> 00:05:12.510

of the first live show, do you remember? The first live show in Derqui: we did a show when

00:05:12.510 --> 00:05:19.900

they inaugurated a skatepark for young people and some very cool hip hop people were there,

00:05:21.150 --> 00:05:25.440

and we realised, right? We realised this is our opportunity to show our message

00:05:26.940 --> 00:05:32.940

and on top of that we were in the presence of the cacique, the cacique and my mother were there, and we were there performing.

00:05:35.070 --> 00:05:41.370

And after this, when another group came on, they said that the real Argentine rap

00:05:41.370 --> 00:05:46.950

was us, that is, the message of the originary peoples, the first message of the earth.

00:05:48.470 --> 00:05:51.650

And for them to tell us that we are Argentine rap,

00:05:53.080 --> 00:05:57.940

that kind of gave me a lot of strength to carry on, and that's where we started, we started working seriously

00:05:57.940 --> 00:06:01.968

to make our record.

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Brian: Of all the artists, whether known or not, that we met, they told us the same thing: don't lose sight of the message, many things will come to you, the years will pass, fashions will come and go,

00:06:11.700 --> 00:06:16.350

but you do not lose sight of the message, that is essential and that gives you a real identity

00:06:17.670 --> 00:06:23.520

and we always carry the message and we tell everyone, we told them the same thing, that it will be difficult for

00:06:23.520 --> 00:06:28.080

that message to get lost, because we grew up with that message, we were born with that message,

00:06:29.980 --> 00:06:34.660

and always in all our talks, in the schools where my dad goes, always talking about the

00:06:34.660 --> 00:06:40.450

same stuff and we were not tired of listening, but it is music to our ears

00:06:40.450 --> 00:06:47.470

because he continues to reaffirm what our culture is and respect towards others.

00:06:47.470 --> 00:06:51.760

And that taught us and, despite the fact that we are in an environment in which hip hop is a bit

00:06:51.760 --> 00:06:58.870

controversial, you know, that there are fights and all that, for us hip hop is union, you know, and...

00:07:01.210 --> 00:07:06.130

that's why we were able to adapt well, and the lyrics were able, they were well received,

00:07:07.750 --> 00:07:11.950

and that is why we are always really happy and we will continue in the same, in the same fight.

00:07:11.950 --> 00:07:17.417

Interviewer: And about the fights, what do you mean?

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Brian: Because we can see that there are artists who, for example, in order to be in everyone's sights, have to

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be arguing with this person, criticizing that person, other stuff, you know, and we see that this is

00:07:30.070 --> 00:07:35.980

really bad because you are underestimating the work of other people, you know, whether it's good or bad, someone

00:07:35.980 --> 00:07:41.730

made an effort making that, and we don't want to get involved in those things, you know, we always

00:07:42.800 --> 00:07:47.930

express the feelings of ourselves, or of the kids more than anything, you know. Many times we...

00:07:47.930 --> 00:07:54.920

our message was for the kids more than anything, you know, because we...

00:07:54.920 --> 00:08:00.500

they call us Indians, they call us Tobas, they call us savages, they call us whatever they want, it doesn't affect us much, but

00:08:00.500 --> 00:08:06.410

that's going to affect a younger kid, you see, and with this music we want to tell him:

00:08:06.410 --> 00:08:14.940

strength, that one has to accept what one is and, well, continue, and the outside will always speak but

00:08:14.940 --> 00:08:19.941

one has to know what one is, and to not change, you know, to always carry the message.

00:08:19.941 --> 00:08:21.270

Nahuel: Of Indigenous pride.

00:08:21.270 --> 00:08:23.270

Brian: Yes, that's it.

00:08:23.270 --> 00:08:32.250

Interviewer: And... can I ask you how you put the songs together, how you compose...

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Brian: For us at the moment it's a bit of a complicated process because you see many artists have a

00:08:40.560 --> 00:08:46.590

producer who, for example, makes the lyrics and the same producer adapts to the lyrics and

00:08:46.590 --> 00:08:52.710

for us it's different, as we, we do not have a studio or anything like that, you know, equipment for

00:08:52.710 --> 00:08:58.230

us to make the tracks, we listen on the internet, but on the internet we get flow

00:08:58.230 --> 00:09:04.380

ideas, lyrics, you know, but after that when we record it in a studio we have

00:09:04.380 --> 00:09:10.680

to adapt to another track, sometimes it's hard for us, you know,

like the result the CD we put out,

00:09:10.680 --> 00:09:16.200

it was difficult for us, because they were modern sounds, you know, but for us, we were looking for

00:09:16.200 --> 00:09:25.290

something else, like something darker, something like the sound of rain, you understand, of animals, or forest, you know?

00:09:26.730 --> 00:09:34.530

How they put a sound that was sort of futuristic, for us, it was hard for us, but since the lyrics had

00:09:34.530 --> 00:09:42.000

power we were able to adapt to it, you know. But in itself the lyrics were dedicated to another environment

00:09:42.000 --> 00:09:49.290

but well, I think that later we will be able to get something that represents us one hundred

00:09:49.290 --> 00:09:58.200

percent, that is, each sound thought through, each flow, each lyric, everything, and so now we are

00:09:58.200 --> 00:10:04.500

just writing, listening to the sound we like, and keep writing, always

00:10:04.500 --> 00:10:12.690

the same thing... we don't always say the same thing, but we adapt and as a consequence, you know, everything that

00:10:12.690 --> 00:10:19.170

happens in the day we also adapt the lyrics to it, what we live and how the years change.

00:10:19.170 --> 00:10:25.080

Nahuel: we are the generation of the Indians who grew up in Buenos Aires in the city, so

00:10:25.080 --> 00:10:28.902

we have to adapt ourselves, we have to adapt we were born here in Buenos Aires.

00:10:28.902 --> 00:10:30.660

Brian: We were born in Ciudadela, yes.

00:10:33.070 --> 00:10:37.630

Nahuel: But equally, from a very young age, very young, to El Impenetrable [National Park] every year

00:10:37.630 --> 00:10:42.520

with the family and... we still have all of our family there in El Impenetrable.

00:10:42.520 --> 00:10:44.520

Brian: Yes, all our relatives are over there.

00:10:46.940 --> 00:10:47.690

I think that...

00:10:49.790 --> 00:10:53.570

it was very good for us to be in Buenos Aires to be able to perform, you know.

00:10:53.570 --> 00:10:57.860

We at one time wanted to go live in El Chaco with

00:10:57.860 --> 00:11:00.590

the whole family, because here it was a bit complicated as well...

00:11:02.620 --> 00:11:05.620

but then they showed us, they were showing us a lot of things

00:11:07.920 --> 00:11:11.010

and it favored us to be here because now we can express ourselves in a...

00:11:12.880 --> 00:11:14.735

in a better way –

00:11:14.735 --> 00:11:16.234

Nahuel: – our old man –

00:11:16.234 --> 00:11:17.556

Brian: – to convey what we wanted to say.

00:11:17.556 --> 00:11:23.538

Nahuel: And our old man always said this: "learn to read, write, tomorrow you are going to continue our fight",

00:11:23.538 --> 00:11:29.542

and we make the most of all that, everything that the city gave us, the places where we go, sometimes

00:11:29.542 --> 00:11:44.542

we rap at universities, and for us it's an honour to be invited to a university, in a room to rap, for me that was the most shocking thing that happened to us because we finished rapping

00:11:45.542 --> 00:11:50.042

and they asked us "how did you come to be here?"

00:11:50.200 --> 00:11:51.340

or... the topic,

00:11:53.910 --> 00:11:57.292

the topic of...

00:11:57.320 --> 00:12:03.260

of the roots of our old folks, that's what they always ask us. One thinks that we've lost everything

00:12:03.260 --> 00:12:08.300

that we don't know anything, that we don't even know how to speak the language anymore, and it's not like that, we have everything,

00:12:09.860 --> 00:12:16.920

we still have everything in our hearts. It's something we grew up with and we're not going to let it go.

00:12:18.930 --> 00:12:25.560

I was living in El Chaco for three years, and I was from here to there; Pampa del Indio,

00:12:25.560 --> 00:12:33.120

Villa Río Bermejito, La Valle, Ollas Quebradas, Tres Patas, I was everywhere, everywhere

00:12:33.120 --> 00:12:34.120

Interviewer: Were you a teenager?

00:12:34.120 --> 00:12:44.210

Nahuel: For all of El Impenetrable, yes, yes I was, I was 16 years old, 17, but it was something that I needed, I needed

00:12:44.210 --> 00:12:51.650

know the roots well and be able to understand our language a little better, because we

00:12:51.650 --> 00:12:56.750

here in... that is, we speak the language but it is a very "porteño" [Buenos Aires style] language, as the

00:12:56.750 --> 00:13:03.830

elders say to us, every time we try to speak the language, no, we have the porteño accent. [laughs]
But

00:13:05.700 --> 00:13:15.380

but still, I used the language there, and how it changes because... it's like with a person

00:13:15.380 --> 00:13:21.200

there in El Chaco being a Qom in El Chaco, you greeting them, with no more than a greeting

00:13:21.200 --> 00:13:26.480

in the language, already automatically people feel calm, one begins to

00:13:26.480 --> 00:13:32.810

speak calmly, but if you say hello in Spanish that might not even say hello back.

00:13:33.792 --> 00:13:37.792

Interviewer: And there you learned to speak in a different way...

00:13:37.930 --> 00:13:45.760

Nahuel: Yes, more or less, until now we are still struggling, it is a very, very difficult language because of the tonalities, because of the tonality

00:13:47.710 --> 00:13:51.880

Brian: Yes, as in El Chaco, you know, there are different areas like Formosa,

00:13:55.260 --> 00:14:02.490

they are different areas, you see, and the language kind of mixes a little as well, with the Mocoví

00:14:02.490 --> 00:14:09.450

with the others, the tune and that's why when it comes to talking there are people from El Chaco that we

00:14:09.450 --> 00:14:17.370

say a word on the CD and they will say "well, that isn't said like that" but then we will say...

00:14:17.370 --> 00:14:22.860

in my zone it is said like this, maybe in those zones it is said in another way, they are pronounced in another way

00:14:22.860 --> 00:14:29.130

that was also a problem that we had, you know, when we wanted to record everything in Toba,

00:14:29.130 --> 00:14:36.875

and as I was saying, we didn't make the CD all in Toba because

– in Qom, I mean – because

00:14:37.440 --> 00:14:44.100

it would be to send a message to people who already know that message and we, he [referring to Nahuel] uses it, implements it

00:14:44.100 --> 00:14:50.340

because he also sometimes mixes it with a bit of English as well, he also uses a bit of that, and...

00:14:52.940 --> 00:15:00.110

for my part, I always do the lyrics in Spanish, because I go directly to you [points to the interviewer], you know

00:15:00.110 --> 00:15:06.200

I want to reach you with my lyrics, and express what I think and what

00:15:06.200 --> 00:15:15.190

I see. But I like it when he [Nahuel] sings like that in Toba, I sing second and people go

00:15:15.190 --> 00:15:23.140

crazy, everyone from the neighborhood, because that's ours, from our childhood, something like maternal.

00:15:24.125 --> 00:15:34.917

Interviewer: And if I ask you what you want to achieve, when you say "I want it to reach you..." if you could say you'd wish to...

00:15:35.450 --> 00:15:45.280

Brian: My wish is to reach, for the message to reach people and that message is transmitted to the kids as well, or

00:15:45.280 --> 00:15:51.630

out there if you are a older person and you are listening to us, make your son listen too, you know

00:15:51.630 --> 00:15:58.420

so that he also respects the kids who are growing up, those like us

00:15:58.420 --> 00:16:05.560

because we arrived in Buenos Aires and received a lot, as they call it, bullying, a lot of discrimination in

00:16:05.560 --> 00:16:11.730

school, and that was very hard, you know, the older ones did not see that because they came to Buenos Aires

00:16:11.730 --> 00:16:17.400

to work, to struggle, but we arrived and they sent us to school and

00:16:17.400 --> 00:16:21.267

school was a bit tough.

00:16:21.267 --> 00:16:25.790

Nahuel: The medical certificate to do physical education... we were boys

00:16:26.930 --> 00:16:34.860

and well, my dad took us both to the hospital and we were there queuing,
sitting there

00:16:34.860 --> 00:16:42.614

waiting our turn and there was a lady sitting next to us, we are sitting with my dad [gestures side to side]

00:16:42.614 --> 00:16:49.440

and there was a lady next us her with her children, and then the daughter began to play because she was

00:16:49.440 --> 00:16:57.990

bored, she was bored because nothing was happening, and she threw herself on the floor, under the chairs too,

00:16:57.990 --> 00:17:04.500

grabbing at things, and her mom yelled at her, she yelled "stay still, stay still" she told her,

00:17:06.560 --> 00:17:14.970

and we were just looking, but then in a moment she grabbed here and said "get up from the floor, you don't pay attention, you're

00:17:14.970 --> 00:17:23.270

dirty, you look like an Indian" she told her, and we were right there. My dad always says to me,

00:17:23.270 --> 00:17:29.620

he lived through it a lot, but we were kids, we asked my dad,

00:17:29.620 --> 00:17:36.640

and we must have been 10-12 years old, "Dad why is it so ugly to be Indian?" we said

00:17:38.280 --> 00:17:42.270

and that night we talked with my old man, my old man explained to us well about our culture.

00:17:43.900 --> 00:17:46.687

Brian: That we should not be ashamed.

00:17:46.687 --> 00:17:49.209

Nahuel: That one should never be ashamed of one's blood.

00:17:49.209 --> 00:17:58.380

Brian: and that there are people who have to change their thinking so that the kids can also understand and even help, too...

00:18:01.570 --> 00:18:06.220

because there are many people who are suffering in the Chaco, we also made those lyrics

00:18:06.220 --> 00:18:14.550

in dedication, you saw when those grandparents came out on the news malnourished like that, that also affected us a lot

00:18:14.550 --> 00:18:31.540

because we saw another malnourished old man die, you know, and "why?" we said, we always watched my dad get sick or it was our uncle, and we said "uhh".

00:18:33.330 --> 00:18:36.480

And in one of our lyrics we emphasize that...

00:18:38.700 --> 00:18:42.679

because it was something that impacted us a lot.

00:18:42.679 --> 00:18:46.120

Nahuel: Yes, I did a piece work on Roca [president in charge of Indigenous genocide]

00:18:47.910 --> 00:18:56.170

for school, I remember that time, I made my teacher cry. [laughs] Because I brought evidence,

00:18:56.170 --> 00:19:01.150

everything, I brought everything. There is the story they tell you and then there is the story we tell.

00:19:04.660 --> 00:19:09.840

It was a group exam, that is,

00:19:10.790 --> 00:19:14.450

and each group had to choose an Indigenous people and talk about that Indigenous people.

00:19:16.460 --> 00:19:22.880

I was there and I said "that's it, let's do this" I say, let's talk about the Qom, and I invited, well

00:19:22.880 --> 00:19:25.490

I invite three classmates who were, they were not from the community

00:19:28.390 --> 00:19:33.850

I showed them, they came to my home and they met my dad, they met

00:19:33.850 --> 00:19:38.570

the cacique and he explained to them as well, gave them a talk too

00:19:40.060 --> 00:19:42.790

and he left them with a blank mind, with the things we said.

00:19:46.750 --> 00:19:49.042

Interviewer: And the teacher was very shocked?

00:19:49.150 --> 00:19:49.780

Nahuel: Yes she was very shocked.

00:19:50.750 --> 00:19:54.542

Interviewer: She didn't expect it, let's say.

00:19:54.600 --> 00:20:01.020

Nahuel: No, no, she thought I was going to talk about the house and fishing and that we used a bow and arrow, you know [laughs], and instead we began

00:20:01.020 --> 00:20:06.570

with the Rosista period, and talking about that and talking about the Napalpí massacre as well

00:20:10.240 --> 00:20:14.830

Brian: My dad always tells us a story about when he was going to the gardens

00:20:14.830 --> 00:20:23.380

also to make him teach himself some Qom art crafts and when he gets there,

00:20:24.650 --> 00:20:30.670

he arrives, you know, with his handicraft thing in the box, everything, the tablecloth, the flag

00:20:31.990 --> 00:20:38.530

and he says that a little boy arrives, and begins to say "today the Indians are coming, today the Indians are coming"

00:20:43.310 --> 00:20:48.940

and my dad tells him "here, I'm here" he tells him, and the boy says "and the bow and arrow?" [smiles] he starts to tell him...

00:20:51.950 --> 00:20:59.790

He thought that we Indians were still like that, in that, with the loincloth, the bow and arrow

00:21:01.740 --> 00:21:06.444

My dad always says that...

00:21:06.444 --> 00:21:08.030

Nahuel: And well, that's why we're doing it, it's like

00:21:09.280 --> 00:21:15.700

show them that we are no longer in that time, but at the same time they didn't stop doing those things,

00:21:15.700 --> 00:21:22.460

there are people who still live in El Impenetrable. What's more, my old man's dream is to be able to go back there

00:21:22.460 --> 00:21:28.660

a little house in El Impenetrable chaqueño, it's a dream that is getting closer and closer.

00:21:32.112 --> 00:21:39.046

Interviewer: And do you feel that the word 'racism' is something that happens to you,

00:21:39.046 --> 00:21:45.000

and does it seem different in El Chaco than in Buenos Aires?

00:21:50.610 --> 00:21:57.320

Brian: You know, when we started Eskina Qom, because...

00:21:59.530 --> 00:22:06.920

I don't know if it would be racism, but we felt displaced.

00:22:08.870 --> 00:22:17.100

Not so much discrimination, it's more ignorance, you know, that they ignore us, like they separate us out

00:22:18.350 --> 00:22:26.070

they leave us there on the corner, that's why we did, this is Eskina Qom, and...

00:22:29.750 --> 00:22:33.560

we also suffer a lot from racism and all that, but

00:22:33.560 --> 00:22:37.040

I think that is something that won't go away, that is something natural, but

00:22:40.840 --> 00:22:46.420

we are still going to continue demanding respect, you know, we are always going to continue in the same search for

00:22:46.420 --> 00:22:53.070

respect, that's why our lyrics will always be the same, and they will represent the neighborhood because

00:22:53.070 --> 00:22:59.160

now more than anything we are representing the neighborhood, we are almost no longer representing

00:22:59.160 --> 00:23:04.110

the culture so much, we always bring it with us, but there are things that happen in the neighborhood too

00:23:06.490 --> 00:23:14.410

like the streets, you know, the streets bring something else, there's disorder, and we also want to show

00:23:14.410 --> 00:23:22.500

that everything isn't, everything isn't ok, you know, in the street, we also want to warn them, because

00:23:23.820 --> 00:23:26.160

the message was always, it was always for the kids

00:23:27.410 --> 00:23:33.470

and to tell them that there are bad things, not only in the culture but in the street itself.

00:23:37.200 --> 00:23:41.946

We want to bring them a good message, so that they understand.

00:23:41.946 --> 00:23:47.630

Nahuel: When I studied I always listened a lot, October came and they spoke about the Day of the Race [Columbus Day] and I didn't like it very much

00:23:49.410 --> 00:23:57.210

I mean, like a derogatory way I think, something like that, I didn't like it very much, even now I don't like it.

00:24:00.010 --> 00:24:04.300

Brian: I feel like 'race' is talking about an animal or something like that

00:24:05.710 --> 00:24:08.840

how was it...

00:24:08.840 --> 00:24:11.840

Nahuel: An ethnicity, I tell you...

00:24:13.834 --> 00:24:20.625

[the sound engineer and the interviewer, facing Nahuel and Brian at the Manzana de las Luces museum]

00:24:20.625 --> 00:24:35.625

Sound engineer: Maybe, would you show me the microphone? Where did you get it from?

00:24:35.667 --> 00:24:36.550

Nahuel: This is the most sacred thing there is. [laughs]

00:24:37.542 --> 00:24:43.375

Interviewer: What's the history of that, of the microphone?

00:24:43.420 --> 00:24:47.350

Brian: Well now, we learned over time

00:24:48.580 --> 00:24:53.320

when we went to sing in a couple of places, that we always have to bring our own microphone because

00:24:53.320 --> 00:24:58.555

many times it happened that...

00:24:58.555 --> 00:25:07.090

Nahuel: Yes, many times the microphones were not good or there was a good sound but there was no microphone, you know, or he wanted us to sing a cappella, they were things...

00:25:09.860 --> 00:25:14.120

it made no difference, because what we were going to perform

00:25:14.120 --> 00:25:18.320

it didn't matter what the sound was like, what the microphone was like, but eventually over time

00:25:18.320 --> 00:25:23.990

we were, we were changing, we have to do, that is, we wanted to have a more prolific show, where

00:25:23.990 --> 00:25:30.200

the lyrics can be understood, because the most important thing in the show is the lyrics, the lyrics that we are saying, that is

00:25:30.200 --> 00:25:34.970

the music, there is music but what we want is that people will listen to the lyrics

00:25:36.080 --> 00:25:42.170

these microphones were given to us by the chief of our community, so they are blessed by him.
[laughs]

00:25:44.210 --> 00:25:50.390

Brian: Yes, every time we use them we use them with all our heart, always with the same energy.

00:25:50.390 --> 00:26:06.375

Interviewer: And strength. One more question, I wanted to ask you... if some people find it hard

00:26:07.320 --> 00:26:14.990

to understand that there are Qom people in the city, or that you are Qom and do hip hop, do they have a hard time understanding that?

00:26:17.650 --> 00:26:23.290

Nahuel: The truth is that, that is, our culture always, as my brother

00:26:23.290 --> 00:26:28.120

says, it was always ignored, but we connect to it with rap and at the same time rap,

00:26:30.350 --> 00:26:35.660

how do you say... the level that rap has in Argentina today, I think that's

00:26:35.660 --> 00:26:41.150

helping a lot for our message, and people are accepting that it is rap and Indigenous

00:26:42.140 --> 00:26:48.200

and the truth is that it's a source of pride for us, that, I am thinking the also about

00:26:48.200 --> 00:26:59.542

El Chaco, for me my dream is to be able to rap in El Chaco, because I still haven't been able to, to be able to make a video clip, [a bang sounds in the background] or a show there in El Impenetrable

00:27:00.160 --> 00:27:02.440

the idea is the same, we want to prepare it well.

00:27:02.440 --> 00:27:12.417

Interviewer: And can you tell us, because you were among the first to start with hip hop which was Indigenous, how was

00:27:12.630 --> 00:27:17.340

that experience? And now I imagine other groups look to you as an example of...

00:27:19.150 --> 00:27:28.930

Nahuel: When it started it was very complicated, right? Because we didn't know how to adapt, or what to play, that is, we have music

00:27:28.930 --> 00:27:36.070

our lyrics talk about our culture in general, but before we did not know about

00:27:36.070 --> 00:27:43.090

what topic to talk about specifically about our culture. For example, among the first songs

00:27:43.090 --> 00:27:48.400

that we had we took out a theme that was from the legend of the woman and the moon, which is a Qom legend

00:27:49.960 --> 00:27:55.690

and also talks about gender violence, and we talk a lot about that too

00:27:56.830 --> 00:28:02.950

and then we didn't know how, I mean, there are many legends that we have, many legends

00:28:02.950 --> 00:28:12.590

and myths that we want to put it in a song but it is very difficult as we did not know how to adapt it

00:28:12.590 --> 00:28:22.850

on a track, now today we prepare the message in other ways. There are still many

00:28:22.850 --> 00:28:28.250

hours, many hours writing, reading, I like to read a lot too and I read everything.

00:28:30.440 --> 00:28:32.840

Brian: When we started I remember that...

00:28:34.490 --> 00:28:40.070

there were people who did not believe that we were Toba, you know, because of how we talked, because of how we dressed.

00:28:42.720 --> 00:28:50.780

That kind of impacted us too, people came and said "no you are not Toba", you see,

00:28:50.780 --> 00:28:59.940

and we said "what happened here" with you telling me that I'm not Toba you don't get everything, everything

00:28:59.940 --> 00:29:05.850

that's happened, all that I suffered and now I have adapted, now I speak like you and I am going to express to you what

00:29:06.990 --> 00:29:11.411

my people wants to say, but I'll do it with style, you know.

00:29:11.411 --> 00:29:18.411

Nahuel: Yes, they conquered us but now we are changing things, now we are going to conquer, we are now occupying the city. [laughs]

00:29:18.411 --> 00:29:26.810

Brian: And we are happy because now there are lads who are from the community or from other communities that we never

00:29:26.810 --> 00:29:34.820

visited but we know they are there, they send us messages, "thanks to you now we are making these

00:29:34.820 --> 00:29:41.970

lyrics", and we're really happy, more knowing that we did things right, you know, because

00:29:41.970 --> 00:29:48.780

if we wrote lyrics that talks about other things, about another problem, I don't know if it would

00:29:48.780 --> 00:29:56.940

have so much reception in the neighborhood, you know, in our communities, but being things that

00:29:56.940 --> 00:30:02.010

happened to us, and like someone else in a different place felt they identified with it, now

00:30:02.010 --> 00:30:08.370

they tell us, they send us a message of support telling us to continue, that thanks to us

00:30:08.370 --> 00:30:17.100

they are also there giving it a go. And we are very happy about that, we always send them greetings

00:30:17.100 --> 00:30:26.190

in the tunes we call out Resistencia, Formosa, Chaco, Rosario, we always send them a shout out

00:30:28.320 --> 00:30:31.834

Interviewer: Now there are many Qom hip hop groups in different places?

00:30:32.310 --> 00:30:34.770

Nahuel: Not only Qom, Mapuche, we know... they send us messages

00:30:34.770 --> 00:30:36.770

Brian: Mapuche, everything.

00:30:40.050 --> 00:30:44.125

Interviewer: And there are times, well before the pandemic I imagine, but were times when you met

00:30:44.180 --> 00:30:49.709

different hip hop groups, from different Indigenous peoples?

00:30:50.430 --> 00:30:57.040

Brian: We had almost no experiences with Indigenous hip hop groups, right?

00:30:57.040 --> 00:30:57.540

Nahuel: We had one but

00:30:59.090 --> 00:31:06.650

the one I'm telling you about, of which the Rosario one was the best, right? We went to Santa Fe and

00:31:06.650 --> 00:31:13.900

it was a community also a Toba Qom community and it was gigantic, it was three times the size of our community,

00:31:13.900 --> 00:31:21.970

the neighborhood was huge, and all people from the Qom community and we were

00:31:21.970 --> 00:31:30.790

really happy to play, we came from here and we arrived and there were a couple of groups

00:31:30.790 --> 00:31:36.920

who played first, we played last. And as they played everything they talked about

00:31:36.920 --> 00:31:45.200

themselves, that is, talking about the processes, about their experiences living

00:31:45.200 --> 00:31:50.330

in the community, in their community, we, for example, since we are another community, we have other

00:31:50.330 --> 00:31:56.590

experiences and they, well, were also talking but they identified themselves as Indigenous Qom people

00:31:57.890 --> 00:32:05.050

and then we went up, and what seemed strange to me was that they all rapped, that is, they were all Qom

00:32:05.050 --> 00:32:11.110

but nobody rapped in Qom, and I came from that time when I had just arrived from El Chaco, when

00:32:11.110 --> 00:32:16.120

I grabbed the microphone and started screaming in Qom, people went crazy and started

00:32:16.120 --> 00:32:22.810

to go [in Qom l'aqtaq] "ale, ayala..." I shouted "come closer, come listen to the message", and the

00:32:22.810 --> 00:32:28.150

older people heard that, and all the older people came up, the people who were drinking

00:32:28.150 --> 00:32:35.860

tereré outside their houses and I was inviting those people, the kids, and in truth that day was an explosion.

00:32:36.728 --> 00:32:39.691

The place was full as well.

00:32:39.691 --> 00:32:45.930

Brian: Yeah, that time was such an event, it was all people from the community who sang, people from La Plata, from Rosario,

00:32:47.490 --> 00:32:55.650

well us, but mostly we went to a lot of events and they were hip hop groups that were, that

00:32:55.650 --> 00:33:03.360

they are re-emerging you saw, that they are more underground – what do they say? – eople without a contract

00:33:05.620 --> 00:33:11.080

they always received us well because they talked about the neighborhood, of the problems in the neighborhood,

00:33:11.080 --> 00:33:16.900

like the hip hop groups of Buenos Aires that always emphasize that and we respect

00:33:16.900 --> 00:33:22.870

that a lot, because we grew up listening to that, and we came to them with this message from us but

00:33:22.870 --> 00:33:32.330

with the same rudeness that they showed us in life, and I think that... was what it was called? It was the reason why

00:33:32.330 --> 00:33:38.710

they accepted us because,

we came with these lyrics but we didn't come to tell you as if

00:33:38.710 --> 00:33:45.180

we were suffering, rather we came to sing it to you with energy so that it's remembered, that was it.

00:33:47.100 --> 00:33:53.610

Nahuel: Maybe in a show and we, I don't know, on October 11 or October 12, or an October date

00:33:53.610 --> 00:34:01.000

that we play, maybe it's just a date but we put so much attitude into it, that after the show you are going to leave

00:34:01.000 --> 00:34:05.950

with a little bit of our lyrics.

00:34:05.950 --> 00:34:07.930

Brian: That's always the idea, wherever we go to the idea is that something is left with you.

00:34:08.917 --> 00:34:11.917

Interviewer: What would a start look like?

00:34:12.760 --> 00:34:19.900

Nahuel: A beginning... [turns to Brian] ¿Hijo de la tierra? [begins to rap] son of the earth spoiled by the moon, roots of

00:34:19.900 --> 00:34:25.420

quebracho like claws in my cradle, [both continue] the darkest mountain protects me pure blood, the faith for

00:34:25.420 --> 00:34:31.450

my belief as everything goes to the grave, Indian exiled from his own territory, but I never

00:34:31.450 --> 00:34:37.090

forget where I come from what we are I represent, the pain of our mother the history between the

00:34:37.090 --> 00:34:42.580

eyes of my father, the blood of those Indians who fought like no one,
today we are in

00:34:42.580 --> 00:34:47.080

Buenos Aires, showing the gringos that the Indians are no longer ignorant,

00:34:47.080 --> 00:34:52.960

they call us savages because we are indomitable, they call us savages because we are indomitable.

00:34:56.350 --> 00:34:58.091

Sound technician: And in Qom?

00:34:58.091 --> 00:35:10.060

[Raps in Qom language]

00:35:11.520 --> 00:35:15.728

[laughs] It's a bit of the song

00:35:15.728 --> 00:35:19.370

Brian: My dad always said: "sons, you are Indigenous to here"

00:35:21.870 --> 00:35:26.520

and always that word ['originario'] stayed with us, because they called us Indian, Toba, everything,

00:35:26.520 --> 00:35:30.240

the word Toba neither, we know what it means because that too

00:35:30.240 --> 00:35:37.770

they put upon us, because the people was Qom, the name
'Toba' was given by other people

00:35:39.280 --> 00:35:47.540

and my old man tells us: "but don't forget that word, Toba, Aboriginal, Indigenous, Indian", because
if

00:35:47.540 --> 00:35:56.080

you delete that word I was deleting a history, because that word was used for a long time, now

00:35:56.080 --> 00:36:03.220

it is not used, but you cannot erase that word. Always keep that in mind, you are Indigenous to

00:36:03.220 --> 00:36:09.460

here but all those words that they call you, don't ignore it and don't try to erase it either

00:36:09.460 --> 00:36:14.339

because are you going to delete a story.

00:36:14.339 --> 00:36:23.380

Nahuel: Also like the word Indian, right? They said that Columbus thought he had arrived to the
Indians, Indians, Indians, like that, and our our old man tells us that

00:36:23.380 --> 00:36:27.670

other things say that the word Indians was given to him because in the past they said "without God"
['sin dios'].

00:36:28.770 --> 00:36:35.120

and the two 's' were erased and the word Indian remained, because they called us "without god" in
the past

00:36:37.980 --> 00:36:41.635

Brian: As I said, we're not going to erase that.

00:36:41.635 --> 00:36:43.920

Nahuel: It's like erasing history,

00:36:45.770 --> 00:36:50.390

and to be able to mark our path too, that's why we put 'Indigenous rap' ['rap originario']

00:36:53.910 --> 00:36:59.040

I never thought that those two words would have such an impact.

I told him "what can we call

00:36:59.040 --> 00:37:02.640

the album? Put 'rap originario' on it" and we always say that in every show.

00:37:04.060 --> 00:37:10.450

And there is a current of Indigenous rappers who are using that term fully now.

00:37:12.840 --> 00:37:16.999

Yes, as if it was turning into a genre, you know.

00:37:16.999 --> 00:37:18.042

Brian: That's good, that.

00:37:18.042 --> 00:37:20.080

Interviewer: That is, they were opening paths...

00:37:21.042 --> 00:37:31.460

Nahuel: And we did it for the kids, we did it,
so that the boys see, you know, that they lose

00:37:31.460 --> 00:37:39.170

the shame, shyness, when I was a boy I was very shy.
I couldn't, I didn't even talk to my teacher

00:37:39.170 --> 00:37:44.360

and that's what hip hop gave me as a kind of courage,
to be able to get everything out of me.

00:37:46.015 --> 00:37:53.214

It helped me a lot, I mean, not only in music, in my life it
helped me a lot to change my attitude too.

00:37:53.214 --> 00:37:59.120

There is a group from Abya Yala that always sends me messages, too.

00:37:59.120 --> 00:38:06.890

And they have some awesome video clips because they do it in the mountains of their community
and with

00:38:06.890 --> 00:38:13.840

all his people dancing, that is, the typical dances of his
people, when he sent me the

00:38:13.840 --> 00:38:20.320

video, this guy, I was so impressed and he told me his contribution to the Rap Originario album, and

00:38:20.320 --> 00:38:25.330

yes, strength brother, strength, we must continue, we must continue to represent this even if no
one else,

00:38:25.330 --> 00:38:32.050

if not, we do it, they are not going to do it, and as I said,

there are other kids from Peru too

00:38:32.050 --> 00:38:37.870

who sends me the message and tells me the same thing. They say that they did not feel identified with

00:38:37.870 --> 00:38:44.980

the music that they hear in their country, that is, there is rap in their country but there is nothing with that theme.

00:38:48.070 --> 00:38:50.860

Brian: Yes, in Mexico also the producer that we had

00:38:50.860 --> 00:38:53.870

he went to Colombia to work there

00:38:55.440 --> 00:39:00.390

he was in Mexico for a while and there he recorded with some guys who also did the same as us,

00:39:00.390 --> 00:39:07.350

rap originario, but they were using a dead language they said, that it was already dead, you know.

00:39:10.090 --> 00:39:16.520

They also always send us support, strength so that we continue.

00:39:16.520 --> 00:39:22.370

In every video we make they comment, and we are happy about that and we do the same for them.

00:39:22.370 --> 00:39:34.333

Interviewer: It seems that one could say that you are changing Qom music, but you are also changing hip hop.

00:39:34.620 --> 00:39:40.780

Nahuel: Yeah, that's very strong [smiles] I would like more people to listen to this, that

00:39:40.780 --> 00:39:51.480

more people identify with this, and also sometimes
we rap in places and the guys come up

00:39:51.480 --> 00:39:57.420

or sometimes a lady out of nowhere and they begin to investigate their roots,
as if we left for them that mystery

00:39:57.420 --> 00:40:03.810

so that they also think about their roots because we are here, all that, who we are.

00:40:05.930 --> 00:40:13.550

We are bringing out new things, new styles,
new structures, but at the same time without

00:40:13.550 --> 00:40:18.350

putting aside that fight that we are representing with the first album

00:40:19.430 --> 00:40:23.330

and so all the desires put in that, all the desires put,
whether it comes from us or not,

00:40:23.330 --> 00:40:29.660

whether or not they come from us, and with blood, sweat and breath,
everything, we keep fighting.

00:40:29.660 --> 00:41:01.625

[background music plays]

00:41:48.436 --> 00:41:57.151

[Nahuel and Brian watching the activity in the Manzana de las Luces]

00:42:04.720 --> 00:42:13.978

[both rapping softly in rehearsal]

00:42:58.042 --> 00:43:02.120

[Brian and Nahuel doing sound check on stage] I have a desk where I write a whole repertoire

00:43:02.120 --> 00:43:09.000

I suffer from insomnia but it's obvious... ghosts sing to me in chorus, in my bedroom... [interrupted by the soundman]

00:43:37.000 --> 00:43:43.000

[they both do a sound check] They say I'm crazy, I'm from cocoroco, I destroy the microphone, like an anthropomorphic monster

00:43:43.000 --> 00:43:45.000

I spring from the earth with all my uproar, I don't hide

00:43:45.800 --> 00:43:52.870

I have at my throat the cylinder of a 38,

I have at my throat the cylinder of a 38,

00:43:56.110 --> 00:43:59.083

I have at my throat, I uncover a 38.

00:43:59.083 --> 00:44:01.083

[finalising the sound check]

00:44:25.625 --> 00:44:34.011

[live female models posing]

00:44:43.167 --> 00:44:54.910

[artist painting the models]

00:45:00.311 --> 00:45:18.800

[DJ providing music for the event, playing electrocumbia]

00:45:45.101 --> 00:46:04.953

[cumbia songs are played]

00:46:50.060 --> 00:46:58.660

Now we are going to close with the guys from

Eskina Qom, to end a really good Sunday, a very good October 17

00:46:58.660 --> 00:47:00.600

What better than these guys? Round of applause! [audience yells and claps]

00:47:00.600 --> 00:47:04.602

[Nahuel and Brian go on stage]

00:47:10.200 --> 00:47:16.920

Well, good evening, we are Eskina Qom, we are two brothers, Nahuel and Brian, we have been doing rap from

00:47:16.920 --> 00:47:23.343

a very young age, we haven't done a show like this for two years, so here we are nervous [the audience applauds]

00:47:23.343 --> 00:47:25.422

but as always representing this flag

00:47:25.422 --> 00:47:29.053

[Nahuel shows the Wiphala, flag of the Indigenous peoples of Latin America] representing the Qom neighborhood

00:47:29.053 --> 00:47:30.424

and the Indigenous peoples, as always.

00:47:45.690 --> 00:47:51.540

Nahuel: Well, let me tell you that we are from Presidente Derqui, that our parents came from El Chaco, they

00:47:51.540 --> 00:47:56.160

have Qom blood. We grew up in Buenos Aires but in spite of all that we

00:47:56.160 --> 00:48:01.950

we don't forget our roots,
and this is a tribute to our parents, our grandparents and all

00:48:01.950 --> 00:48:03.969

the descendance of the Qom peoples.

00:48:03.969 --> 00:48:08.469

For everyone, for everyone that makes rap originario.

00:48:13.690 --> 00:48:38.458

[track starts playing, Nahuel and Brian rap alternating bars]

This is rap originario, this is rap originario.

They throw projectiles at us, but in the countryside we become invisible,

00:48:39.458 --> 00:48:42.458

the invincible caciques, submersible in the water,

00:48:42.458 --> 00:48:45.292

rifles don't kill them

00:48:45.292 --> 00:48:46.961

thanks to powers, it is possible to breathe

00:48:47.958 --> 00:48:49.458

a whole tribe waiting for you to guide us

00:48:49.500 --> 00:48:56.833

it has not fallen, see how solid it is, put an end to the barbarism that the pirates of the Caribbean brought

00:48:56.833 --> 00:49:02.875

and this is the nickname that I give to the settlers, if there was a sober one, I think it would be obvious,

00:49:02.875 --> 00:49:07.833

and I would say from his lips that you don't have to be a sage to realize that there is culture on this side,

00:49:08.833 --> 00:49:13.292

a language imposed with beliefs that have marked the thoughts of the elderly.

00:49:14.083 --> 00:49:24.083

They come in ships, they go down on horseback, open your minds so that you can be oriented, they want our land, the old continent, they want the wealth of all my people

00:49:24.125 --> 00:49:35.833

but they are not superior they made the life of this Indian worse, but I return their favours with songs, they make history valued.

00:49:35.875 --> 00:49:47.030

Son of the earth spoiled by the moon, roots of the quebracho tree like claws in my cradle, the darkest mountain protects me with pure blood, faith in my beliefs as Toba until the grave,

00:49:47.030 --> 00:49:55.110

Indian banished from his own territory, but I never forget where I come from, what we are. I represent the pain

00:49:55.110 --> 00:49:59.460

of our mothers, the history in the eyes of my parents, the blood of those Indians

00:49:59.460 --> 00:50:06.780

who fought like nobody else. Today we are in Buenos Aires, showing the gringos that the Indians

00:50:06.780 --> 00:50:12.930

aren't the ignorant,
they call us savages because we are indomitable,
they call us savages because we are indomitable.

00:50:12.930 --> 00:50:16.843

They call us savages because we are indomitable,
they call us savages because we are indomitable.

00:50:23.417 --> 00:50:28.958

I have my scriptures that cure my madness,
I have my culture from the cradle to the grave

00:50:29.958 --> 00:50:34.083

I have my family that I wouldn't change for anything, I have the sacred inspiration that resonates within me.

00:50:35.083 --> 00:50:43.917

They say we're not up to the task, we are prepared showing we measure up, readings protect me like armour

00:50:44.917 --> 00:50:50.917

when I'm in the dark they shine like the moon,
I have a desk where I write a whole repertoire

00:50:51.417 --> 00:50:57.833

I suffer from insomnia, but it's obvious, ghosts sing to me like a choir in my bedroom,

00:50:58.875 --> 00:51:03.167

they cry for their territory, and that hurts me like the language that is lost. No longer is everything green,

00:51:03.333 --> 00:51:10.458

now there are walls that divide and are measured by money bills. El Fino submits so that my people can be respected

00:51:11.458 --> 00:51:16.125

as before but now with Toba flags. Stop now with the jokes and detonate that bomb.

00:51:16.500 --> 00:51:24.417

They always left us in the shade,
they always treated us like leftovers,
and this is the moment where I focus

00:51:24.417 --> 00:51:35.958

I take my most violent thoughts from inside, I try not to disrespect them, but where I see, I see, an ugly environment, I don't think good times are coming.

00:51:35.958 --> 00:51:47.250

Let thunder split me in two, if I cannot express myself

Let thunder split me in two, if I cannot express myself

Let thunder split me in two, if I cannot express myself.

00:51:47.250 --> 00:51:57.250

For the chief of the Derqui community, who is always supporting the Indigenous youth. That is the culture we want.

00:51:57.250 --> 00:52:01.250

My language is Qom l'aqtaq!

00:52:01.250 --> 00:52:05.250

Thanks a lot.

[audience applause]

00:52:18.250 --> 00:52:25.250

[track plays] This is rap originario.

00:52:27.667 --> 00:52:33.010

Hands up... Hands up...

00:52:49.875 --> 00:52:55.230

The weight of talent is not measured in kilograms,

the weight of my fight is for Indigenous pride

00:52:55.230 --> 00:53:00.900

A nomad who writes about how the Indian is changing,

we adapt our customs to be able to communicate.

00:53:00.900 --> 00:53:08.880

This took my shyness away, now I never keep quiet about everything I went through, now I immerse myself in courage

00:53:08.880 --> 00:53:12.140

that I found a force that covers me like Meguesoxochi.

"N*****s in the story for money"

00:53:16.140 --> 00:53:22.890

"original Qom real story."

Better not throw shit because the Toba have shown that we are as untouchable as bare wires.

00:53:22.890 --> 00:53:28.890

A black from deep in the neighbourhood is how I describe myself, I show you my talent, if I want I'll complicate it for you.

00:53:28.890 --> 00:53:35.880

Compulsive movement,

I am the one who drags you to the edge of the abyss,

00:53:35.880 --> 00:53:42.390

for the Qom heritage I wear it with honor,

I compose like in Qompton, I limit little, I sound like I play,

00:53:42.390 --> 00:53:48.960

spicy like crazy, shaking heads because I'm an earthquake,

they say I'm crazy, I'm from the cocoroco,

00:53:48.960 --> 00:53:53.430

I destroy the microphone, as I am anthropomorphic monster,

I spring from the earth with all my commotion

00:53:54.370 --> 00:53:58.570

I don't hide, I have the cylinder of a 38 at my throat

00:54:00.880 --> 00:54:03.910

I have the cylinder of a 38 at my throat

00:54:06.300 --> 00:54:13.290

I have the cylinder of a 38 at my throat.

The most real rap originario, I don't stay in

00:54:13.290 --> 00:54:18.330

the north and I leave for the capital, for the capital, for the capital, for the capital.

00:54:21.420 --> 00:54:23.790

70 years ago...

00:54:23.790 --> 00:54:34.427

70 years after the Napalpí massacre,
they killed millions of the Qom in the north

00:54:34.427 --> 00:54:39.042

and we come to claim that, there was no justice for my people,
and we are going to provide justice

00:54:39.042 --> 00:54:40.560

doing this. And not forgetting

00:54:40.560 --> 00:54:45.480

the struggle of our parents, respect for the old, the elderly.

That is the main thing for us.

00:54:45.480 --> 00:54:47.480

[applause]

00:55:01.460 --> 00:55:04.480

[music] For all the boys who go on fighting,

00:55:04.480 --> 00:55:10.458

despite the discrimination, carry on, carry on, carry on.

00:55:10.458 --> 00:55:12.458

Never lower your head.

00:55:15.440 --> 00:55:19.750

This is the blood of more than 500 years.

00:55:22.120 --> 00:55:27.400

I'm still the same Fino, who because of racism,
fights for the children who have gone through

00:55:27.400 --> 00:55:33.700

the same. You know what it is to walk with chains on your feet,
so don't talk to me if you don't

00:55:33.700 --> 00:55:39.940

you know how serious it is to go hungry.
I have seen bodies with more bones than flesh, grandparents

00:55:39.940 --> 00:55:46.510

so kind but malnourished, that is shameful,
another drop that falls into the river of oblivion.

00:55:46.510 --> 00:55:53.590

I feel shaken when another soul has departed.
Sun, light my way, the day I shut up destiny will

00:55:53.590 --> 00:55:59.590

decide. This topic I dedicate to the kids who fought at school, who stood up when

00:55:59.590 --> 00:56:05.620

they were discriminated against, they did not lower their heads,
never deny your roots, that is what unhappy people do,

00:56:05.620 --> 00:56:11.800

if you do that, don't complain when El Fino steps on you.

Respect for my people who

00:56:11.800 --> 00:56:17.860

have been left without consolation,
we were robbed of our land, but we have the power to say that today.

00:56:17.860 --> 00:56:24.160

I long for us to break the ice and respect the
grandparents who have remained from the land, for the land,

00:56:25.280 --> 00:56:37.670

the war for the land, the war for the land, the war for the land.
We are the land, we are the forests,

00:56:37.670 --> 00:56:44.090

we are our blood wandering through the north,
we are the rays, the sun no longer hides, we go searching for the

00:56:44.090 --> 00:56:51.090

light behind the horizon, we are the land,
we are the forests, we are our blood wandering north,

00:56:51.090 --> 00:56:53.210

we are the rays, the sun no longer hides, we go

00:56:55.720 --> 00:57:03.640

searching for the light behind the horizon.

You won't find this in writing, we are causing the rupture to

00:57:03.640 --> 00:57:11.800

see if culture, opening, is a cure, which overwhelms me, there is nothing left, there is a story that was never

00:57:11.800 --> 00:57:20.820

told by the hand of the Toba, for the justified truth we pay dearly and we see it in the face that shoots, whatever future is shot to us from the past

00:57:20.820 --> 00:57:29.610

it chases us, it finds us and corners us, but my soul is so strange that I think it is better take advantage of this life,

00:57:29.610 --> 00:57:36.760

better to stain it with ink, scratch it down,
the microphone comes to life when I let loose a word, a word

00:57:38.160 --> 00:57:43.620

for my old man, the most sincere cacique, thank you,
thank you for instilling in me, passing down to me this warrior blood.

00:57:45.860 --> 00:57:52.700

We are the land, we are the forests, we are our blood roaming the north, we are

00:57:54.980 --> 00:58:01.670

the rays, the sun is no longer hiding, we go looking for the light behind the horizon,
we are the earth, we are the forests

00:58:01.670 --> 00:58:06.020

we are our blood roaming the north, we are the rays, the sun is no

00:58:06.020 --> 00:58:10.726

longer hiding, we go looking for the light behind the horizon.

00:58:10.726 --> 00:58:15.230

Rap originario, rap originario, brother.

00:58:15.958 --> 00:58:25.292

Thank you very much to Identidad Marrón for inviting us, for trusting us, we will always give everything for rap originario.

00:58:25.292 --> 00:58:27.292

[audience applauds]

00:58:31.890 --> 00:58:33.570

Thank you very much guys for the invitation.

00:58:45.570 --> 00:58:46.920

[music]

00:58:55.958 --> 00:59:03.500

[rapping] The music, the music that takes away my fears.

00:59:04.030 --> 00:59:12.310

The music takes away my fears, it takes away the anger inside me, the fury emanating from the centre, fists on the

00:59:12.310 --> 00:59:18.220

pavement. Prisoner of my thoughts,
I free myself when I rap. I add, not subtract, with this we have

00:59:18.220 --> 00:59:23.620

a place with all my ancestors.
The music takes away my fears, takes away the anger inside me,

00:59:23.620 --> 00:59:29.110

the fury that emanates from the centre, fists on the pavement,
Prisoner of my thoughts, I free myself

00:59:29.110 --> 00:59:35.080

when I rap, I add, not subtract, with this we have a place with all my ancestors.

00:59:35.080 --> 00:59:39.070

I have the pain of defending, how the system is a trap,
all scenes are the same in this madness.

00:59:39.070 --> 00:59:44.980

I go out, I use a hoodie, a braid, a chain, the cops look at my face, looking for something to condemn.
Shit doesn't

00:59:44.980 --> 00:59:50.960

change and we are not at war. The snobs are scared of my brown skin. Crazy on the corner I lost my
future,

00:59:52.360 --> 01:00:00.190

don't look across, don't talk about anything, the dogs break their chains, they jump the wall, are they
going to get me out of my place,

01:00:00.190 --> 01:00:03.840

I doubt it.

The music takes away my fears, it takes away the anger inside me,

01:00:03.840 --> 01:00:12.340

the fury that emanates from the centre, fists on the pavement, prisoner of my thoughts, I free myself when I rap, I add, not subtract,

01:00:12.340 --> 01:00:17.590

that's why we have a place with all my ancestors. The music takes away my fears, it takes away the anger

01:00:17.590 --> 01:00:22.570

inside me, the fury that emanates from within, fists on the pavement. Prisoner of my thoughts,

01:00:22.570 --> 01:00:29.440

I free myself when I rap. I add, not subtract, with this we have a place with all my ancestors.

I didn't have before

01:00:29.440 --> 01:00:34.060

what I have now, I have more power without a motor,

life at one hundred miles per hour,

01:00:34.060 --> 01:00:39.520

all I want is a hundred thousand now, to buy two houses for my children, my lady, always a winner, thanks to

01:00:39.520 --> 01:00:46.000

God in my life it gets better, and all night I pray to him from the heart.

That hit rapper was discarded from his home turf, good people counted

01:00:46.000 --> 01:00:50.470

their fingers, bad people had their fingers cut off.

I see very little that I have by my side, being on the street,

01:00:50.470 --> 01:00:55.724

I hope for a miracle, don't judge me, you don't know what I've been through.

01:00:55.724 --> 01:01:05.050

The music takes away my fears, it takes away the anger inside me, the fury that emanates from the centre, fists on the pavement, prisoner of thoughts, I free myself

01:01:05.050 --> 01:01:10.900

when I rap. I add, not subtract, that's why we have a place with all my ancestors.

The music takes away my fears

01:01:10.900 --> 01:01:17.260

it takes away the anger inside me, the fury that emanates from the centre fists on the pavement, prisoner of my

01:01:17.260 --> 01:01:22.900

thoughts, I free myself when I rap. I add, not subtract, that's why we have place with all my ancestors.

01:01:28.720 --> 01:01:40.480

Nahuel: It's Eskina Qom.

Brian: This next tune is the last to say goodbye, people thank you very much, we're really happy,

01:01:40.480 --> 01:01:48.170

it's been a while since we performed, we are very grateful, this always comes from the heart.

01:02:14.980 --> 01:02:17.350

[music]

01:02:25.010 --> 01:02:36.560

I am an Indian because I defend the tribe, I am because I fight for my tribe,

I am an Indian because I defend the tribe, I am an Indian

01:02:37.230 --> 01:02:43.530

I am an Indian, I am an Indian because I defend the tribe

01:02:43.530 --> 01:03:04.980

I am an Indian because I fight for the tribe,

I am an Indian because I defend the tribe, I am an Indian

01:03:10.887 --> 01:03:16.761

[the music is rewound]

01:03:28.940 --> 01:03:34.644

It's back folks, sorry. [the crowd applause]

01:03:37.710 --> 01:03:39.660

I am an Indian, I am an Indian

01:03:42.120 --> 01:03:43.350

I am an Indian because I defend the tribe,

01:03:44.890 --> 01:03:53.830

I am an Indian because I fight for the tribe, I am an Indian because I defend the tribe, I am an Indian,
I am a

01:03:53.830 --> 01:04:05.970

Indian, I am an Indian because I defend the tribe, I am an Indian because I fight for the tribe, I am an
Indian because I defend the tribe

01:04:08.160 --> 01:04:09.990

I defend my tribe with claws, a damn baboon,

01:04:11.333 --> 01:04:19.833

and I spit my guts out in the verses I want to write, lyric and smoke with a drill box. I bring you the plot that catches the anger I want to spit out.

01:04:20.000 --> 01:04:26.208

Face Qompí looking for a future for life in Derqui, do not judge me. Yaguec onaxaic naqta que qom so chacaiq here qaaraqip

01:04:26.208 --> 01:04:36.583

My art does not forget the landscape of Mount Qompí, I am a warrior of the mountain, as a child I learned to take care of the culture, to expand the roots.

01:04:36.708 --> 01:04:44.220

I am an Indian because I defend the tribe,
I am an Indian because I fight for the tribe,

01:04:48.208 --> 01:04:52.380

the moon reflects my soul in the river,
the children of the mountain are no longer cold, stones and more stones

01:04:52.380 --> 01:04:57.000

falling into the void. We are, we are not, it seems the same. An Indian

01:04:57.000 --> 01:05:01.260

with vices doesn't want prejudices, I have principles, ideas, projects, lyrics that guarantee my whole journey, at 100 thousand I connect, so mad, so well placed.

01:05:01.260 --> 01:05:06.450

The neighbourhood murmurs all my madness, I bring culture, killing fissures that fly high and what's more

01:05:06.450 --> 01:05:10.980

no bad meeting burns my look, they paint us, today they paint us as rural people because pills for the mad are free

01:05:10.980 --> 01:05:16.670

they paint us as rural people because the pill for the mad is free.

I am an Indian

01:05:16.670 --> 01:05:25.410

because I defend the tribe, I am an Indian because I fight for the tribe, I am an Indian because I defend the tribe, I am an Indian,

01:05:28.020 --> 01:05:34.230

I am an Indian.

First of all I want them to explain the history of the aboriginal people, second, a young person

01:05:34.230 --> 01:05:37.980

should explain in rap history with all its origins, third, the fight,
no custom remains,

01:05:37.980 --> 01:05:41.400

the tribe persists, it's bring together, finding talent using

01:05:41.400 --> 01:05:50.550

school, you've seen it, it is my free time, the lads throw punches, they live through terrible dramas.

01:05:52.510 --> 01:06:01.300

The Wiphala burns when Eskina Qom writes. I am an Indian because I defend the tribe, I am an Indian because

01:06:01.300 --> 01:06:08.180

I fight for the tribe, I am an Indian because I defend the tribe,

I am an Indian, I am an Indian

01:06:08.180 --> 01:06:14.360

Thank you very much people! Thanks to all!

01:06:14.360 --> 01:06:15.160

[applause]

01:06:15.160 --> 01:06:16.360

[Credits: University of Manchester, Universidad Nacional San Martín,
Arts and Humanities Research Council]

01:06:24.333 --> 01:06:25.333

[Credits: Identidad Marrón, Manzana de las Luces]

01:06:30.042 --> 01:06:31.333

[Credits: Eskina Qom]