

Chicana artist acts multiple personas in show

By Josh Nichols
Staff writer

For many performers, it's difficult to portray just one character in a production.

But imagine playing more than a dozen different personalities in one production, including a landscaper, restaurant owner and even Satan.

This is what Ruby Nelda Perez does in "Doña Rosita's Jalapeño Kitchen," a piece written by Rodrigo Duarte Clark.

The Chicana performance artist from San Antonio will bring her solo act to the Nebraska Wesleyan University McDonald Theater tonight and Friday night.

"Doña Rosita's Jalapeño Kitchen" is a comic story about a woman who has run a barrio restaurant for 23 years.

Developers are trying to force her to shut down her restaurant so a shopping mall can be built on the land it occupies.

Rosita refuses to sign the agreement, but her time has run out.

On her final day in the restaurant, Doña Rosita begins to reminisce and relive the memories of people she has had in her restaurant in the past 23 years.

Perez herself takes on the characters of the many different people that have been in and out of the restaurant.

Each person who comes in has his or her own story to tell.

Perez said she considers herself more of a storyteller than an actor.

By expressing different emotions and using different tones of voice, she

PREVIEW Doña Rosita's Jalapeño Kitchen

WHERE: Nebraska Wesleyan University, McDonald Theater 51 and Huntington streets
WHEN: Tonight and tomorrow at 7:30 p.m.
COST: \$5 for students
THE SKINNY: Performance artist brings to life wide array of characters.

said she is able to create an image of many different characters, including a town gossip and what she described as a "social climber."

The social climber is a woman who has moved out of the barrio and into the suburbs because of her dissatisfaction with life in the rural Mexican community.

Amy Lamphere, director of the Wagon Train Project, said watching Perez portray these different characters is a hilarious experience.

"For 80 minutes, you will laugh at yourself and with Ruby," Lamphere said. "You will laugh and laugh, and then all of a sudden stop when she says something moving."

Lamphere said Perez's naturally fun personality helps the characters she portrays come across effectively.

"She is very entertaining and fun," she said. "It is that lively spirit that makes it fun for the audience."

Although the show is based in a Mexican community and has many



Courtesy photo

characteristics of Hispanic culture, Lamphere said the story is still something everyone can enjoy.

"Perez is popular with large Hispanic audiences as well as a small Hispanic audience," she said.

She also said people will be able to relate to the situation in the perfor-

mance. Doña Rosita's losing her kitchen can compare to the loss of the family farm and small businesses going under when a Wal-Mart is built in a small community, she said.

Because Doña Rosita doesn't give in to the developers, Perez said she

wants to get across in her performance that all people can stand up for themselves.

"People should have the courage to make their own decisions and follow through with them," Perez said.

"People don't always have to go with the norm."

Oasis release is lackluster effort

By Cliff Hicks
Staff writer

The poor Gallagher brothers. After their debut album, the stellar "Definitely Maybe," the brothers and their band, Oasis, have been struggling to recapture that glory, where songs were solid and the hooks were catchy.

Their sophomore album, "(What's the Story) Morning Glory,"

was pretty close, but their third album, "Be Here Now," quickly grew shallow on repeated listening. 1999's "The Masterplan" simply revealed that a lot of the band's b-sides were better than some of its album material.

The band's had two years since "Be Here Now" to get a good album out of its system, and "Standing On the Shoulder of Giants" is a mostly solid effort that falters every so often, but it shows a good start for the band climbing out of pomposity.

"Standing on the Shoulder of Giants" opens with the raucous "Fuckin' In The Bushes," an instrumental showing that the band is willing to learn a few new tricks. Sampling a 1970 film, the first song is the most experimental piece on the album — the dirty old man's gruff grumblings make for a light starter.

It's mostly old hat stuff for the rest of the album, which is traditional Oasis.

During the past six months, both of the Gallagher brothers had claimed the new album would feature lots of drum loops and hip-hop influences, but they stretched the truth more than a little.

A few of the tracks have drum loops, but for the most part, this is classic Oasis that shows more signs of being influenced by Kula Shaker than the Chemical Brothers.

About two-thirds of the album is composed of ballads and crooners, with a few scattered rockers to break up the slow monotony.

This isn't to say some of the ballads aren't great. "Where Did It All Go Wrong?" certainly isn't where the album went wrong, as it's one of the band's best songs ever. But there's simply so many ballads that



REVIEW Oasis
TITLE: Standing on the Shoulders of Giants
LABEL: Epic Records
GRADE: B-
FIVE WORDS: Oasis returns with lackluster album.

they drag the album down.

Another big problem with the album is how short it is, clocking in at about 45 minutes. Noel Gallagher, the band's principal songwriter, can't claim lack of material. The single for "Go Let It Out" features two b-sides, "Let's All Make Believe" and the magnificently graceful "(As Long As They Have) Cigarettes In Hell," both of which would have been welcome additions to the album.


"Standing On The Shoulder of Giants" also features the first song written by Liam Gallagher, a pleasing but unmemorable song to his adopted son, "Little James."


Oasis isn't going to win any new fans with "Standing On the Shoulder of Giants," but it should keep old fans appeased for a while longer.

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