

- THE ORPHAN. As 18 Jan., but Chamont – Garrick; Polydore – Holland, 1st time. Tuesday 8  
Also LILLIPUT. As 28 Jan., but no cast listed. DL  
COMMENT. Receipts: £180 (Cross).
- THE ROVER. As 19 Feb. Also HARLEQUIN SORCERER. As 7 Feb. CG  
DANCING. As 17 Dec.
- ANTIGONO. *Cast not listed.* King's  
COMMENT. With new Music compos'd by Sig Nicola Conforto, and new  
Dances. A new Scene painted by Mr Mitermayer. [Repeated in the bills.]
- JOSEPH AND HIS BRETHERN. *Cast not listed.* Parts were: Pharoah, David, Wednesday 9  
Reuben, Simeon, Judah, Benjamin, Potiphera, Phanor, Asenath, Chorus of Egyp- CG  
tians, Hebrews, &c.
- THE FAIR QUAKER. As 29 Dec. 1756, but add Mozeen and retain Atkins as Thursday 10  
sailors. Also THE AUTHOR. As 5 March. DL  
COMMENT. By Desire. Receipts: £180 (Cross).
- THE ROVER. As 19 Feb. Also HARLEQUIN SORCERER. As 7 Feb. CG  
DANCING. As 16 Dec. 1756.  
COMMENT. Mainpiece: By Desire.
- THE TRIUMPH OF TIME AND TRUTH. *Cast not listed.* See 10 Feb. 1758. Friday 11  
Time – Champness, bass; Counsel (or Truth) – Miss Young [Mrs Scott?] mezzo- CG  
soprano; Beauty – Signora Frasi, soprano; Pleasure – Beard, tenor; Deccit – Signora  
Beralta, soprano (Deutsch, *Handel*, p. 783).  
COMMENT. Alter'd from the Italian with several new Additions. [By Dr  
Morell. Set by Handel. The words entirely adapted to the Music of *Il Trionfo  
del Tempo*, composed at Rome about 1707 (*Biographia Dramatica*).]
- THE STRATAGEM. As 7 Oct. 1756. Also THE DEVIL TO PAY. As Saturday 12  
6 Nov. 1756. DL  
COMMENT. Afterpiece: By Desire. Receipts: £200 (Cross).
- THE REFUSAL. As 10 Jan., but *Minuet* omitted. Also HARLEQUIN SOR- CG  
CERER. As 7 Feb.  
COMMENT. On Monday Next *Douglas* a Tragedy. [The *Public Advertiser*  
includes a full column extract from David Hume's Letter to Rev [John] Home  
concerning *Douglas*: "I have the Ambition to be the first who shall in public express  
his Admiration of your Noble tragedy of *Douglas*; one of the most interesting and  
pathetic Pieces, that was ever exhibited upon any theatre. Should I give it prefer-  
ence to the *Merope* of Maffei, and to that of Voltaire which it resembles in its subject;  
should I affirm that it contained more Fire and Spirit than the former and more  
Tenderness and Simplicity than the latter; I might be accused of partiality. . . .  
But the unfeigned tears which flowed from every eye, in the numerous represen-  
tations which were made of it on this theatre; the unparalleled command which  
you appeared to have over every affection of the human breast; these are incontest-  
able proofs that you possess the true Theatric Genius of Shakespear and Otway,  
refined from the unhappy Barbarism of the one, and Licentiousness of the other."  
The reference was to earlier performances in Edinburg.]
- ANTIGONO. *Cast not listed.* King's
- THE CHANCES. As 26 Jan. Also THE APPRENTICE. As 18 Sept. 1756, Monday 14  
but *Prologue* with alterations – Woodward. DL  
COMMENT. Receipts: £190 (Cross).