

- MATILDA. As 21 Jan. Also HARLEQUIN'S JACKET. As 12 Jan. Saturday 28
 COMMENT. Rec'd Stopages £15; Paid salary list £567 11s.; J. French on acct DL
 £5 5s. Receipts: £205 (Treasurer's Book).
- THE RIVALS. (With Alterations). As 17 Jan., but Sir Lucius – Clinch instead of CG
 Lee. Also THOMAS AND SALLY. As 19 Sept. 1774.
 DANCING. End of *Epilogue: The Frolick*, as 14 Dec. 1774.
 COMMENT. [Advertised as performed but once, but see 18 Jan. Sheridan in
 Preface to Edition of 1775 (2nd) refers to “withdrawing the piece to remove those
 imperfections in the first representation which were too obvious to escape repre-
 hension, and too numerous to admit of hasty correction.” He blames his inexe-
 perience and want of judgment in theatrical effects, the extreme length of the play
 act by act, and haste in writing. From the *Westminster Magazine* Feb., which
 outlined the plot in five columns: “The present state of the Rivals is widely
 different from that in which we found it on the first night's representation. Sir
 Lucius O'Trigger being re-touched, has now the appearance of a character; and
 his assigning Beverley's reflection on his country as the grounds for his desire
 to quarrel with him, is a reasonable pretence, and wipes off the former stigma
 undeservedly thrown on the sister kingdom. An alteration of a principal incident
 gave a very favorable turn to the fable and the whole piece: that where young Acres
 now delivers his challenge to his friend Absolute, begging him to carry it to his
 Rival Beverly, not knowing the two characters composed but one man; its being
 at first given to Sir Lucius, the person who indited it, was highly inconsistent . . .
 we should be induced from many evident traits of literary genius to pronounce
 the *Rivals* a good comedy.”]
- ARMIDA. As 8 Nov. 1774. King's
 DANCING. As 17 Dec. 1774.
 COMMENT. Being the last time. Alterations keyed to the *Word Book*.
- MATILDA. As 21 Jan. Also HARLEQUIN'S JACKET. As 12 Jan. Tuesday 31
 COMMENT. *Matilda* publish'd. Receipts: £166 10s. 6d. (Treasurer's Book). DL
- THE RIVALS. As 28 Jan. Also THE TWO MISERS. As 21 Jan. CG
 DANCING. End of *Epilogue: The Frolick*, as 14 Dec. 1774.
 COMMENT. Mainpiece: The Third Night. For the Author.
- LA BUONA FIGLIUOLA. As 13 Dec. 1774. King's
 DANCING. As 17 Dec. 1774, but *Allemande* omitted from *Le Bal Masquer*.
 COMMENT. By Command of their Majesties.

February 1775

- ISABELLA. As 25 Nov. 1774, but Sampson – Wrihten; Mrs Scott omitted from Wednesday 1
Epitbalamium. Also THE RIVAL CANDIDATES. Parts by Vernon, Dodd, DL
 Bannister, Weston, Parsons, Fawcett, Kear, Mrs Wrihten, Mrs Baddeley. [Byron –
 Vernon; Sir Harry Muff – Dodd; Worry – Parsons; First Gardener – Bannister;
 Gardeners: Kear, Fawcett; Spy – Weston; Jenny – Mrs Wrihten; Narcissa – Mrs
 Baddeley (Edition of 1775).]
 COMMENT. This Comic Opera is Written by the Rev^d Mr Bate. It is very
 pleasant & the Music pretty. It is admirably Perform'd & was receiv'd with very
 great Applause (Hopkins Diary). The Music of the Afterpiece by Mr Carter. New

- Wednesday 1*
DL
Scenes, Dresses, Decorations for afterpiece. Paid for Licences of *Matilda & Rival Candidates* £4 4s.; Mr Baddeley on note £10 10s.; Miss Berkley £2 2s. on note (Treasurer's Book). [A long review of the plot of the afterpiece appeared in the Feb. *Westminster Magazine*, concluding: "In point of dialogue, poetry or music, it is inferior to few, if any, of the modern attempts of a similar kind; amongst which number, however, we desire to be understood not to include the ribald, unmeaning, sing-song compilations of the monotonous Mr Dibdin. The Fable, indeed, is too light and trivial to endure the severity of a critical analysis; but it is at least sufficiently important to serve as a vehicle for the music; and the catastrophe has peculiar vivacity and theatrical spirit. Upon the whole the author has fully answered the end he proposed of introducing a deserving young composer whose name, it seems is Carter, to the public and who more than promises to be a composer of taste and genius. In this his first performance he both received and deserved the greatest encouragement and applause. Mr Weston spoke a humorous Epilogue accompanied by a large dog named Dragon, which had a very good effect, but as it was poor Dragon's first time of appearing on the stage, he, like all young performers of true feeling, seemed a good deal frightened . . . but having conquered his fears, and recovered himself a little, he performed his part very *chastely* and to the entire satisfaction of all present." *Epilogue* ends with a satirical remark upon Sg Rossignol, the "bird imitator" at Covent Garden. See 6 Jan. CG.] Receipts: £204 17s. 6d. (Treasurer's Book).
- CG AS YOU LIKE IT. As 24 Jan. Also THE TWO MISERS. As 21 Jan.
DANCING. I: A New Pantomimical Dance, call'd *The Enchantress*, by Aldridge, Miss Valois, &c.
COMMENT. Both Pieces By Command of their Majesties.
- Thursday 2*
DL MATILDA. As 21 Jan. Also THE RIVAL CANDIDATES. As 1 Feb., but with an *Epilogue* spoken by Weston.
DANCING. In the Course of the Play, *The Grand Provençalle Dance*, as 13 Dec. 1774, but View of Genoa is specified "at Sun Rising."
COMMENT. Paid Mr Lauchery per Mr Johnston, per order £1 1s. Receipts: £229 6s. (Treasurer's Book).
- CG THE RIVALS. As 28 Jan. Also THE TWO MISERS. As 21 Jan.
DANCING. After the *Epilogue: The Frolick*, as 14 Dec. 1774.
- HAY LOVE IN A VILLAGE. Young Meadows – Bradney; Justice Woodcock – Merryfield, first appearance on any stage; Hawthorne – Massey; Sir William – Lewis; Eustace – Trotter; Hodge – Winton; Madge – Mrs Nost; Debora – Mrs Cokayne; Lucinda – Mrs Simmons; Rosetta (with a new introductory *song* composed by Bates) – Mrs Woodman; Servants at the Statute; Williams, Hayes, Baldwin, King, &c. Also THE DEVIL TO PAY.; or, the Wives Metamorphosed. Sir John Loverule – Wooler; Jobson – Massey; Doctor – Lloyd; Butler – A Gentleman; Cook – Baldwin; Footman – Trotter; Coachman – Lewis; Fiddler – Williams; Lady Loverule – Mrs Nost; Nell (by particular desire) – Mrs Harris (a fruiteress from Tunbridge-Wells) who performed it in that place three times with great applause.
DANCING. II: *Hornpipe* by Rawlins.
SINGING. End of Opera: *Aileen a Roon* by Mrs Woodman.
COMMENT. Benefit for Mrs Woodman, late of Covent Garden, left a Widow with five Children. By Permission of the Lord Chamberlain. Boxes 5s. Pit 3s. Gallery 2s. Upper Gallery 1s. To begin at 6:00 P.M. [*Public Advertiser*, 21 Feb., contained a long letter concerning the small attendance on this occasion: "One of the finest Female Singers this Country has for many years produced is now, through a Series of Misfortunes as unavoidable as unforeseen, in a State of Wretch-