



## Supin's play set to debut at UNLV

Charles R. Supin's original play "Outward Signs" will open at the Black Box Theatre at 8 p.m. Thursday. His two-act contemporary drama emphasizes the cost of living and loving and finding a home or moving on.

Playwright Supin, a candidate for the master of fine arts degree in playwriting, is perhaps best known to Las Vegas for his affiliation with entertainer Jerry Lewis, his column in the *Las Vegas Review Journal* and the *Los Angeles Herald Examiner* and for his ownership of the Nifty Nickel Publishing and Printing Company in Las Vegas.

"The play, a major work, is Supin's third original script produced at UNLV. It is a candidate for the American College Theatre Festival Playwriting Competition," said Davey Marlin-Jones, who directs the play.

"There's a great deal of humor in the play about juggling one's priorities and there's literally juggling on stage. 'Outward Signs' is a story of a church looking for a new home, the homeless looking for a home and a priest looking for a home in his own soul. It's also a love story," Marlin-Jones said.

"Outward Signs" takes place in the heart of New

York City and centers around members of a church that is closing in one week. The congregation is being shepherded by Stephen, a clergyman who grew up in the church and who has returned to assist the church family.

For 19 years, Supin was an Episcopal priest. The playwright is currently an ordained minister in the Episcopal Church.

Supin's play "Under-tow," was produced by the Southwest Experimental Theatre and, more recently, his comedy "Interruption," was given a staged reading by the New West Company, directed by Jerry Lewis.

Before moving to Las Vegas in 1974, Supin wrote and produced religious-oriented shows for WNBC-TV, WOR-TV and ABC Radio in New York City. Four of his documentaries were shown locally on KVVU Channel 5 and KLAS Channel 8 where Supin also did entertainment commentary.

Following a six-year stint as columnist for the *Las Vegas Review Journal*, Supin wrote a regular column for the *Los Angeles Herald Examiner*, where he also served on the daily's operating committee for seven years until becoming an owner of the Nifty Nickel

Publishing and Printing Company in Las Vegas.

"I always enjoy holding three or four balloons in the air at once. My primary responsibility is the owner of a print merchandiser. But, I hope to devote all of my time on dramatic writing in my retirement," said Supin.

University Theatre previously staged Supin's one-act play, "Over a Barrel," concerning an aging rodeo clown, as part of University Theatre's production of "West" and "Hickory Cut," which ran in September involving new beginnings for a frontier couple.

"Outward Signs" is Supin's first full-length play to be produced in UNLV's Black Box Theatre on campus. Performances are at 8 p.m. Nov. 7-9 and 13-16, with a matinee at 2 p.m. Nov. 10 and 17.

General admission tickets are \$7, discounted to \$5 for faculty and staff, alumni, children, handicapped and military. Students are allowed one free ticket with a validated full-time school ID. For ticket information call the Performing Arts Center Box Office at 739-3801.



## Las Vegas to welcome the Meat Puppets

Even though they couldn't care less if they were here or not

by Jared Dean

After 12 years of making music to please themselves, the Meat Puppets have decided to grace Las Vegas with their immortal presence because "all humanity is an utter waste and people are out to bleed society of its main consciousness." So said Cris Kirkwood, the bass player and front hater of the Meat Puppets.

Even though Kirkwood isn't prone to praise, their latest single "Sam" is a mainstay in alternative airwave pop. Its clipping vocals, tight tempo and run-

on lyrics make "Sam" a logical tune to play at their Fuddy Duddy's show on Wednesday.

"We chose the band name to p-ss-off everyone and gross them out. Plus we needed a name, so we made it up," Kirkwood said. When asked if they were excited to come to Las Vegas, he said, "We live in Phoenix, a distance from Vegas, and every morning we lie on our backs and put our feet in the air toward Vegas and hail it as the center of the universe."

Their musical influences include, "I hate music and everything. I worship nothing because all life is

weak and so is music. I only listen to stuff that doesn't make sense so it won't bore me. That way I can listen to it over and over," Kirkwood said.

When asked if he believed in any religion, Kirkwood responded, "I subscribe to each and every religion and everything they teach and even some religions that haven't been invented yet. No, actually I believe in The Church of Mainius Isisus Doomious, which is Man Is Doomed. Religion is a waste of time because everyone is doomed anyway."

## The Las Vegas Symphony returns

by William Holt

### COMMENTARY

It's not too late to buy a subscription to the 1991-92 Las Vegas Symphony season, but it is too late to have attended its season premier.

Recently, the Las Vegas Symphony, conducted by Virko Baley, lead by concertmaster Daniel Lewin and guest appearing solo-violinist Oleh Krysa, played a short Sibelius piece called "Andante Festivo," a Johannes Brahms violin concerto and Modest Mussorgsky's "Pictures At An Exhibition."

Before the show, a \$5 charge allowed guests to consume as much wine as they wanted while listening to a lecture about the origin

of wine.

"Andante Festivo" by Sibelius started off this performance. It also happens to be the piece used to open the Sibelius Festival each year in Helsinki. Its short eloquent passages make this piece perfect for ceremonial events. It was performed at Sibelius' funeral in 1957.

A critique of a classical work isn't a topical discussion for many reasons, but at least it's a safe critique being that Brahms and all of his friends are dead.

I personally don't like the idea of a "solo" concerto;

music played by perhaps a violinist, a pianist or an oboist "backed up" by an entire orchestra.

I think it's kind of silly to have a violinist going wild on stage while 70 some odd musicians stare at the draperies with the rest of the audience. I say, either let loose the orchestra or don't.

Let's give a big round of applause, though, to Krysa and his wonderful rendition of Brahms' Violin Concerto in D Major, Op. 77. He was great.

Mussorgsky wrote "Pictures At An Exhibition" in dedication to his late com-

see SYMPHONY page 14

## MC 900 FT Jesus made an indelible impression on Vegas

by Jared Dean

### COMMENTARY

MC 900 FT Jesus performed an impressive Halloween bash at Fuddy Duddy's last week. This is the second year in a row that MC 900 FT Jesus has played in Vegas for Halloween. And what a "treat" it was.

MC 900 has a very unique style of music representation and presentation, with each member having a specific task that is separate and distinct, and yet when put together

make a messiah of music in this, a modern world. They began their show with "Falling Elevators," a song about waking up. The way D.J. Zero scratches the turntables and "Jesus" incorporates saxophones, bull horns and various percussion instruments give MC 900 a definitive feel that is easy to like.

Throughout their set they highlighted their newest release *Welcome To My Dream*, their sec-

ond album which is perhaps a little more mellow than *Hell With The Lid Off*, but commendable nonetheless.

They played several of the favorites "Killer Inside Me," a song about holding someone captive with senseless speech, "Too Bad," which is about waking a loved one up with a knife and "Spaceman," a journey from a doorjam to the top of the clouds. But the highlight of the show was the encore presentation of "Real Black Angel."