

BROS Theatre Company

TOMFOOLERY • SEPTEMBER 1999 • PARKSHOT STUDIO

REVIEW • RICHMOND & TWICKENHAM TIMES

EXITING ENSEMBLE

A most enjoyable two hours were spent by anyone who attended BROS TCs' latest musical offering Tomfoolery, a compilation by Cameron Macintosh and Robin Ray of the music and lyrics of Tom Lehrer.

The evening was introduced by Andy Yeats who to my ear sounded very much like Tom Lehrer himself. In his prologue he told us that we would be given a tour of the works of Mr Lehrer, a professor of mathematics at Harvard who deserted the world of academia during the 50's and 60's with his particular brand of wry humour. He only returned to University life when he felt he had no more to say.

There were no stars since all the players performed equally well. However, a particular word of praise must go to Musical Director Terry Saunders who not only directed the excellent band (though at times it was somewhat in danger of eclipsing the singers), but also pulled off a wonderful rendition of a song about the elements and furthermore transformed them to a list of underground stations in the manner of a Gilbert & Sullivan aria.

All members of the troupe had a particular number in which to demonstrate their talents: Andy Yeates's 'She's My Girl', Louise Ramachander - 'Smut' a satirical song on pollution, Angela Spurgeon who excelled herself in a song entitled 'In Old Mexico', Margaret Collier who had the audience in fits with a pastiche of one of those interminable 'diddley-dum' Irish ballads, and Malcolm Harris who was most amusing in 'I Hold Your Hand In Mine.'

The high spot of the evening must surely have been Hamilton Faber's performance as an extremely camp vampire like sado-masochist, tangoing across the stage in a long cloak under which he had very little on, save a pair of briefs and numerous studded items of leather in the number 'The Masochism Tango'

I understand that the casting of this show, under the capable direction of Messrs Turnbull and Macbean was achieved by a series of workshops to be sure that the actors would get together in performance. The formula obviously worked particularly in the company number the Vatican Rag, which incidentally was the encore.

**George Hillier
Richmond & Twickenham Times**
