

December 1986. A band of twenty odd year olds (and some minor) debuts in a forgotten bar of Martinez. They are the product of a dream. The music they make does not have too much history in Argentina.

Shortly afterwards, a demo becomes furor on the radio, **and they receive an** offer to record an album. And then Los Pericos become an explosion: El Ritual de la banana (1987) sells 180 thousand copies and becomes the best selling album of the year, the songs sound everywhere ... The sudden success makes them cataloged as "The band of the summer".

Thirty summers later, Los Pericos not only remain creative and in force, but their influence is judged throughout the continent. The reggae that the band developed in Argentina has multiplied in many other artists, the number of classics - from "Jamaica Reggae" to "Inalcanzable" that has settled in the collective unconscious of several generations, is remarkable, and all the time new projects motorize the Imagination of its members.

In their three decades of experience, Los Pericos knew unstoppable success - from changes of formation to irreparable losses, both personally and collectively. The second album, King Kong (1988), sold 100,000 copies; The third, Rab to Dab Stail (1990), with a change of style, was ignored by the public.

In 1992, BIG YUYO **was released**. The band was invited to participate in the Reggae Sunsplash in Kingston, Jamaica, where Rita Marley named them "ambassadors" of the genre. While Pericos were touring the Caribbean, in Argentina "Me late" and "Waitin" unleashed a greater pericomanía than the initial, **which lead** Big Yuyo to invoice 350 thousand copies, an event that continued and extended to all Latin America and United **States** with Pampa's Reggae (1994). Yerbabuena (1997) was the closing of a sort of trilogy in which the band **touched** on the newest sounds of reggae, such as dancehall, as well as Latin rhythms, which **they** had known firsthand in **their** incessant tours.

In Los Pericos' career, Mystic Love (1998) was the album of maturation, which sustained success from a deeper perspective. As the **band** continued **it's** tours throughout the continent, the band sang "Sin Cadenas" with Gustavo Cerati for a movie about the Grandmothers of Plaza de Mayo. The band's first live album, 1000 Live (2000), which took recordings of two concerts of the group, generated a new popular impact, which continued with the opening to new sonorities - and new hits - in Desde cero (2002). In addition to several presentations of the album in the Luna Park **Theatre**, Los Pericos armed special "ethnic" shows that filled several Gran Rex.

The Bahiano's departure in March 2004 was a difficult moment in the band's history, which once again found within itself the strength and motivation to take another step forward. With Juanchi Baleirón in the voice, the mystic of the Pericos was revived with 7 (2005), a rocker disc of clenched teeth. During that year, the band made more than a hundred presentations throughout the continent (including Canada), which marked the ever-present interest in their music from various audiences. Pura vida (2008) was a return to the freshness of the **perico** reggae, an identity mark that was perceived from the advance with the hit "Lindo día".

The group's next project not only proved its validity but also its importance within the international reggae scene: Pericos & Friends (2010) offered new versions of the band's classics and a couple of Bob Marley covers in the company of artists such as Gregory Isaacs, The Wailers, Toots Hibbert, The Skatalites and Ali Campbell (UB40). It was not a surprise that the album reached the category of double platinum, nor that the **stages** of the whole continent received the group **again**.

In the middle of a new success, **the band went through an** enormous pain the illness and **death** of Horace Avendaño, historical saxophonist.

The impact of the loss of their friend kept the band away from the recording studio, but accepting live a refreshed group personality. That finally emerged in the elegance of Soundamérica (2016), an album that the musicians themselves see as the beginning of a new **era**, in which there is a balance between all the **different profiles** that the group showed in recent times.

The celebration of the thirty years of Los Pericos began in the last edition of Cosquín Rock, where each day the band reviewed themes of a decade of its history with amazing guests. But that's not all: in Mexico, the band has just recorded their first DVD, and in August will show their story in private photographs at a show at La Usina **del arte**.

And while reading these lines, surely Juanchi Baleirón (vocals and guitar), Willie Valentinis (guitar), Gastón "Moreira" Goncalves (bass), Diego "Chapa" Blanco (keyboards), Ariel "Topo" Raiman

White (percussion) are somewhere in the continent, generating from the stage, that special communion with the public: **a** landmark of thirty years **that** yet remains intact.