

- THE SQUIRE OF ALSATIA. As 18 Nov. Also HARLEQUIN SORCERER. *Monday 21*
As 31 Oct. CG
- COMMENT. Mainpiece: Acted but once these 15 years.
- VENICE PRESERV'D. Jaffier - Powell, first time; Pierre - Holland; Priuli - *Tuesday 22*
Havard; Bedamour - Packer; Renault - Burton; Duke - Bransby; Belvidera - DL
Mrs Yates. Also LOVE AT FIRST SIGHT. As 17 Oct.
- COMMENT. Books of the Farce to be had at the Theatre. Mr Powell's first appearance in Jaffier. Got much applause (Hopkins). Mr Powell's first appearance in Jaffier—he performed the first part of it with feeling, but in the fourth act he was wild, and wanted power—But was much applauded (Hopkins Diary—MacMillan). Tomorrow, *The Midsummer Night's Dream*, Written by Shakespear; with Alterations; Interspersed with Airs, Compos'd by the most eminent English Masters. Receipts: £235 7s. (MacMillan).
- THE BEGGAR'S OPERA. Macheath - Beard; Peachum - Shuter; Lockit - CG
Dunstall; Filch - Holtom; Mat-o-Mint - Baker; Player - Anderson; Beggar -
Bennet; Lucy - Miss Davies, first time; Mrs Peachum - Mrs Stephens; Diana
Trapes - Mrs Copin; Mrs Slammekin - Mrs Green; Polly - Miss Brent. *Hornpipe* -
Miss Daw; *Country Dance* by characters in the Opera. Also MISS IN HER
TEENS. As 15 Nov.
- DANCING. II: *The Sicilian Peasants*, as 5 Oct.
- A MIDSUMMER NIGHT'S DREAM. Characters by Vernon, Bransby, W. *Wednesday 23*
Palmer, Burton, Parsons, Hopkins, Yates, Love, Baddeley, Ackman, Clough, DL
Mrs Vincent, Miss Young. Fairies by - Miss Rogers, Miss Ford, Miss Wright,
Mas. Cape, Mas. Raworth, &c. [Theseus - Bransby; Egeus - Burton; Lysander -
Vernon; Demetrius - W. Palmer; Quince - Love; Bottom - Yates; Flute -
Baddeley; Starveling - Parsons; Hippolita - Mrs Hopkins; Hermia - Miss Young;
Helena - Mrs Vincent; Snout - Ackman; Snug - Clough; Oberon - Miss Rogers;
Titania - Miss Ford; Puck - Mas. Cape; Fairies - Miss Wright, Mas. Raworth &c.
(Edition of 1763).] In Act v, a *Fairy Dance* by Mas. Clinton, Miss Street, Miss
Rogers, Miss Ford, and others. Overture and Airs by the most eminent English
Masters.
- COMMENT. This piece was greatly Cut & Alter'd. the 5th Act Entirely left
out & many Airs interspers'd all through; got up with a vast deal of trouble
to everybody concern'd in it but particularly to Mr Coleman, who attended
every Rehearsal & had alterations innumerable to make. Upon the whole,
never was anything so murder'd in the Speaking. Mr W. Palmer & Mrs Vincent
were beyond Description bad; & had it not been for the Children's Excellent
performance, (& particularly Miss Wright who Sung delightfully) the Audience
would not have Suffer'd 'em to have gone half thro' it. The Sleeping Scene
particularly displeas'd. Next day it was reported. The Performers first Sung
the Audience to Sleep, & then went to Sleep themselves (Hopkins). Fairies pleas'd—
Serious parts displeas'd—Comic between both (Cross Diary). This piece of
Shakespear's was greatly cut and altered,—the fifth act entirely left out,—and
many airs introduced—got up with a vast deal of trouble to all concerned, but
particularly to Mr Colman, who attended every rehearsal, and had alterations
innumerable to make. Upon the whole, I believe, never was a piece so murdered
as this was by the singing speakers, in which Mrs Vincent and Mr W. Palmer
were beyond description bad; and had it not been for the children's excellent
performance (particularly Miss Wright, who ran away with all the applause
and very deservedly) the audience would not have suffered them to have gone
half thro' it.—The sleeping particularly displeas'd. The next day it was reported,
the performers sung the audience to sleep, and then went to sleep themselves
(Hopkins Diary—MacMillan). Overture and airs composed by the most eminent