

- ESTHER.** *Cast not listed.* Tuesday 11
SINGING. I: Praise the Lord accompanied by Parry. Soho
MUSIC. II: Concerto (Arne) on Harpsichord – Miss Turner.
 COMMENT. By Handel. Benefit for Miss Turner. Oratorios by Handel. At the Great Room, Dean St., Soho. To begin at 7 P.M. Tickets 5s.
- ABEL.** *Cast not listed.* Wednesday 12
MUSIC. Giardini who plays the first violin will perform a *Concerto.* DL
 COMMENT. Music of the Oratorio composed by Arne.
- JUDAS MACCHABAEUS.** *Cast not listed.* [Parts were: Judas, Israelite Man, Israelite Woman, Chorus, Simon (Brother to Judas), Messenger, Eupolemus (Jewish Ambassador to Rome) (Larpen MS).] CG
 COMMENT. This day publish'd at 3s. *The Actor*; or, A Treatise on the Art of Playing. A New Work written by the Author of the former [See DL 30 Oct. 1753]; and adapted to the present state of the Theatres. Containing impartial Observations on the Performance, Manner, Perfections, and Defects of: Garrick, Barry, Woodward, Foote, Havard, Palmer, Ryan, Berry, Mrs Cibber, Mrs Pritchard, Mrs Woffington, Mrs Gregory, Mrs Clive, Mrs Green, Miss Nossiter, Mrs Bellamy, &c., &c. in their capital parts. Printed for R. Griffiths.
- THE MISTAKE.** Parts by Garrick, Woodward, Bransby, Palmer, Yates, Taswell, Burton, Blakes, Mrs Clive, Mrs Davies, Mrs Bennet, Mrs Pritchard. [Don Carlos – Garrick; Sancho – Woodward; Lopez – Yates; Lorenzo – Palmer; Leonora – Mrs Pritchard; Jacintha – Mrs Clive (Genest, IV, 408).] Also **THE ENGLISHMAN IN PARIS.** As 28 Sept. 1754. Thursday 13
SINGING. II: The Cantata of Cimon and Iphigenia by Beard. DL
 COMMENT. Benefit for Mrs Pritchard (Cross). Mainpiece: Not acted these 30 years. This day Publish'd. Price 1s. *Reflections upon Theatrical Expression in Tragedy.* [By Roger Pickering. This is a defense of the theatrical profession, "which in all countries is considered low and contemptible." Author's thesis: "A master of theatrical expression in all its extensive significancy must be possess'd of such accomplishments, as to set the profession above all contempt." Garrick is mentioned as best example. True tragic expression "requires Genius, Education, Reading, Experience . . . and a solidity of thought which never accompanies abject morals" (p. 11). Includes an interesting treatise on acting—sections on figure, voice, ear, memory, management of feet and legs. Comments on costume: "Taste in dress demands that an actor be conversant in the modes of dress ancient and modern, in other countries as well as in our own. . . . Alexander and Cato were not masters of the snuff box, nor Greek women of French heels." The appendix asks why all our plays are not dressed in character in point of time and place, and why they do not contain at least one "scene" proper to the country. The author (p. 61) sees need for variety in acting same role, especially when a play has a continuous run of several nights. He calls (p. 77) for creation of appropriate mood for the play by selection of proper music between the acts. Wants a softening of the prompter's bell. Concludes by damning contemporary audience manners, especially those of the stage loungers (pp. 79-81).] Receipts: £314 (Cross).
- APPIUS.** As 6 March. Also **ORPHEUS AND EURYDICE.** *Cast not listed.* CG
 COMMENT. Mainpiece: By command of the Princess of Wales. Tomorrow Noon will be publish'd *Appius, a Tragedy*, as it is acting at Covent Garden. Printed for A. Miller, D. Wilson, and T. Durham in the Strand at 1s. 6d.
- ABEL.** *Cast not listed.* Friday 14
MUSIC. I: Degiardini will Perform a *Concerto* on the Violin. *II:* An Organ *Concerto* DL
 composed by Arne, will be performed by Mr Arne Jun.