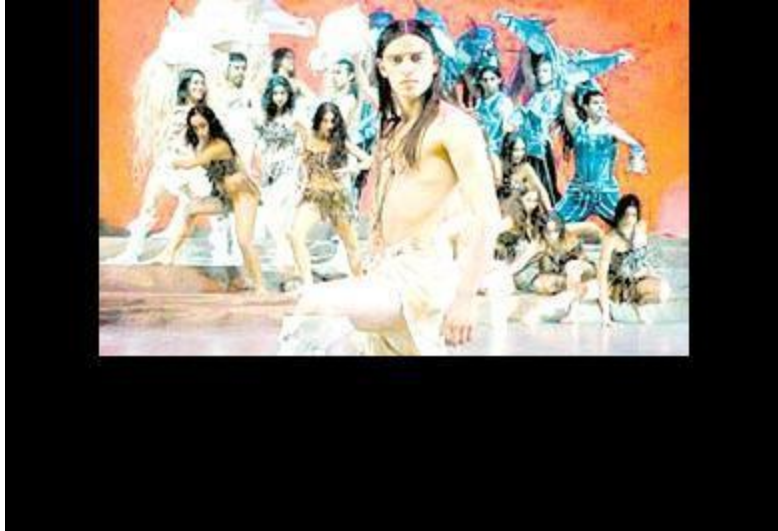


Nativo, a strong choreography



By Rómulo Berruti

With a starting point similar to the successful Tanguera, Diego Romay opened Nativo, and this time he is throwing himself into the deepest roots of America's primitive inhabitants.



With a starting point similar to the successful *Tanguera*, Diego Romay has opened *Nativo*, and this time he is throwing himself into the deepest roots of America's primitive inhabitants. As the goal of this show exceeds in its thematic ambition the urban and immigrant depiction of his other musical, schematics become compelling. This begins with the pure culture of the indigenous inhabitants represented by La Pachamama, Mother Earth, and culminates with a quasi-ghostly foreshadowing of the protagonist, the result of battle, conquest, massacre and ethnic crossing. Although the priority of the show resides in the strength of the dances, the vigor of the rural images, and the choreographed design of the individual and collective encounters, the contents have not been neglected. The lyrics by Eladia Blázquez and the historical research by Denise León give a supporting basis, quite respectable and sufficient to elude the elementary and uncomplicated tendency of describing it as "native party for export." *Nativo* aims higher with its noble intentions. If the final product doesn't accomplish this completely, it is only because the material is too vast and ambitious to encompass all these aspects. Unless you hold on to the program which helps the audience to follow the storyline with a synopsis, it is very hard to grasp what each scene tries to express. Therefore, the scales turn decisively towards the music and the choreography. And everything is perfection in those aspects. From the choreographic conception by Zanabria and Montivero, absolute brilliant heel tapping which becomes instrumental to give life to the clash of the fight, to Suna Rocha's moving voice in the opening and closing, and all along the intense performance by Adrián Vergés. The music, exquisitely executed live, lighting and sets, a careful collaboration between Valeria Ambrosio, Gerardo Gardelín, Omar Pacheco and Gustavo Zajac, together they turn

Nativo into an interesting proposal. The musical will work wonderfully with an audience fond of this adapted form of popular music and perhaps with the massive amount of tourists that crowd the streets of Buenos Aires. At El Nacional.