

APRENDICES 3 - DESGRABACIÓN EN INGLÉS

Gabriel Peluffo

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INTRO

My idea was always to get on stage. In other words, I am on stage before I go on stage.

My parents are pediatricians, my aunt is a pediatrician, "I'm going to get rid of Pediatrics quickly". And when I did Pediatrics my vocation as a pediatrician was born.

At one point I decided to be a teacher. When you are teaching, you finish training, you train in a different way.

To be the motivator that my mentors had been for me.

PREVIA

Close it a bit.

My daughter does makeup.

Ah, is she a makeup artist? That's great.

Yeah.

For now, we are ready.

Welcome, the silence gives this an undue solemnity.

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Hello.

Thank you, it's my pleasure.

My pleasure.

Hi, how are things? Endira.

Are you doing well?

Nice to meet you.

On behalf of ANEP and Ceibal, thank you for your time, for allowing us to share this space.

Well, for me it is an honor, thank you very much for the invitation, I'm grateful.

You've already done a million and a half interviews, but this one has a less showy focus, right? Far from being about the last concert, the last album, the last anything. On the contrary, it has a more existentialist bent. We want to connect with you and your learnings. She starts with a question that opens up the conversation for us, which is how do you define yourself.

If you tell me the questions beforehand, it will be very easy.

No, it's just two minutes.

I believe that the best thing for me is to be caught unaware. If not, I'll put up defense mechanisms to start dodging the blows, you see. So, they better catch me by surprise.

Let's not talk anymore. Let's dive in.

Gabriel, take 1.

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I think I'm a restless young man, though I am no longer so young. Someone who was always looking for something and who liked to sing since he was very little, and who can't stop doing things. It is a very vague definition, but maybe we can develop it later.

Tell me a little about your beginnings and your childhood and how you got that passion, that moment of wanting to become a singer or go on stage.

I always had this fascination for art, I don't know why: singing, theater, dancing. Maybe because of the meetings that were held at home or at a neighbor's house, where someone brought a guitar and played, sang, maybe that must have ignited something in me, because ever since I can recall I like to sing, but not indoors, but to show myself. I mean, my idea was always to get on stage. I'm on stage since before going on stage, so to speak. And I participated in all the school events and everything. I had a very happy childhood.

After living in an apartment for five years, we moved to the suburbs. I went from living near the Hospital de Clínicas to Villa Dolores, and that was a real neighborhood. And from there I went to the cobblestones of 14 de Julio. And I had a lot of contact with the movies, with the Arizona cinema, with the theater, because my parents took us to the movies and the theater on weekends. But we went to the Arizona movies alone. Later, when my brother... I'm five years older than my brother, and when we went to the movies as small kids. Sometimes we would go Friday, Saturday, and Sunday. And then we would go see the murga rehearsals, the rehearsals of the theater groups in the neighborhood. We went to the tablados. So yes, I did have a lot of contact with art.

Gabriel, medicine was part of your upbringing. Tell me how you got to that point in your life. Choosing medicine, while also having that passion for the stage and for singing, already as a boy. How did you get to that?

Well, I was raised in a different era. My parents are both doctors, and so are

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my two aunts, and they're married to doctors. All doctors in the family. My grandfather, Euclides Peluffo, was a great doctor, an eminence in medicine. I mean, medicine was my whole environment... And I was the first child to be born out of those marriages of doctors. My brother and my cousins did not receive as much pressure as I did to become a doctor, even though I have cousins who are doctors too.

But well, I wasn't really set on choosing medicine, but for my parents it was important that I did a career because it was a time when there was still a lot of pressure on having a university degree. Finish high school and go to university. There was also a kind of, let's say, compromise. To say: "You have the possibilities and you can do it. Look at the number of people who have no chance and can't study and have to go out to work. You don't have to do that".

So I explained to them: "Yes, but I'm going to sing and I'll be good at it so I'm not going to need to do this". But it wasn't believable because there was no context then for an artist to develop. Nor were artists well regarded by society in general. I'm talking about my childhood and adolescence in the midst of the dictatorship. In other words, it was a complex time. Artists were not very well regarded in general. So, I think I wisely realized that I had to go to college, so people gave me a break, and I kept singing.

I had already joined... Gustavo had invited me to play in Los Estómagos. I was 17 years old, just finishing high school. There had been a very big cultural break here. The few rock bands that existed played underground, most of the musicians had migrated, for social, economic or political reasons, but there were no opportunities to get together, to play, nor recitals for people to go to. That kind of thing didn't exist. So, from 1983 to 1985, while still a teenager, I played with Los Estómagos in a lot of places that were half clandestine or at parties that were organized by the public itself, although they were also kids of 17, 18 years of age.

And I started college at 19. In 1985. I'm from the 1985 generation. And at first everything was fine until I had to... Second year, Anatomy began, and that's where I wanted to drop it. I didn't like it, I wanted to quit, but in the end I continued. The other moment when I wanted to leave was in fourth year, when you start to come into contact with people. Actual human beings with issues. That shocked me a lot and I was close to dropping college

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again. But those moments of crisis where you just want to leave, somehow make you commit yourself a little more, if you decide to stay.

So I had two parallel things going on. With Estómagos we had popular recognition. We played all over the country. They hired us to play. We participated in festivals, we played with other bands. And I was doing a medical degree at the same time. It was very weird at the time, but I was doing it. And that's how I did it. And the two things marched ahead. To this day.

Tell me about your first experiences with Los Estómagos.

Well, it was thanks to the rashness you have when you're a teenager, when you lack experience and you feel as if you can take on the whole world. The band was Gustavo Parodi's idea, who was my mentor, but at the same time, he was a mentor to many musicians who made up the band. He and Fabián also told me to start writing. Thanks to them, I started writing, and it's now one of the things I enjoy the most, writing, especially songs. But if it hadn't been for them, I never would have done it. I think I would have been on stage, which was what fascinated me. But this was something else. In other words, it gave me the possibility not to interpret, which was what I had in mind, but to become part of a group where you created art.

We created things together that were obviously very rudimentary. But they were ours somehow, and we had to defend them. And learn to write. Learn to develop texts. Also rudimentary, very precarious at first, and join the text to a melody. To create a workshop where we worked together with other colleagues. That marked my whole artistic life. Although I have a solo career, which I do, and I have a solo artist profile, that is, I introduce myself singing tango as Gabriel Peluffo, artistically, conceptually, I am a person who works in a group. I work with co-workers, musicians, and they have to be musicians because I am a singer, but I work in a group. That is fundamental. My 40 years of artistic activity have been like this.

Tell me a bit about your passage through the educational system... You told me that it was during the dictatorship period. Tell me a little about that.

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I went to kindergarten at the Latinoamericano, and then I entered elementary school. I went to School 193, on Miguel Barreiro and Achiras. I did all six years of school there. The experience was beautiful. I had no idea what context I was in. In 1973, I was in my second year, and halfway through the year classes were suddenly over. I didn't quite understand why. I knew that my parents were worried and I knew that there were things that were happening, but they didn't tell us much. They always wanted the children not to know too much about the things that went on. I don't mean in my house, but in general.

I went to high school at the Seminario. I was there six years. A very, very demanding school, which I noticed over the years. But hey, I did well there. Later, I entered university, already in democracy in 1985, as I was telling you. And, as I said earlier, my commitment to it was... scarce. I didn't know whether to leave or to stay. Every year I had to think about whether to stay or not. Until I decided to take the career seriously. Studying was never my problem. Studying was never my problem. My problem, especially in college, in tertiary education, was precisely that aspect that medicine has, which is purely humanistic, of coming into contact with people, because that's what it's all about. Basically, unless you study a branch of medicine that doesn't require contact with people, essentially what one learns there is an apprenticeship in empathy.

That's it, basically. Beyond learning a technique, a system, what you have to do is communicate with people and try to understand them and solve problems and give them feedback that is valid. It is something that is not made explicit in what they teach you. Maybe some teacher at some point talks about it, but you don't listen to him because you're focusing on the method and on learning the technique. And you are evaluated for your technique. But later, luckily, implicitly, you realize that what you are learning is forming a database to be able to communicate with people, to be able to understand them and to solve situations, and sometimes you can't really fix anything. You simply have to be able to create an environment so that others feel better. I believe that this is the core of the career.

I can tell you that from then on, I continued specializing. I graduated as a doctor and as a pediatrician, I was a pediatric resident and at one point I

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decided to become a teacher, which is a very important part of my life, of my vocation, dedicating a large part of my life to the teaching career by vocation, by choice, and having been linked to public assistance for more than 30 years. That is truly something important and it has to do with the essence of the job that I found as I progressed through my career and began talking to people.

I would like to hear about your experience in teaching, and why you chose teaching.

Well, it was a very particular moment in my life, when I had the opportunity to break with the traditions that I mentioned to you regarding my family, which was full of doctors and also many pediatricians, and many pediatric teachers. I said: "I'm not going to be a teacher". The teaching career at the Faculty of Medicine is not something that you take lightly. It is a place of great pressure. But hey, I was happy. I was in a good place with Los Buitres. Things were great for us.

I liked teaching. And there was also the idea that being a pediatric teacher completed your training as a professional, so I felt it was necessary to do it. Because when you are teaching, you finish training, you train in a different way. And the truth is that the experience has been fantastic. It always gave me great satisfaction to be the motivator that my mentors had been for me, from the wisest and most veteran to the youngest who had little age difference with me, hardly older than me, but who made you think, made you grow, challenged you. And they encouraged you to keep going.

And well, that spirit is what I tried to apply and polish and improve in almost 20 years of teaching. To try to give people, especially young people, tools to improve, to get ahead, to be happy with what they do, to learn, to be stimulated all the time without losing sight of what we talked about, that one is essentially there to improve the lives of others. I am summarizing something that was barely there on my first day of teaching, and that developed afterwards, with the passage of time.

Tell me, Gabriel, why pediatrics? How do you manage to juggle all those professions?

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Well, I got to pediatrics because my family was full of doctors and pediatricians, and when I did the degree, and I got to the instance of internship, which is a mandatory instance where you go from being a student to a doctor (not yet graduated), you have a year of practice where you become familiar with aspects of assistance that will be important in your career. Back then you had an internship. That year I had four quarters where I rotated through different specialties. And, obviously, I said: "My family, my parents are pediatricians, my aunt is a pediatrician, I'm going to get rid of Pediatrics quickly, so I don't do Pediatrics". And when I did Pediatrics in the internship, with newborn children in the Pereira Rossell hospital, where I was in charge of Pediatrics in the emergency section, my vocation as a pediatrician was born.

When we went to the country, my internship classmates knew I had done Pediatrics and told me: "Hey, you look at the kids because we don't have much practice". And there I got a little emboldened. And as to how do the other activities coexist... They coexist, as I always say, because this isn't the first time I appear in an interview, because during the degree a lot of classmates had to work and study, and many were married, had children, had to support a family and study. I didn't have to work and study, I had the chance to sing and study. And I sang and studied.

Obviously, later, over time, as you become an adult and you grow independent, you have to support a family, you form a family, you have children. Well, that's where things start to get complicated. And it's exceedingly difficult to me, very difficult, to try and give up an activity. I haven't been able to do it. But not for an economic reason. I couldn't do it because... Because I like them. And so, the only thing I ask myself is: "If you gave something up, couldn't you be better at the other thing?" For example, if I was to leave my role as a doctor, couldn't I do many more things in music and improve in many aspects? Well, it may be so. That is the only question I ask myself. But then I get involved with things. That's the problem. Maybe it's the answer, I don't know if it's a problem.

What does the doctor's office have that the stage doesn't?

Well, there's a difference in roles, which vary greatly. Someone could look at

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me and say: "Look what a hustler he is". In reality, we're all histrionics and we all put on a little show every time we get together with someone. Might be.

The doctor's office is something very specific. And discipline is very specific. I mean, pediatrics, within medicine, as a discipline, is very particular because it is one of the purely preventive disciplines. Most of the encounters with families and children are gratifying, and they are a space for advice, practices, trying to give some answers. While one silently applies the method, that is, measurement, weight, neurological examination, the confidence of the parents grows with the feedback you give them. "Calm down, everything is fine". You show them things. It's also about accompanying the parents in the pleasant business of raising a child.

That said, I chose internal pediatrics, where the children and adolescents are sick. That's different because they are hospitalized, they have illnesses. It is a place for method, method application, reasoning, clinical reasoning. Clinical reasoning is not an exact reasoning; it's not maths, it's not engineering, it's not even surgery. Clinical reasoning is different.

But well, we all have to understand that in this context I am another person, I'm giving feedback to someone on a completely different plane. Stage is utter liberation. To me, there is a code of responsibilities on stage. There is an ethic of the artist. Everyone will have their own, but always remember you are in a group, that you are with other musicians, you are doing something that you have been preparing for a long time, but that it can assume different shapes each time. Each show is different.

The other day I went to the circus and the artists said: "Tomorrow there will be a different show, but on Monday we will do exactly the same show". But they know it's not going to be exactly the same show. And it's the same here. Every time I go on stage I say: "This may be the best performance of my life", and that's a fantastic feeling.