

FACTOR

I'm hedging my bet on this a little because I realise one of the factor influencing my justice with the over-dominance of the orchestra over the singers, particularly in act one. I hope this has been corrected by now.

In the title role Betty Worrall, as in *Hello Dolly*, shows what an intelligent actress she is in making the most of her physical and vocal resources. I could imagine a more brassy Auntie Mame than hers, but not a warmer and more loveable character.

As Mame's best friend, the theatrical and bitchy Vera Charles, Audrey Hinton, dovetails her performance beautifully into Betty's so that their combined efforts are greater than the two individual performances.

In the role of Agnes Gooch, Patricia Day has a chance to shine both as a dowdy nanny and as a pleasure-seeking uninhibited woman. Pat is equally successful in both sides of the role.

Mame is a woman who must always have a project, the chief one of which is the upbringing of her orphan nephew, Patrick, who because during the musical he ages from ten to 29 has to be played by two actors, Arran Desmond and Philip Gill.

Both give very impressive performance — Chelmsford is certainly blessed with an outstandingly fine crop of young actors just now and again both performances dovetail so well we can believe that Patrick is one and the same person.

Robin Sampson gives his strongest performance for some time as Beauregarde Jackson Pickett Burnside full of Southern courtesy and charm. I could well understand why Mame fell for him hook line and sinker.