

- OTHELLO. Duke of Venice – Maddocks; Brabantio – Aickin; Gratiano – Phillimore; Lodovico – Packer; Othello – Kemble; Cassio – C. Kemble; Iago – Palmer; Roderigo – Russell; Montano – Campbell; Julio – Trueman; Antonio – Caulfield // Desdemona – Mrs Siddons; Aemilia – Mrs Powell. Also CAPE ST. VINCENT. As 14 Mar.
DANCING. As 21 Dec. 1796.
COMMENT. [In mainpiece the playbill assigns Cassio to Barrymore, but “Charles Kemble undertook Cassio at a short notice, and sustained it very creditably” (*Monthly Mirror*, Apr. 1797, p. 250).] Afterpiece: Engagement as 6 Mar. Receipts: £219 6s. 6d. (158/19/6; 59/6/6; 1/0/6). Monday 20
DL
- A CURE FOR THE HEART ACHE. As 27 Jan., but Middleton in place of Pope. Also RAYMOND AND AGNES. As 16 Mar., but added: Delpini. CG
COMMENT. Receipts: £348 19s. (340/19; 8/0).
- THE SCHOOL FOR SCANDAL. As 14 Dec. 1796, but Lady Sneerwell – Miss Tidswell. Also LODOISKA. As 16 Feb., but Kera Khan – C. Kemble; omitted: Pages. Tuesday 21
DL
SINGING. As 27 Sept. 1796.
COMMENT. Receipts: £186 4s. (136/5/0; 48/15/6; 1/3/6).
- WIVES AS THEY WERE, AND MAIDS AS THEY ARE. As 16 Mar., but added: Wilde, Abbot. Also RAYMOND AND AGNES. As 20 Mar., but added: Miss Burnett. CG
COMMENT. Receipts: £308 3s. 6d. (287/15/0; 20/8/6).
- GLI SCHIAVI PER AMORE. As 18 Mar., but added: Bonfanti. King's
DANCING. As 11 Feb. throughout.
- A GRAND SELECTION OF SACRED MUSIC. Principal Vocal Performers as 17 Mar. Wednesday 22
CG
PART I. Overture (ESTHER). THE DETTINGEN TE DEUM, with *Holy, Holy Lord* [singer not listed].
PART II. Overture (BERENICE). *What Passion cannot Music raise?* by Miss Poole, and *From Harmony* by Chorus [DRYDEN'S ODE]. *Return O God of Hosts* by Sga Galli [SAMSON]. *What's sweeter than* [singer not listed; JOSEPH]. *Pour forth no more* by Bartleman, and *No more to Ammon's God* by Chorus [JEPHTHA]. *Every day will I give thanks* by Braham [CHANDOS ANTHEMS]. *Lord, remember David* by Mme Mara [SOSARME]. *From the censer* by Chorus [SOLOMON].
PART III. Overture (SAMSON). *Agitata* by Mme Mara. *Total eclipse* by Braham, and *O, first created beam* by Chorus [SAMSON]. *He was eyes unto the blind* by Miss Poole [SIROE]. *But bright Cecilia* [singer not listed], and *The Dead shall live* by Chorus [DRYDEN'S ODE].
MUSIC. End of Part I *concerto* on the oboe by W. Parke; End of Part II *concerto* on the Piano Forte by Dussek.
- MUCH ADO ABOUT NOTHING. As 12 Jan., but Seacoal – Hollingsworth; omitted: Borachio, Conrade, Friar, Sexton, Oatcake. Also CAPE ST. VINCENT. As 14 Mar. Thursday 23
DL
DANCING. In Act II of mainpiece a Masquerade, with a *Dance*, as 12 Jan.; End of mainpiece *The Scotch Ghost*, as 21 Dec. 1796.
SINGING. As 12 Jan., but Miss Leak, Miss Granger in place of Master Welsh, Mrs Bland.
COMMENT. Afterpiece: Engagement as 6 Mar. Receipts: £189 6s. (133/17; 53/14; 1/15).

- Thursday 23**
CG WIVES AS THEY WERE, AND MAIDS AS THEY ARE. As 16 Mar., but Pope in place of Holman. Also RAYMOND AND AGNES. As 21 Mar.
COMMENT. The Doors to be opened at 5:30. To begin at 6:30, and so continue for the remainder of the Season. Receipts: £314 os. 6d. (296/4/0; 17/16/6).
- Friday 24**
CG ACIS AND GALATEA. Principal Vocal Performers as 17 Mar.
PART III. Select Parts of the WATER MUSIC, and *Rule Britannia* [singers not listed]. *Ye Men of Gaza* by Miss Poole (SAMSON). *Tbou sbalt bring them in* [singer not listed; ISRAEL IN EGYPT]. *Hear us, O God* by Chorus (CORONATION ANTHEMS). *O, come let us worship* by Braham (CHANDOS ANTHEMS). *Mad Bess* by Mme Mara (Purcell). *Gloria Patri* by Chorus (JUBILATE).
MUSIC. End of Part I Handel's 4th *concerto* on the organ by J. Ashley; End of Part II *concerto* on the Piano Forte by Dussek.
- Saturday 25**
DL TAMERLANE. As 7 Mar. Also LODOISKA. As 16 Feb., but Khor – Cooke; omitted: Pages.
SINGING. As 7 Mar.
COMMENT. Receipts: £214 18s. (149/11; 58/8; 6/19).
- CG WIVES AS THEY WERE, AND MAIDS AS THEY ARE. As 16 Mar. Also RAYMOND AND AGNES. As 20 Mar.
COMMENT. Receipts: £269 19s. 6d. (247/18/6; 22/1/0).
- King's GLI SCHIAVI PER AMORE. *Cast not listed*, but see 21 Mar.
DANCING. As 11 Feb. throughout.
- Monday 27**
DL THE SIEGE OF BELGRADE. As 4 Mar. Also CAPE ST. VINCENT. As 14 Mar.
DANCING. As 4 Jan.
COMMENT. [Mainpiece in place of THE MOUNTAINEERS; afterpiece of THE FOLLIES OF A DAY, both advertised on playbill of 25 Mar.] Afterpiece: Engagement as 6 Mar. Receipts: £151 3s. 6d. (87/6/6; 60/5/0; 3/12/0).
- CG A CURE FOR THE HEART ACHE. As 20 Mar. Also RAYMOND AND AGNES. As 21 Mar.
COMMENT. Receipts: £259 10s. (252/3/6; 7/6/6).
- Tuesday 28**
DL MEASURE FOR MEASURE. As 5 Nov. 1796. Also RICHARD COEUR DE LION. As 14 Nov. 1796, but Sir Owen – Dignum; Antonio – Master Welsh.
COMMENT. Receipts: £191 3s. (120/18/0; 64/3/6; 6/1/6).
- CG WIVES AS THEY WERE, AND MAIDS AS THEY ARE. As 16 Mar. Also RAYMOND AND AGNES. As 21 Mar.
COMMENT. Receipts: £253 (244/7; 8/13).
- King's GLI SCHIAVI PER AMORE. As 25 Mar.
DANCING. End of Act I *L'Heureux Retour*; ou, *Le Vainqueur Génereux* (1st time; composed by Gallet [with music by Bossi]) by Mme Rose, Didelot, Mme Hilligsberg, Mlle Parisot, Gentili, &c.; End of Opera *Apollon Berger*, as 27 Dec. 1796.
- Wednesday 29**
CG THE MESSIAH. Principal Vocal Performers as 17 Mar.
- Thursday 30**
DL THE WONDER. As 10 Jan., but Lissardo – King; omitted: Alguazile, Vasquez, Soldier, Servant. Also THE HUMOURIST. As 7 Dec. 1796.
DANCING. As 21 Dec. 1796.
COMMENT. [Afterpiece in place of THE SMUGGLERS, advertised on playbill of 28 Mar.] Receipts: £251 16s. 6d. (171/9/0; 75/19/0; 4/8/6).