

- THE DISCOVERY. As 14 Feb. Also THE BEGGAR'S WEDDING. As 24 Feb. *Saturday 26 DL*
- [No Performance.] *CG*  
 COMMENT. [*Love's Last Shift* and *The Citizen* had been advertised for this night as demanded By Particular Desire.]
- ORIONE, O SIA DIANA VENDICATA. As 19 Feb. *King's*  
 COMMENT. By Command of their Majesties.
- THE MOURNING BRIDE. As 1 Nov. 1762, but add Heli – Blakes; Alonzo – Burton (playbill). Also THE WITCHES. As 8 Jan. *Monday 28 DL*
- [No Performance.] *CG*  
 COMMENT. [*The Provok'd Wife* and *The Rape of Proserpine* had been advertised By Desire.]
- ORIONE, O SIA DIANA VENDICATA. *Cast not listed.* See 19 Feb. *King's*

### March 1763

- MUCH ADO ABOUT NOTHING. Benedick – Garrick; Dogberry – Yates; Ursula – Mrs Hippisley; Beatrice – Mrs Palmer; Don Pedro – Packer; Leonato – Havard; Claudio – Palmer; Verges – Parsons; Balthasar (with *song*) – Vernon; Hero – Mrs Davies; Fryar – Burton; Don John – Bransby; Borachio – Blakes; Margaret – Mrs Bradshaw. In Act II, a *Masquerade Dance* proper to the play, in which will be introduc'd a Minuet by Noverre and Mrs Palmer. To conclude with a *Country Dance*. Also THE BEGGAR'S WEDDING. As 24 Feb. *Tuesday 1 DL*  
 COMMENT. [This month appeared *An Historical and Succinct Account of the late Riots at the Theatres*. (39 pp.) pp. 20-39 give a detailed account of the destruction, &c. at CG.]
- [No Performance.] *CG*  
 COMMENT. [A full column letter to the public signed by John Beard appeared in the *Public Advertiser* announcing his agreement to the half-price demands of the rioters, and excusing himself for not acquiescing with more alacrity on the night of the demand. His excuse was that he was merely manager for other proprietors, and that property interest was involved in the financial sacrifice he was asked to make. He noted further reasons for not immediately giving in to demands of the rioters: "Mr Beard had at that time received several anonymous threatening letters and notes concerning many other branches of what they called Reformation. He was ordered by *one* to add a farce to *Love in a Village*, or the House should be pulled about his ears. By *another* he was commanded to put a stop to the farther representation of that Opera, upon the penalty of enforcing his compliance by a Riot the next night of performance, and very lately received certain information of meetings, which have already been held, and an Association forming to reduce the prices at the Theatre to what they were forty years since, tho' it is *notorious* the Expence of Theatrical Entertainments are more than doubled. For these reasons he looked upon the Occasion of the *present disturbance* only as a prelude to future violence; as the first not the last salutation of this extraordinary kind to be expected, and apprehended that too easy an acquiescence might possibly prove rather encouragement than prevention.]

- Tuesday 1*  
CG “Nevertheless in gratitude for the many favours and indulgencies received from *the* Publick, and from an earnest desire to promote that order and decorum so essential in all Public Assemblies, the Proprietors have now jointly authorized Mr Beard to declare that they shall think themselves equally bound with the managers of the *other* Theatre to an observance of those limitations which *they* have agreed to.” This letter repeated in *Public Advertiser*, 3 March.]
- Wednesday 2*  
CG JUDAS MACCHABAEUS. *Cast not listed.* Parts were: Judas, Israelite Man, Israelite Woman, Simon (Brother to Judas), Messenger, Eupolemus (Jewish ambassador to Rome) (Larpent MS 65).  
MUSIC. As 18 Feb.  
COMMENT. By Command of their Majesties.
- Thursday 3*  
DL THE DISCOVERY. As 14 Feb. Also CATHARINE AND PETRUCHIO. As 22 Jan.  
CG THE INCONSTANT. As 1 Feb. Also THE APPRENTICE. As 14 Feb.  
DANCING. *The Jealous Woodcutter*, as 23 Oct. 1762.  
COMMENT. It having been maliciously reported that the return of money was refused on the night of the late disturbance at this theatre, the managers think it necessary to assure the public that [the] principal part of the money was returned the same evening, as the remainder would have been, had it not been prevented by some hundreds of persons forcing in, and the office-keepers being drove from their posts by the violence of the tumult. Upwards of £40 have since been repaid to those who have been pleased to apply for it, and the residue remains in the hands of the Stage Door-Keeper for the same purpose (*Public Advertiser*).
- Friday 4*  
CG THE CURE OF SAUL. *Cast not listed.*  
MUSIC. As 18 Feb.  
COMMENT. [See *Theatrical Review; or, Annals of the Drama*, 1 April, pp. 146-49.] Oratorio is a “*Sacred Ode* by Dr Brown. Adapted (by the Author of the Ode) to select Airs, Duets and Chorusses from Handel, Marcello, Purcell and other eminent composers” (*Public Advertiser*).
- Saturday 5*  
DL ROMEO AND JULIET. As 27 Oct. 1762. Also THE WITCHES. As 8 Jan.  
CG ALL’S WELL. As 29 Nov. 1762, but add Marinana – Mrs Ferguson. Also THE CITIZEN. As 15 Nov. 1762.  
DANCING. II: *The Dutch Skippers*, as 1 Jan.
- King’s ORIONE, O SIA DIANA VENDICATA. *Cast not listed.* See 19 Feb.  
COMMENT. [Giardini requests subscription for next year, stating that he would not have begun so early, “had he not already received a License for the next Year from the Lord Chamberlain.”]
- Monday 7*  
DL ALL IN THE WRONG. As 8 Jan., but Clarissa – Mrs Palmer. Also THE GENII. As 5 Nov. 1762.  
DANCING. II: *The Irish Lilt*, as 25 Oct. 1762.  
CG LOVE IN A VILLAGE. As 2 Feb.  
DANCING. II: *The Dutch Skippers*, as 1 Jan.  
COMMENT. By Particular Desire. The thirty-fourth day being the last time of performing it this season.
- King’s LA CALAMITA DI CUORI. *Cast not listed.*