

- Saturday 19*  
CG Meadows – Munden; Old Wrongward – Powel; Young Wrongward – Macready; Canteen – Claremont; Groom – Simmons; John – Thompson; Sternhold – Street; James – Farley; William – Abbot; Bob – Lee; Cook – Follett // Sophia – Miss Chapman; Maid – Mrs Watts; Betsey Blossom – Mrs Martyr.  
COMMENT. Mainpiece [1st time; CO 3, by Joseph George Holman. Text: George Cawthorn, 1796]: The new Music composed by Shield. The Selections from Grétry, Giornovich, Jackson, and Mahon. The new Scenery painted by Richards. Books of the Songs to be had in the Theatre. *Oracle*, 7 Dec. 1796: Tomorrow will be published ABROAD AND AT HOME (2s.). Receipts: £220 9s. (219/2; 1/7).
- Monday 21*  
DL HAMLET. As 7 Nov., but 1st Gravedigger – Dowton (1st appearance in that character). Also THE SMUGGLERS. As 6 Oct.  
COMMENT. Receipts: £275 19s. (220/12/0; 53/19/6; 1/7/6).
- CG ABROAD AND AT HOME. As 19 Nov., but omitted: Murray, Davenport, Lee, Claremont. Also CATHARINE AND PETRUCHIO. Petruccio – Lewis; Baptista – Thompson; Hortensio – Claremont; Taylor – Simmons; Biondello – Lee; Pedro – Farley; Grumio – Munden // Bianca – Miss Leserve; Curtis – Mrs Platt; Catharine – Miss Wallis (1st appearance in that character [in London]).  
COMMENT. “A character [in mainpiece] called Grand Pas for Murray . . . is now cut out of the play” (*Oracle*, 21 Nov.). [Miss Wallis’s 1st appearance as Catharine was at Bath in the season of 1792-93.] Receipts: £175 12s. 6d. (170/17/6; 4/15/0).
- Tuesday 22*  
DL THE PROVOK’D HUSBAND. Lord Townly – Kemble; Mr Manly – Whitfield; Sir Francis Wronghead – Dowton (1st appearance in that character); Squire Richard – Suett; John Moody – Hollingsworth; Count Basset – R. Palmer; James – Evans; Poundage – Maddocks; Constable – Phillimore; Servant – Webb // Lady Townly – Miss Farren; Lady Grace – Mrs Goodall; Lady Wronghead – Miss Tidswell; Miss Jenny – Mrs Gibbs; Mrs Motherly – Mrs Booth; Myrtilia – Miss Heard; Mrs Trusty – Mrs Heard. Also RICHARD COEUR DE LION. As 14 Nov.  
DANCING. As 19 Oct.  
COMMENT. Receipts: £175 19s. (129/15/6; 41/17/0; 4/6/6).
- CG ABROAD AND AT HOME. As 21 Nov. Also THE PRISONER AT LARGE. As 17 Sept., but Father Frank – Waddy.  
COMMENT. Receipts: £142 18s. (136/14; 6/4).
- Wednesday 23*  
DL THE FAIR PENITENT. Sciolto – Aickin; Altamont – Barrymore; Horatio – Whitfield; Lothario – Palmer; Rossano – Caulfield; Servants – Phillimore, Maddocks, Webb // Calista – Mrs Siddons; Lavinia – Mrs Powell; Lucilla – Miss Heard. Also THE DEVIL TO PAY. As 24 Oct.  
DANCING. As 12 Nov.  
COMMENT. [In mainpiece the playbill assigns Horatio to Kemble, but “The publick is respectfully informed that on account of the sudden indisposition of Kemble the part of Horatio will be performed by Whitfield” (printed slip attached to Kemble playbill).] Receipts: £238 5s. (156/12; 78/9; 3/4).
- CG ABROAD AND AT HOME. As 21 Nov. Also THE FOLLIES OF A DAY. As 17 Oct.  
COMMENT. Receipts: £165 14s. (160/11; 5/3).
- Thursday 24*  
DL THE CONFEDERACY. As 8 Oct., but Gripe – Aickin; Brass – Bannister Jun.; added: Jessamy – Grimaldi. Also THE PRIZE. As 20 Sept.  
COMMENT. [Mainpiece in place of THE COUNTRY GIRL, advertised on playbill of 23 Nov.] Receipts: £198 6s. (142/8/6; 52/13/6; 3/4/0).

PHILASTER. Philaster – Elliston (1st appearance in that character); King – Murray; Pharamond – Middleton; Dion – Hull; Thesaline – Claremont; Clermont – Thompson; Countryman – Knight; Leader of the Mob – Davenport; Woodman – Wilde // Arethusa – Miss Wallis; Megra – Miss Morris; Galatea – Mrs Platt; Lady – Miss Logan; Bellario – Miss Allingham (4th appearance on any stage). Also CYMON. Cymon – Incedon; Dorus – Munden; Merlin – Bowden; Shepherds – Philipps, Abbot; Linco – Fawcett // Fatima – Mrs Martyr; Urganda – Mrs Fawcett; Dorcas – Mrs Davenport; Shepherdesses – Miss Logan, Mrs Watts; Sylvia – Mrs Mountain.

Thursday 24  
CG

COMMENT. Mainpiece: As altered from Beaumont and Fletcher. Not acted these 18 years [acted 3 Oct. 1780. For Miss Allingham see 13, 18, 27 Oct.]. Receipts: £152 (143/8/6; 8/11/6).

THE SIEGE OF BELGRADE. As 10 Nov. Also THE APPRENTICE. As 18 Nov. Friday 25  
DL

DANCING. As 16 Nov.

COMMENT. Receipts: £204 or. 6d. (136/13/6; 65/9/6; 1/17/6).

ABROAD AND AT HOME. As 21 Nov. Also THE GUARDIAN. Mr Heartly – Murray; Sir Charles Clackit – Munden; Young Clackit – Knight; Servant – Curties // Lucy – Mrs Gilbert; Harriet – Miss Wallis. CG

COMMENT. Afterpiece: Not acted these 20 years [acted 21 Apr. 1787]. Receipts: £184 14s. (179/14; 5/0).

THE MOUNTAINEERS. Octavian – Palmer; Violet – C. Kemble; Kilmallock – Denman; Roque – Aickin; Muleteers – Bannister, Sedgwick, Dignum, Cooke; Lope Tocho – Sutt; Goatherds – Packer, Evans, Maddocks, Grimaldi; Bulcazin Muley – Caulfield; Ganem – Trueman; Pacha – Wewitzer; Ali Beg – Phillimore; Sadi – Bannister Jun. // Zorayda – Miss Miller; Floranthe – Mrs Goodall; Agnes – Mrs Bland. Also WHO'S THE DUPE? As 13 Oct. Saturday 26  
DL

COMMENT. Mainpiece: The Overture, Chorusses and new Musick by Dr Arnold. Receipts: £162 12s. 6d. (103/17/0; 56/7/6; 2/8/0).

FORTUNE'S FOOL. As 17 Nov. Prologue as 29 Oct. Also OLYMPUS IN AN UPROAR. As 11 Nov. CG

COMMENT. Receipts: £218 13s. 6d. (202/4/0; 16/9/6).

ZÉMIRE ET AZOR. Azor – Braham (1st appearance at this Theatre); Sandro – Rovedino; All – Morelli // Zémire – Mme Banti. King's

DANCING. With *Dances* (composed by Didelot) incidental to the Opera, by Didelot, Mlle Parisot, Mme Hilligsberg, Mme Rose; End of Opera *Flore et Zéphire* (originally composed by Didelot and now obligingly revived by him, in the absence of the Ballet-Master [Gallet], who is not yet arrived [*performers not listed*]).

COMMENT. Gentlemen are particularly entreated to observe that in consequence of the displeasure expressed by the Subscribers, as well as the Public, at the frequent interruption of the business of the Representation, by the pressure of people on the Stage, the Company will hereafter be admitted behind the Scenes, before and after the Opera, and during the intervals between the Opera and Ballets only; but while the Curtain is up, Gentlemen are earnestly entreated to withdraw from the Stage; otherwise the request of the Nobility and Gentry, in conformity also to the public opinion, of shutting entirely the doors between the audience part of the Theatre and the Stage, must at last be complied with.

Those persons entitled to Admissions previous to the year 1789, who may not have an opportunity of sending their Securities to be registered before the opening of the Theatre, are requested to produce them at the Door, as they pass. The Public are entreated to observe that Ladies dressed in Bonnets, and Gentlemen in Boots, cannot be admitted into the Pit of the Opera.