

- Tuesday 11**  
DL THE BEGGAR'S OPERA. As 29 Nov., but Miss Stephens's name [spelled "Stevens"] listed in playbill (3rd appearance on any stage). Also SYLVESTER DAGGERWOOD. Sylvester Daggerwood – Bannister Jun.; Fustian – Suett; Servant – Evans.  
DANCING. In Act III of mainpiece, as 29 Nov.; End of afterpiece *The Scotch Ghost*, as 6 Dec.  
COMMENT. Receipts: £159 13s. (100/16; 58/4; 0/13).
- CG LAUGH WHEN YOU CAN. As 8 Dec., but omitted: Platt. Also ALBERT AND ADELAIDE; or, The Victim of Constancy. Principal Characters by Incledon, Fawcett, H. Johnston, Betterton, Townsend, Simmons, Miss Webb (1st appearance), Follett // Miss Wheatley, Miss Walcup, Mrs Whitmore, Mrs Johnson. [Cast from Songs (T. Rickaby, 1798): Henrico – Incledon; Jocelin – Fawcett [in Songs: Emery (see 14 Dec.)]; Albert – H. Johnston; Rudolph – Betterton; Bertolt – Townsend; Gariga – Simmons; Adolphus – Miss Webb // Rosella – Miss Wheatley; Cicely – Miss Walcup; Algonde – Mrs Whitmore; Adelaide – Mrs Johnson. Follett is unassigned.] Chorus of Soldiers and Followers in the Black Forest – Oddwell, Clarke, Sawyer, Curties, Little, Thomas, Everett, J. Linton, Smith, Lee, Powers, Lewiss; Chorus of Guards in the Castle – Linton, Gray, Street, Abbot, Kenrick, Silvester, Jones, Fairclough, Tett, Russel.  
DANCING. In afterpiece *Procession and Dance of Swabian Peasants* by Blurton, Dyke, Wilde, L. Bologna, T. Cranfield, Platt, Masters Slape, Ramage, Goodwin, Little // Mmes Watts, Iliff, Norton, Castelle, Leserve, Gray, Bologna, Masters, Burnett, Gilbert, Lloyd, Blurton, Ward.  
COMMENT. Afterpiece [1st time; MD3, by Samuel Birch, adapted from CAMILLE; ou, Le Souterrain, by Benoît Joseph Marsollier des Vivetières, and from LES VICTIMES CLOITRÉES, by Jacques Marie Boutet de Monvel; the songs written by Thomas John Dibdin. MS: Larpent 1236; not published. The playbill states that this was "Taken from the German," but *London Chronicle*, 12 Dec., says that its source is the same as that of THE CAPTIVE OF SPILBURG (see DL, 14 Nov.). An examination of the MSS of these two pieces (Larpent 1230 and 1236) proves that such is unmistakably the case]: With entire new Scenes, Machinery, Dresses & Decorations. The Music composed and selected by Steibelt and Attwood. The Action of the Chorusses, Finales, &c. under the Direction of Farley, and the Action of the Overture by Bologna Jun. A new Descriptive Overture, composed by Steibelt, on a Plan never before introduced on the English Stage, accompanied by Action. "The overture is . . . nothing more than music adapted to pantomime; and, in the present instance, the *dumb show* is an unnecessary anticipation of the *procession* with which the piece opens" (*Monthly Mirror*, Dec. 1798, p. 369). The Scenery painted by Richards, Phillips, Lupino, Hollogan, Blackmore, &c. The Dresses by Dick and Mrs Egan. Books of the Songs to be had at the Theatre. Receipts: £338 17s. 6d. (325/14/6; 13/3/0).
- King's MEDONTE. As 8 Dec., but omitted: Rovedino.  
DANCING. End of Act I *Peggy's Love* [performers not listed, but see 8 Dec.]; End of Opera *Ariadne et Bacchus*, as 8 Dec.
- Wednesday 12**  
DL THE STRANGER. As 15 Sept., but Countess Wintersen (1st time) – Miss Heard. Also THE HUMOURIST. As 8 Oct.  
MUSIC and DANCING. In mainpiece, as 15 Sept.; End of mainpiece *The Scotch Ghost*, as 6 Dec.  
COMMENT. [Afterpiece in place of THE CAPTIVE OF SPILBURG, advertised on playbill of 11 Dec.] Receipts: £195 14s. (141/18; 52/3; 1/13).
- CG LAUGH WHEN YOU CAN. As 11 Dec. Also ALBERT AND ADELAIDE. As 11 Dec.  
DANCING. As 11 Dec.  
COMMENT. Receipts: £369 18s. 6d. (353/15/0; 16/3/6).