

- Friday 30
DL THE LADY'S LAST STAKE. As 27 March, but Mrs Conquest – Mrs Cowper; Lord George Brilliant – Ross, first time. Also LETHE, with Mr Garrick's new Scene. As 27 March, but Mrs Tattoo – Miss Minors.
DANCING. IV: *Hornpipe* by Mathews.
COMMENT. Last time of performing the afterpiece this Season. Benefit for Miss Minors & Mrs Cowper (Cross). [See note, 27 March 1756.] Receipts: £190 (Cross).
- CG THEODOSIUS. As 27 March, but Marcian – Sparks. Also THE FRENCHIFIED LADY. As 23 March.
DANCING. *Fingalian Dance*, as 26 Nov. 1755; *The Villagers*, as 15 March.
COMMENT. Both pieces By Command of his Royal Highness the Prince of Wales.

May 1756

- Saturday 1
DL OROONOKO. As 2 Jan., but Aboan – Scrase; Imoinda – Mrs Davies; Jack Stanmore – Mozeen; Hotman – Clough. Also THE DEVIL TO PAY. As 20 Sept. 1755.
SINGING AND DANCING. As express'd in the Bills of the Day (playbill). [Advance notice.]
COMMENT. Benefit for Mr Scrase & Mathews (Cross). Tickets of Scrase at Tauranac's Wine Vault, in James St., Covent Garden, and at the Stage Door. Receipts: £130 (Cross).
- CG THE DOUBLE GALLANT. As 4 Dec. 1755, but Indiaman omitted. Add Lady – Miss Davis; Sylvia – Mrs Baker. Also HARLEQUIN STATUE. As 28 April.
DANCING. II: *Drunken Peasant* – Miles, Clown – Bennet; IV: *Fingalian Dance*, as 26 Nov. 1755.
COMMENT. Benefit for Miles, Mrs Pitt, Mrs Baker.
- King's IL DEMOFOONTE. *Cast not listed.*
- Monday 3
DL THE CONSCIOUS LOVERS. As 27 Sept. 1755, but Daniel – Jefferson; Lucinda – Mrs Jefferson; Indiana – Miss Macklin, first time. Also THE CHAPLET. As 27 Nov. 1755.
DANCING. By Poitier Jun, first appearance that stage, Mrs Vernon, &c.
SINGING. By Beard, and Champness.
COMMENT. Afterpiece: By Desire. Benefit for Mr Jefferson, Mr Chamnes & Mrs Vernon. Y: Poitier Danc'd (Cross). [No receipts listed.]
- CG THE MOURNING BRIDE. As 30 March, but Osmyn – Smith; Zara – Miss Phillips, first time in that character and fourth time on any stage; With a New *Occasional Prologue* – Sparks. Also A DUKE AND NO DUKE. As 29 April.
DANCING. *Les Paisans Gallants*, as 3 Dec. 1755.
COMMENT. Benefit for Miss Phillips. No building on the Stage.
- Tuesday 4
DI KING HENRY VIII. As 26 Dec. 1755, but Cromwell omitted. Also THE GENII. As 19 April.
COMMENT. Benefit for Wood, Sub-Treasurer. Tickets deliver'd out for *The Mistake* will be taken (playbill). For y^e Morocco Ambassador, who, tho' unlearn'd in our Language, behav'd as if he understood nature—Mr Wood, the

Subtreasurer had Tickets (Cross). [Mrs Frances Brooke, in *The Old Maid*, for 8 May 1756, gives the following eye-witness account of the evening: "I determined to watch the artless working of [the Ambassador's] surprise, and to catch, as well as I could his sentiments of the theatre, the Audience, the Play, and the performers. And shall give them to my readers, just as they appeared to me. On his first coming to the front of the Box, he was complimented with the Applause of the whole House, which seemed to give him great pleasure, and which he returned by two bows in the English, and afterwards by a reverence in the Moorish manner, which last I thought very graceful . . . tho' he is rather low of stature, yet his loose flowing robes, and his manner altogether gave him such an air of superiority, that I thought the Audience looked only like his attendants.

Tuesday 4
DL

"The House and Spectators attracted his notice so much for some time, that he seem'd very well entertained before the drawing up of the curtain. At the first scene between the Lords, I thought he looked disappointed, and after a transient view of the stage, directed his eyes again to the company; at the entrance of King Henry his attention was a little recover'd to the performance, but his majesty had not proceeded half way thru the scene, before he burst into a most immoderate fit, of apparently contemptuous laughter, which he repeated very often thro' the whole playing of the part. The manner in which this stranger was affected by it, amongst other considerations, fully convinces me that this character is most ridiculously burlesqued in the representation, and that both Shakespeare and the Monarch are very inhumanly sacrificed, to the polite taste, and elegant distinction of the upper gallery. . . . I could point out many abuses of the like nature, which have increased upon us so much of late, that 'tis almost impossible to attend the theatres, with the expectation of receiving pleasure from some parts of the performance, without the certainty of suffering equal disgust from others; it was the case of many besides myself, at this of *Henry*, upon the absurdity of Winchester's brandishing his cane at Canterbury, upon the close of the Council Scene; and yet to give opportunity for this notable stage foolery, the Archbishop and Bishop are both made to walk out of their proper order, tho' in attendance upon the King. . . . His character is drawn by Shakespeare very nearly as it stands in history, and in colours far different from the farcical ones, in which it is the present fashion to represent it. He is described indeed as imperious, but at the same time a great Monarch, and not withstanding his short interjections of anger, he is in my judgment upon every occasion a King. I wish this consideration may prevail with Mr Berry, when he plays this character for the future, to remember that tho' Harry as well as Jobson may be something rough and boistrous, yet the turbulence of a haughty prince, is a very different quality, and must therefore appear in a very different fashion, from the sawciness of an impudent cobbler.

"Whatever neglect his Moorish Excellency might discover of this part, he paid great attention to that of Queen Catherine; but nothing seem'd to affect him so strongly as Miss Young's singing, at which he appeared quite collected, and listened to her with all the marks of rapturous admiration; his whole soul appeared touched, and at the end of the song, he joined the house in clapping, a mark of applause I did not observe him give at any other time.

"I thought upon the King's kissing Anna Bullen, that he appeared surprized and offended, and looked about, to observe whether others were not affected in the same manner.

"The procession was less marked by him than I had expected, but upon the Champion's entry on horseback, he burst into such an immoderate fit of laughter, as to fall quite back in his seat.

"At the end of the play he rose, as if to leave the House, but looked very well pleased upon being informed there was more entertainment to come; in the Pantomime he seem'd surprized and disgusted at the appearance of Harlequin, to whom he did not appear reconciled to the last; his wonder was still greater at the flying of the Genii cross the stage, and other parts of the machinery, which I thought he

- Tuesday 4**
DL studied but was puzzled to account for. He laughed heartily at the Clown, and admired Colombine not a little. . . .
“I am jealous of the honour of my country in all respects. I would have this stranger leave it with as high opinion of our publick entertainments as possible, and could wish that at the Old House, he might see Mr Garrick in Richard or some equally striking part, and at the New, he may be present at plays, where rich dresses, magnificent show and graceful action, and uncommon personal perfections in the principal performers might contribute to give him a more elevated idea of our stage, than he can have receiv'd from *King Harry*.”] Receipts: £210 (Cross).
- CG LOVE FOR LOVE. As 2 Jan. Also A DUKE AND NO DUKE. As 29 April.
DANCING. *Les Paisans Gallants*, as 3 Dec. 1755.
SINGING. II: A *Ballad* by Roberts; IV: A *Cantata* by Roberts.
COMMENT. Benefit for Roberts. No building on the Stage.
- King's SIROE. *Cast not listed.*
- Wednesday 5**
DL LOVE'S LAST SHIFT. Sir Novelty – Woodward; Loveless – Havard; Young Worthy – Palmer; Snap – Yates; Sir William Wisewood – Taswell; Elder Worthy – Simson; Sly – Blakes; Narcissa – Mrs Clive; Hillaria – Mrs Cowper; Flareit – Mrs Bennet; Mrs Ann – Mrs Simson; Amanda – Mrs Pritchard. Also LETHE. By the children (Cross). See 27 March. Masters Simson, Perkins, Wallace, Martin, Cautherley, Mas. Hanyours; Miss Pope, Miss Simson. With a New *Occasional Prologue*.
DANCING. IV: *The Louvre and Minuet* by Mas and Miss Simson.
SINGING. I: *Hooly and Fairly* (by Desire) by Beard.
COMMENT. Benefit for Mr Mrs Simson Their Son & Daughter (Cross).
Receipts: £220 (Cross).
- CG THE MERRY WIVES OF WINDSOR. As 13 Feb., but Caius – Holtham; Rugby – R. Smith; Nym – Hacket. Also ORPHEUS AND EURYDICE. *Cast not listed.*
COMMENT. Benefit for Holtom, Miss Young, Miss Ferguson, Mrs Stephens, Miss Helm, and Mr Jona. Tickets deliver'd by Redman, R. Smith, and Jarvis will be taken.
- Thursday 6**
DL MEROPÉ. As 28 Oct. 1755. Also THE ORACLE. As 18 Dec. 1755.
DANCING. V: *The Drunken Peasant*; Peasant – Granier, Clown – Ackman.
SINGING. IV: A *Sailor's Song* by Champness compos'd by Mr Arne Jun.
COMMENT. Benefit for Ackman & Dickenson, First Gallery Office Keeper.
Receipts: £230 (Cross).
- CG THE MISER. As 21 Jan., but Miser – Collins, first time; James – Dunstall. Also THE PRESS GANG; or, The Parting Lovers. Commodore – Lowe (in which will be introduced *Rule Britannia*); True Blue – Baker; Careful – Howard; Dreadnought – Bencraft; Boatswain – Dunstall; Nancy – Mrs Lampe. To conclude with the Song and Chorus of *God Save Great George our King*.
DANCING. *Les Paisans Gallants*, as 3 Dec. 1755.
SINGING. *To Arms, to Arms*, and *Britons Strike Home* by Lowe and Howard.
COMMENT. Benefit for Collins and Howard. No building on the Stage.
- Friday 7**
DL THE MOURNING BRIDE. As 9 Jan., but Osmyn – Murphy; Garcia – Walker. Selim omitted. Also LETHE. As 5 May.
DANCING. *Hornpipe* by Atkins, &c.
COMMENT. Benefit for Walker, Atkins, W. Vaughan & Mrs Gibbons (Cross).
Tickets by Miss Marr and Sturt will be taken. Receipts: £150 (Cross).