SCC hits it big with Irish Fountainhead in concert

THE FOUNTAINHEAD
At Strat's Rat in Walker Memorial, November 13. Organized by the Student Center Committee (SCC).

By MARK ROMAN

IT IS NOT OFTEN ONE can catch an up and coming act in a student-run club. None of the time one's fare is limited to the local scene. But SCC managed to pull off quite a show this past Thursday, bringing to the Irish head, The Fountainhead, for their first American show.

It was well attended for a Thursday evening Rat, with well over a hundred people in Walker at 11:30 when the band started its set. Fountainhead's sound is decidedly rock, but it conceals nothing in democracy to the Top 40 slickness which dominates the airwaves and local dance clubs. Their music certainly belongs in the club setting—the material from their album loses nothing when performed live.

Their performance was nothing less than professional, somewhat surprising for a college pub. The music was fun, it moved; it had a beat. Their set was filled with music from their new release, "The Fountainhead," a single destined to make its way up the club charts in the United States.

Lead guitarist Steve Belton's soaring guitar lines tore forth over the rock-steady rhythm section. The keyboards/synths filled out the sound instead of dominating it. Influences from other Irish bands (most notably U2) were apparent, but this took nothing from the show.

The two hour set captured most of the original sound until well after 1 am. Appearing very pleased with the audience response, the band returned for a two song encore. They delivered a fine rendition of "Inish Hendrix's" "Hey Joe," and closed the evening off with "Feel It Now."

It was impossible to avoid the feeling that this band will go somewhere. While any band can play synth pop with a dance beat, Fountainhead delivers creative music and an aggressive sound that can satisfy rock critics and club patrons alike. Their live performances have earned them a reputation in their Irish homeland, and shows like the one Thursday night should go a long way in spreading that reputation here.

It is also refreshing and encouraging to see SCC putting on events like this. With a concerted promotion effort and some stronger direction of logistics, the SCC's Rat could go a long way in providing up and coming entertainment that is accessible and affordable for students. It is only more people knew...

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The "Real Thing" is on show in Providence

THE REAL THING
By Tom Stoppard.
At the Trinity Repertory Company, Providence, through November 21.

By JULIAN WEST

THE FELLOW WHO ANNOUNCED the opening attractions at the Trinity was a tough act to follow. He ran through his text at breakneck speed, yet managed a pretty funny monologue at the same rate. Rarely does one meet an hour an occasion for an announcement.

The production which followed was in the same vein. Perfectly paced without let-up, it nevertheless left all the laughs in place. It also had the added dimension of developing characters, some would say Stoppard's first "real" stage personalities.

The central characters, Henry (Richard Kavanagh) and Annie (Margot Dionne) were a spindly pair who clicked when together onstage. Kavanagh's Annie was a very strong personality who won our sympathy right away with her high-spirited flirtation with her lovers, Henry. With a lover this close, and a wife so ready to criticize, it is easy to see why Henry fell for Annie in the first place.

Which rather makes the whole thing her idea in the first place. It is often too easy to see Henry as the driving force and dominant personality. Dionne created an Annie able to stand up to the intellectually overhearing Henry, and forge a partnership of equals.

Kavanagh, fortunately, yielded her the space to do so. Given a surpassingly verbal character, he developed his gestures, making a tidy production of indicating "Charlotte's not here," and miming a deceptive cricket bat. He put enough effort into retrieving his handkerchief that no one in the audience can have missed the event, yet the action was natural.

If the actions were played up, the words were understated; Kavanagh resisted the temptation to make too much of such lines as "I'll become my only thought, I'll replace thinking."

The two complemented each other, and it is rare to see Annie and Henry so obviously in love. The subtle kiss in their first scene together was perfectly motivated, as was the less subtle lip-mashing when she seduces him from his work.

Bottom (Stephen Genn '87) falls under the spell of Titania (Andrea McClusky '87) in A Midsummer Night's Dream. You have one more chance to be spellbound by the MIT Shakespeare Ensemble production. The Sala de Puerto Rico becomes fairyland tonight at 8 pm.

Azar Scarrta and Timothy Crown provided excellent support as Henry and Annie's distant associates. Crown's Max was amusing as an actor in the scene of a play within a play, a sort of terribly upper crust Maggie Perrius, tidily poised between acting and acting the act of acting. As an offstage individual, he clearly demanded babbling, and it was none too surprising when Annie left him. At that point, he came to pieces in a progressive and controlling manner.

Three more characters round out the cast in this tightly constructed play. Derek Meader was adequately thought as the conventional Bothul, Brodie. The play is, largely, about love of innocence, and this Brodie had either lost his quickly, or more likely never had it.

I usually have trouble dealing with the role of Debby, Henry's flirtatious teenage daughter. She can be a distracting part, because if Debbie is given too much credibility, her plot turns less like a Ulyssian voyage and more like someone who has missed the boat.

The Trinity neatly sidestepped this problem by casting a young player in the role. Patricia McGuire, a recent graduate of the company's Conservatory Training Program, was neither a grown Debbie trying to be a child nor a youth trying to be an adult. It was much better to deal with her as an energetic teenager, forever fidgeting, sitting sideways across her chair, playing with her hair, waving and flicking smoking rings at her bewildered father. I have seen the play half a dozen times and never felt on such easy terms with my own contemporaries.

The other young part, Billy, was also played by a Conservatory graduate, Frederick Sullivan, Jr. He created Annie in the only plausible way, by being more engaging and fun to be with than she.

The staging was well considered. Properties had retrieved a copy of The Sunday Times and gave Henry a well-stocked record rack, all too a few greatest hits anthologies.

The set crew did start out to copy the lighting effects of the original West End production, with a clever snowfall effect. But they stopped short of a matching tar- tar in a later scene, and the moving paral- lel stripes of the original effect made of most of its impact.

The players were left to provide the im- pression, and I have no complaints with the result.