

- IL TUTORE E LA PUPILLA. *Cast not listed.* Saturday 15
King's
- MACBETH. Macbeth – Garrick; Duncan – Bransby; MacDuff – Havard; Ross – Lee; Malcolm – Packer; Banquo – Palmer; Angus – Fox; Lenox – Parsons; Sayward – Moody; Donalbain – Mas. Cauthery; Fleance – Mas. Burton; Doctor – Stevens; Hecate – Champnes; Witches: Burton, Yates, Blakes; Lady Macduff – Mrs Bennet; Lady Macbeth – Mrs Pritchard. The vocal Parts by Lowe, Champnes, Mrs Vincent, Miss Young, &c. (*playbill*). Also THE OLD MAID. As 7 Jan., but Mrs Clive to sing “in Character”. Monday 17
DL
- COMMENT. [The *Public Advertiser* assigns Angus to Scrase.]
- LOVE MAKES A MAN. As 11 Jan. Also HARLEQUIN SORCERER. As 14 Jan., but Harlequin – Woodward; Clown – Miles. CG
- THE BUSY BODY. Sir Jealous Traffic – Love, 1st time; Butler – Ackman; Marplot – O'Brien; Sir George Airy – Palmer; Sir Francis Gripe – Yates; Charles – Packer; Isabinda – Mrs Davies; Patch – Mrs Clive; Miranda – Miss Haughton; Whisper – Vaughan; Scentwell – Mrs Bradshaw; *Epilogue* in character by the Busy Body. Also FORTUNATUS. As 21 Oct. 1762. Tuesday 18
DL
- DANCING. II: *Irish Lilt*, as 23 Oct. 1762.
- LOVE IN A VILLAGE. As 29 Dec. 1762, but [Sir William Meadows] – Bennet for Collins. CG
- DANCING. II: *The Sicilian Peasants*, as 25 Nov. 1762.
- ELVIRA. Principal parts by: Garrick, Holland, Love, Packer, Burton, Ackman, Castle, Fox, Mrs Pritchard, Miss Bride, Mrs Cibber, *Prologue* and *Epilogue*. [Don Alonzo – Garrick; Don Pedro – Holland; Don Alvarez – Love; Don Roderigo – Packer; Elvira – Mrs Cibber; Queen – Mrs Pritchard; Almayda – Miss Bride; Ambassador (?) – Burton; Ramirez – Ackman; Mendoza – Castle; Courtier – Fox; *Prologue* – Holland; *Epilogue* (writ by Garrick) – Mrs Cibber (Edition of 1763). Also THE MALE COQUETTE. As 15 Jan. Wednesday 19
DL
- COMMENT. Mainpiece: Never acted before. Characters new dressed &c. [See *Theatrical Review*; or, *Annals of the Drama*, 1763, pp. 67–74: “Bless us what a sweet consistent piece of business is a modern Tragedy.” See Boswell’s account of his attendance that night with two friends, “With oaken cudgels in our hands and shrill sounding catcalls in our pockets,” ready prepared to damn the play (*London Journal*), p. 154 ff.] *Critical Strictures on the New Tragedy of Elvira*, published this month (*Gentleman’s Magazine*).
- I then undressed for the Play. My father and I went to the Rose, in the Passage of the Playhouse, where we found Mallet, with about thirty friends. We dined together, and went from thence into the Pitt, where we took our places in a body, ready to silence all opposition. However, we had no occasion to exert ourselves. Not withstanding the malice of a party, Mallet’s nation, connections and indeed imprudence, we heard nothing but applause. I think it was deserved. The play was borrowed from *de la Motte*, but the details and language have great merit. A fine Vein of dramatick poetry runs thro’ the piece. The Scenes between the father and son awaken almost every sensation of the human breast; and the Council would have equally moved, but for the inconvenience unavoidable upon all Theatres, that of entrusting fine Speeches to indifferent Actors. The perplexity of the Catastrophe is much, and I believe justly, criticized. But another defect made a strong impression upon me. When a Poet ventures upon the dreadful situation of a father who condemns his son to death; there is no medium; the father must either be a monster or a Hero. His obligations of justice, of the publick good, must be as binding, as apparent as perhaps those of the first Brutus. The cruel necessity consecrates his actions, and leaves no room for repentance. The thought is shocking,

- Wednesday 19*
DL if not carried into action. In the execution of Brutus's sons I am sensible of that fatal necessity. Without such an example, the unsettled liberty of Rome would have perished the instant after its birth. But Alonzo might have pardoned his son for a rash attempt, the cause of which was a private injury, and whose consequences could never have disturbed an established government. He might have pardoned such a crime in any other subject; and the laws could exact only a equal rigor for a son; a Vain appetite for glory, and a mad affectation of Heroism, could only influence him to exert an unequal & superior severity (*Gibbon's Journal*, ed. D. M. Low [New York, n.d.], pp. 202-4).
- CG THE BUSY BODY. As 5 Oct. 1762, but Miranda – Mrs Vincent. Also THE CITIZEN. As 15 Nov. 1762.
DANCING. *The Dutch Skippers*, as 1 Jan.
COMMENT. Mainpiece: By Particular Desire.
- Thursday 20*
DL ELVIRA. As 19 Jan. Also HIGH LIFE BELOW STAIRS. As 10 Nov. 1762.
CG LOVE MAKES A MAN. As 11 Jan. Also HARLEQUIN SORCERER. As 4 Jan. [N.B. Woodward and Miles restored to original parts.]
DANCING. I: *The Jealous Woodcutter*, as 23 Oct. 1762.
COMMENT. Mainpiece: By Particular Desire.
- Friday 21*
DL ELVIRA. As 19 Jan. Also THE OLD MAID. As 17 Jan.
COMMENT. Benefit for the Author. A fire in the Strand hurt the house (Cross Diary).
CG LOVE IN A VILLAGE. As 18 Jan.
DANCING. II: *The Sicilian Peasants*, as 25 Nov. 1762.
- Saturday 22*
DL ELVIRA. As 19 Jan. Also CATHARINE AND PETRUCHIO. Petruchio – King; Grumio – Yates; Baptista – Burton; Biondello – Blakes; Catharine – Mrs Clive.
CG LOVE IN A VILLAGE. As 18 Jan.
DANCING. II: *The Sicilian Peasants*, as 25 Nov. 1762.
COMMENT. *Love in a Village* publish'd this day (*Public Advertiser*).
- King's ASTARTO RE DI TIRO. *Cast not listed.*
- Monday 24*
DL ELVIRA. As 19 Jan. Also HIGH LIFE BELOW STAIRS. As 10 Nov. 1762.
CG ROMEO AND JULIET. As 18 Oct. 1762, but Mercutio – Woodward; Juliet – Miss Hallam (who does the minuet); Vocal Parts for the *Solemn Dirge*: Beard, Tenducci, Peretti, Mattocks, Miss Brent, Miss Poitier, Miss Polly Young, Miss Catley, Legg, Baker, Roberts, Mrs Lampe, Miss Miller, Mrs Jones, &c. Also MISS IN HER TEENS. As 12 Nov. 1762.
- King's IL TUTORE E LA PUPILLA. *Cast not listed.*
- Tuesday 25*
DL [TWO GENTLEMEN OF VERONA]. As 4 Jan. Also [FORTUNATUS]. As 21 Oct. 1762.
ENTERTAINMENT. As 15 Dec. 1762.
COMMENT. Nothing under Full Price will be taken. Benefit for the author of the Alterations [in mainpiece]. A Riot to demand admittance at $\frac{1}{2}$ price after 3rd act, all times except at the run of New Pantomime, wch. not agreed to, the Mob broke Chandeliers, &c. No Play (Cross Diary). [Fuller account in Victor, *History of the Theatres*, III, 46 ff., he being the beneficiary that night. *Elvira* publish'd at 1s. 6d. (Winston MS 9). See account of riot in *Gentlemen's Magazine* (p. 31). See Comment 5 Feb.]