

- THE MYSTERIES OF THE CASTLE.** As 4 Nov. 1795, but omitted: Bernardo; from Chorus of Soldiers and Sailors: Blurton, Little; from Chorus of Country Girls: Mrs Norton, Mrs Castelle, Mrs Bayzand, Mrs Masters. Also MERRY SHERWOOD. As 30 Dec. 1795. Friday 1
CG
COMMENT. Receipts: £229 5s. 6d. (222/8/6; 6/17/0).
- THE RECRUITING OFFICER.** As 26 Nov. 1795, but Mr Scale – Jones // Tallman's wife – Mrs Heard. Also THE CHILDREN IN THE WOOD. As 13 Oct. 1795, but Winifred – Mrs Maddocks. Saturday 2
DL
COMMENT. Receipts: £165 9s. (106/12; 55/8; 3/9).
- NOTORIETY.** Nominal – Lewis; Col. Hubbub – Quick; O'Whack – Johnstone; Clairville – Middleton; Sir Andrew Acid – Munden; Lord Jargon – Claremont; Saunter – Macready // Sophia Strangeways – Miss Chapman; Lady Acid – Mrs Davenport; Honoria – Mrs Mountain. Also MERRY SHERWOOD. As 30 Dec. 1795. CG
COMMENT. Receipts: £201 10s. 6d. (193/13/6; 7/17/0).
- SEMIRAMIDE; or, La Vendetta di Nino.** *Cast not listed*, but see 5 Jan. King's
DANCING. With *Dances*.
COMMENT. Opera: With Chorusses under the Direction of Kelly. Ballet: *Paul et Virginie* [advertised in *Morning Chronicle*, 1 Jan.] is still unavoidably postponed on account of the indisposition of Mme Hilligsberg.
The Subscribers are most respectfully entreated to be careful to whom they give their Tickets, as many improper persons have lately presented themselves for admission into the Theatre with those Tickets; and the Subscribers are requested to observe that, in future, persons of this description will be conducted directly to the identical Boxes to which such Tickets belong, instead of being admitted into any other part of the Theatre. The Public are entreated to understand that neither Ladies in Undress Hats or Bonnets, nor Gentlemen in Boots, will be admitted into the Pit of the Opera.
- THE PROVOK'D HUSBAND.** As 2 Dec. 1795, but Poundage – Waldron. Also **THE DOCTOR AND THE APOTHECARY.** As 18 Dec. 1795. Monday 4
DL
COMMENT. [Mainpiece in place of THE GRECIAN DAUGHTER, advertised on playbill of 2 Jan.] Receipts: £282 19s. (196/10; 80/18; 5/11).
- THE GHOST.** As 19 Oct. 1795, but omitted: Belinda. Also THE WIDOW OF MALABAR. As 26 Dec. 1795, but omitted: Fatima. Also MERRY SHERWOOD [and see 21 Dec. 1795]. Principal Vocal Characters: First Bowman and Friar Tuck – Bowden; Tinker – Knight; Cryer – Rees; Beggar Man – Townsend; Tanner – Richardson; Allen-o'-Dale – Gray // Martha – Mrs Mountain; Damsel – Mrs Clendining; Witch of Nottingham Well – Mrs Martyr. Principal Pantomimic Characters: as 21 Dec. 1795. CG
PART I. SCENE I. A View in Sherwood Forest. Archers regaling on Venison—*Song* by Principal Archer—Robin entering, receives a challenge from Marian, the Sheriff of Nottingham's Daughter, to shoot the Deer. The Sheriff and Arthur-o'-Bradley's pursuit of Marian. Harlequin appears as a Beggar Boy—is refused relief from the Sheriff, but receives it from Robin and his Men. Marian forced by the Sheriff from Robin. The Witch of Nottingham rises from the Well, puts Robin in possession of an enchanted Horn to wind when in distress, and appoints Harlequin as his Guide and Protector—the Moving Grove—the story of Robin Hood and the Tanner—the Miniature View of the Suburbs of Nottingham, which changes to
SCENE II. A View of Nottingham Town. The Sheriff offers a reward for apprehending Robin. *The Cryer's Chaunt.*
SCENE III. A Hall in the Sheriff's House. Sheriff introduces Marian to Arthur-o'-Bradley, her [*sic*] intended Bride—Little John disguised, brings on a dead Buck

Monday 4
CG

as a present to Arthur—the Buck becomes animated and drives off Arthur, and Little John escapes with Marian. A Leap by Harlequin over the Heads of twelve Soldiers armed with Pikes, Swords, &c.

SCENE IV. *View of the Town Hall in Nottingham.* Porter enters with Box—Marian taken by Arthur is forced into it—the Box being placed on the head of Arthur changes into a Bird Cage, in which he is inclosed.

SCENE V. *A Country Alehouse. Tinker's Song*—Arthur and the Tinker seated at a Table, which changes to the Town Stocks, in which they are confined—Harlequin's Leap over the Heads of his pursuers, from the Thatch of the Alehouse.

SCENE VI. *The Pinfold of Wakefield Town.* The story of the Pindar of Wakefield—the Pursuers inclosed in the Pound.

SCENE VII. *Robin Hood's Bower.* Barrel of Ale which changes to the Cedar Tree of Lebanon, with a circular Bench.

SCENE VIII. *View in Plumpton Park.* Robin and his pursuers in full chace—the commencement of the Story of the Prince of Arragon, and the Earl of Nottingham's Daughter. The Entree of the Two Giants—the Challenge to Combat.

SCENE IX. *Pollard Wood. Song* by the Damsel, imploring Robin Hood's aid to rescue the Princess.

SCENE X. The Earl of Nottingham, his Daughter, and the Count discovered—Giants, Pigmies, &c—Robin vanquishes the Prince of Arragon—the *Grand Dance* of Warriors in the Field of Combat.

PART II. SCENE I. *A View in Fountain Dale.* Story of the Curtal Fryar—*Song* by Fryar—Robin's skill in Archery—Arthur-o'-Bradley changed to a Tree—shot at by Robin and his Party—enters transfixed with Arrows.

SCENE II. *Fountain Abbey Wall. Beggar's Ballad*—Robin procures his Garments to rescue Will Scarlet.

SCENE III. *Nottingham Castle.* Scarlet attended by the Sheriff, his Guards, &c., led to Execution.

SCENE IV. *Nottingham Market-Place, Gibbet, Ladder, &c.* Robin rescues Will Scarlet. The Sheriff suspended on the Gibbet, Arthur-o'-Bradley by a Lanthorn of Fire—The Priest and Attendants enclosed in the Ladder.

SCENE V. *Barnsdale Church.* The Story of Allen o'Dale, Martha and the Old Knight—Allen's *Song of Supplication* to Robin and his Archers—the Old Knight and Martha, attended by the Bridemen and Maids—a *Morrice Dance*—the Marriage of Allen and Martha—Martha's *song* to Allen o'Dale—Harlequin changes the Scene to

SCENE VI. *A View of the Sea and Scarborough Cliffs, with a Cottage.* Harlequin changes the Cottage to a Ship—a French Vessel appears in view, which he changes to a cart—and the Scene to a Plough Field—a piece of Mechanism is introduced representing a Farmer with his Plough and Team of Horses.

SCENE VII. *A Landscape* changes to a Stile—Archers to Trees—the Death of Robin by Arthur-o'-Bradley and his Men.

SCENE VII [sic]. *Birksley Monastery.* The renovation of Robin by the Witch of Nottingham Well—*Witches Recitative.*

SCENE VII [sic]. Clouds with Angels supporting Wreaths—which changes to

SCENE VIII. Representing the Triumphs of Archery, as 28 Dec. 1795. To conclude with a *Grand Dance of Archers* by Byrn, &c., Finale and Chorus.

COMMENT. [2nd piece in place of THE MYSTERIOUS HUSBAND, advertised on playbill of 2 Jan.] 3rd piece: Credits as 21 Dec. 1795; Harp as 30 Dec. 1795. [These were included in all subsequent performances.] Receipts: £272 4s. (257/15; 14/9).

Tuesday 5
DL

AS YOU LIKE IT. As 12 Nov. 1795, but Jaques - Wroughton; Le Beu - R. Palmer; Touchstone - Palmer // Phebe - Miss Heard. Also THE ADOPTED CHILD. As 10 Dec. 1795.

SINGING. As 12 Nov. 1795.

COMMENT. Receipts: £236 6s. (174/18/0; 59/1/6; 2/6/6).