

- Monday 22*
DL at King's ALL IN THE WRONG. Sir John Restless – King; Beverley – Kemble; Sir William Belmont – Maddocks; Belmont – Barrymore; Blandford – Packer; Robert – Waldron; Brush – Benson; Footman – Webb; Servants – Alfred, Lyons // Lady Restless – Mrs Jordan (1st appearance in that character); Belinda – Miss Farren; Clarissa – Miss Collins; Tattle – Miss Heard; Tippit – Mrs Edwards; Marmalet – Miss Tidswell. Also THE DEVIL TO PAY. Sir John Loverule (with a new *Hunting Song*) – Dignum; Butler – Caulfield; Cook – Fawcett; Footman – Webb; Coachman – Alfred; Doctor – Maddocks; Jobson – Moody // Lady Loverule – Mrs Ward; Lucy – Mrs Shaw; Lettice – Miss Tidswell; Nell – Mrs Jordan.
COMMENT. Benefit for Mrs Jordan. *Morning Herald*, 22 Mar.: Tickets to be had of Mrs Jordan, No. 14, Somerset-street, Portman-square. Receipts: £461 8s. (19s/17/6; 30/16/0; 5/6/0; tickets: 229/8/6) (charge: £158 13s. 4d.).
- CG HOW TO GROW RICH. As 20 Apr. Also THE MIDNIGHT WANDERERS. As 10 Apr.
DANCING. As 18 Apr.
COMMENT. Benefit for the Author [of mainpiece, who is named in MS annotation on BM playbill (CG, Vol. VIII). “Mrs Pope was taken ill in the course of the performance, and the remainder of the part was read by Miss Chapman” (*Thespian Magazine*, June 1793, p. 5)]. Receipts: £321 4s.
- Tuesday 23*
DL at HAY THE FAIR PENITENT. Sciolto – Bensley; Altamont – Barrymore; Horatio – Harley [of CG]; Lothario – Palmer; Rossano – Caulfield; Servants – Maddocks, Webb, Lyons // Calista – Mrs Siddons; Lavinia – Mrs Powell; Lucilla – Miss Heard. Also THE CHEATS OF SCAPIN. As 22 Dec. 1792, but Shift – Benson.
COMMENT. [In mainpiece the playbill assigns Horatio to Kemble, but he “being indisposed, Harley was the Horatio” (*Thespian Magazine*, June 1793, p. 1).] Receipts: £129 7s. (123/0; 6/7).
- CG HOW TO GROW RICH. As 20 Apr., but Mrs Fawcett in place of Miss Chapman; Miss Chapman of Mrs Pope. Also THE GOVERNOR. As 16 Mar.
COMMENT. Receipts: £294 2s.
- King's LE NOZZE DI DORINA. As 26 Feb., but omitted: Braghetti, Sga Belloli, Sga De Mira.
DANCING. End of Act I *Les Époux du Tempe* [performers not listed, but see 5 Feb.]; End of Opera the Grand Historical Ballet in 4 Parts, which has been so long in preparation, *Iphiginia in Aulide*; or, *The Sacrifice of Iphiginia*, composed by Noverre. Iphiginia – Mlle Hilligsberg; Clytemnestra – Mlle Millerd; Agamemnon – D’Egville; Achilles – Nivelon; Egisthus – Favre Gardel; Young Orestes – Mlle Menage; Lesbian – Gentili; Warriors, Lesbian Slaves, High Priests, Priests and Priestesses by the Corps de Ballet.
COMMENT. 2nd ballet: With entirely new Scenery, Machinery, Dresses and Decorations. The Music entirely new, composed by Millerd, composer for the ballets at the Opera at Paris. In the course of the performance the Grand Procession of Iphiginia into Aulide. The Scenery, Machinery, &c. designed by Marinari, and executed by him and his assistants. The decorations by Johnston, the dresses by Sestini. [Scenario published by J. Hammond [1793].] The Managers beg leave particularly to request that no Gentleman will come behind the Scenes, as the number of people engaged in the ballet, and the variety of scenery and machinery, render such admission highly inconvenient.
Morning Herald, 24 Apr.: The story [of the ballet] is perhaps not very intelligibly told; but the shew and the dance are admirable. It begins and concludes with magnificent processions, the last of which brings Iphiginia to the altar, where she is saved just as the holy knife is raised for the sacrifice. At this instant the chariot of the Sun, the brilliancy of which is much beyond any former representation of the sort, passes over the stage, and is, for some time, suspended over the altar, while the whole corps de ballet offer their adorations.