

Saturday 8
King's

not bespoke cannot remain empty after the opening of the House. Tickets to be had, and Subscription paid, as usual, at Messrs Ransom, Morland and Hammersley's, bankers, No. 57, Pall-Mall. The Doors to be opened at 6:00. To begin precisely at 7:00 [see 3 Jan. 1788]. Pit 10s. 6d. 1st Gallery 5s. 2nd Gallery 3s.

"The only part of the scenery which is interesting is the bridge Rialto, and this is badly executed; it looks like a pantomimic show, but not like a grand opera scene; the bridge is crowded with figurative passengers, and small gondolas appear beyond it. The first idea is a capital error, for the representation of the bridge is supposed sideways, and being covered with shops, no passengers can be seen; the latter idea of boats being placed beyond the bridge crowds the scene, and makes the bridge lose its grand appearance at a distance . . . The Managers of the Opera are exceedingly to blame for having substituted a *Soprano* to a *Tenor* in the character of Gafforio" (*Public Advertiser*, 17 Dec.).

Receipts: £164 14s. [These receipts, and those on all other nights throughout the opera season, represent the sale of non-subscription tickets. On this night 400 tickets were delivered to Prendergrass, office-keeper at the Haymarket pit entrance; of these he sold 159 at 10s. 6d. (i.e. £83 9s. 6d.). 100 were delivered to Toosey, office-keeper at the King's Door pit entrance; he sold 26 at 10s. 6d. (i.e. £13 13s.). 300 were delivered to Butler, office-keeper of the 1st Gallery; he sold 190 at 5s. (i.e. £47 10s.). 200 were delivered to Snelson, office-keeper of the 2nd Gallery; he sold 118 at 3s. (i.e. £17 10s.). Sale of one box £2 2s. "Difference from Gallery to Pit" (i.e. money received from persons who changed their seats from gallery to pit, 5s. 6d.). The delivery of 1,000 non-subscription tickets to be disposed of was almost invariably the case on every night of the season; but see 5 Apr. 1788.]

Monday 10
DL

KING RICHARD III. King Richard – Smith; Richmond – Wroughton; Buckingham – Aickin; Tressel – Whitfield; Lord Stanley – Staunton; Norfolk – Fawcett; Catesby – Packer; Lieut. of the Tower – Benson; Ratcliff – Phillimore; Lord Mayor – Chaplin; Prince Edward – Miss Heard; Duke of York – Miss Gaudry; King Henry – Bensley // Lady Anne – Mrs Kemble; Duchess of York – Miss Tidswell; Queen – Mrs Taylor. Also COMUS. As 1 Dec., but The Lady – Mrs Kemble [i.e. formerly Mrs Brereton].

COMMENT. Mainpiece: Not acted these 2 years. Receipts: £145 8s. 6d. (114/0/0; 30/17/6; 0/8/6; ticket not come in: 0/2/6).

CG

THE INCONSTANT; or, The Way to Win Him. Young Mirable – Pope; Old Mirable – Quick (Their 1st appearance in those characters); Dugard – Macready; Petit – Brown; Bravoes – Cubitt, Thompson, Gardner, Stevens; Duretete – Ryder // Oriana – Mrs Bernard; Lamorce – Mrs Platt; Bissarre – Mrs Abington (1st appearance in that character). Also THE FARMER. As 7 Nov.

COMMENT. Mainpiece: Not acted these 8 years. Receipts: £198 3s. 6d. (190/15/0; 7/8/6).

Tuesday 11
DL

JULIA; or, The Italian Lover. Principal Characters by Kemble, Bensley, Aickin, Whitfield, Packer, Chaplin, Benson, Wroughton // Mrs Kemble, Mrs Ward, Miss Tidswell, Mrs Siddons. [Cast from text (Charles Dilly, 1787): Mentevole – Kemble; Durazzo – Bensley; Manoa – Aickin; Camillo – Whitfield; Duke of Genoa – Packer; Marcellus – Wroughton (in text: Palmer) // Olympia – Mrs Kemble; Fulvia – Mrs Ward; Nerina – Miss Tidswell; Julia – Mrs Siddons. Chaplin, Benson are unassigned.] Prologue spoken by Kemble. Epilogue spoken by Mrs Siddons. [These were spoken, as here assigned, at all subsequent performances.] Also THE HUMOURIST. As 30 Oct., but Mrs Meddle – Mrs Booth.

COMMENT. Mainpiece: Performed but once [on 14 Apr. 1787]. With new Dresses, Decorations, &c. [Prologue by Edmond Malone; Epilogue by John Courtenay (see text). Afterpiece in place of THE FIRST FLOOR, advertised on playbill of 10 Dec.] Receipts: £223 10s. (195/13/0; 27/8/6; 0/8/6).