

- Tuesday 4**
CG WIVES AS THEY WERE, AND MAIDS AS THEY ARE. As 23 Mar., but *Prologue* omitted [and thereafter]. Also RAYMOND AND AGNES. As 20 Mar.
COMMENT. Receipts: £244 6s. (234/12/6; 9/13/6).
- King's EVELINA. As 10 Jan.
DANCING. As 11 Feb. throughout.
- Wednesday 5**
CG THE MESSIAH. Principal Vocal Performers as 17 Mar.
MUSIC. End of Part II *concerto* on the Piano Forte by Miss MacArthur; Preceding Part III Eighth *concerto* of Corelli [performer not listed].
- Thursday 6**
DL THE INCONSTANT. Old Mirabel – Aickin; Young Mirabel – Wroughton; Capt. Duretete – Palmer; Dugard – Whitfield; Petit – R. Palmer; Bravoës – Maddocks, Caulfield, Webb, Phillimore; Page – Master Chatterley // Oriana – Mrs Goodall; Bizarre – Miss Farren; Lamorce – Miss Tidswell. Also THE PRIZE. As 20 Sept. 1796.
COMMENT. Receipts: £462 3s. (376/10; 82/4; 3/9).
- CG WIVES AS THEY WERE, AND MAIDS AS THEY ARE. As 23 Mar. Also RAYMOND AND AGNES. As 20 Mar.
COMMENT. Receipts: £315 16s. 6d. (303/4/0; 12/12/6).
- King's GLI SCHIAVI PER AMORE. As 18 Mar.
DANCING. End of Act I *L'Heureux Retour*, as 1 Apr., in which the *Minuet de la Cour* by Mme Rose and Didelot; End of Opera *Sapho et Phaon*. Performers not listed. [Cast from synopsis (A. Dulau, 1797): Adonis – Miss Menage; L'Amour – Master Menage; Zéphyre – Gentili; Vulcain – Fialon; Phaon – Didelot; Alcée – Simpson; Némésis – Simpson [i.e. doubled]; Le Feu – Gentili [i.e. doubled]; L'Hypocrisie – Fialon [i.e. doubled] // Sapho – Mme Rose; Damophile – Mme Hilligsberg; Vénus – Mlle Parisot.]
COMMENT. Benefit for Mme Rose. Tickets to be had of Mme Rose, No. 8, Hay-Market. 2nd ballet: 1st time; composed by Didelot, in the Erotic Style. The Music entirely new, by Mazzinghi. With new Dresses [by Sestini], Scenery [by Greenwood], and Decorations.
- Friday 7**
CG A GRAND SACRED SELECTION. Principal Vocal Performers as 3 Mar., but added: Page.
PART I. As 10 Mar., but *Why does the God of Israel?* by Braham [SAMSON] in place of *Total eclipse* and *O, first created beam*.
PART II. As 10 Mar.
PART III. As 10 Mar., but *Happy Ipbis* by Master Elliot [JEPHTHA] in place of *Great Jehovah's awful*. To conclude with *Rule Britannia, Britons strike home, God save the King* [singers not listed].
MUSIC. End of Part II *concerto* on the Piano Forte by Miss MacArthur.
COMMENT. Account-Book, 16 Mar.: Received of Ashley, oratorio rent, £52 a night.
- Saturday 8**
DL THE SCHOOL FOR SCANDAL. As 14 Dec. 1796. Also MY GRAND-MOTHER. As 1 Oct. 1796.
SINGING. As 27 Sept. 1796.
MONOLOGUE. End of mainpiece *Poetical Address* spoken by Wroughton.
COMMENT. [This was Miss Farren's last appearance on the stage.] "On the conclusion of the play Wroughton came forward, and, instead of uttering the usual lines [i.e. giving out the play for the next night], delivered the following Address before the curtain dropped, all the Performers remaining on the Stage, and Miss Farren herself in a state apparently of much agitation. [Here follows