

- THE HAUNTED TOWER.** As 14 May, but added: Baron of Oakland – Hollingsworth; Lewis – Trueman; Robert – Dignum; Charles – Sedgwick; Baron de Courcy – Holland; Martin – Wathen // Cicely – Miss B. Menage. Also **THE SULTAN.** As 1 Apr.
SINGING. In afterpiece *The Blue Bell of Scotland*, as 12 May; In Act II a song by Master Suett.
COMMENT. Benefit for Miss De Camp. *Morning Chronicle*, 10 May: Tickets to be had of Miss De Camp, No. 14, Tottenham-court-road. Receipts: £431 9s. (143/8/6; 82/12/0; 2/5/0; tickets: 203/3/6) (charge: £217 8s. 2d.).
- THE CHILD OF NATURE.** Alberto – Murray; Count Valentia – Betterton; Marquis Almanza – Whitfield; Duke Mercia – Davenport; Seville – Whitmore; Granada – Atkins // Marchioness Merida – Mrs Mattocks; Amanthis – Miss Murray. Also **THE DRAMATIST.** As 18 Oct. 1799, but Marianne (1st time) – Miss Sims; Letty – Miss Leserve. Also **THE MOUTH OF THE NILE.** As 9 Nov. 1799, but Pat – Dibdin.
DANCING. In 1st piece a *Hornpipe* by Cuerton; End of 2nd piece *The Minuet de la Cour*, and a favorite *Scotch Pas Deux*, by Klanert and Mrs Watts.
COMMENT. Account-Book: Tickets delivered by Ledger, Thompson, Klanert, Claremont, Simmons, Wilde, Miss Mills, Miss Sims, Mrs Lloyd, Mrs Masters, Lee, Goostree, Street, Mrs Mills, Mrs Sydney, Abbot, Mrs Egan will be admitted. 3rd piece: Representation of the Battle, as 9 Nov. 1799. Receipts: £424 9s. 6d. (40/13/6; 5/3/0; tickets: 378/13/0).
- INDISCRETION.** As 13 May. *Prologue* as 10 May. Also **THE FOLLIES OF A DAY.** As 11 Jan.
COMMENT. Benefit for Miss Mellon [who is named in the Account-Book, as being allowed £50 of the tickets, but not on the playbill]. Receipts: £187 2s. 6d. (80/16/0; 45/9/6; 0/0/0; tickets: 60/17/0) (charge: none listed).
- RAMAH DROOG.** As 4 Feb., but in *Indians*: Zelma – Mrs Trevor (1st appearance on any stage [i.e. in a speaking part]); omitted from *Indians*: Soldiers. Also **THE GHOST.** As 9 Nov. 1799. Also **THE POOR SOLDIER.** As 30 Sept. 1799, but Patrick – Mrs Trevor // Kathlane – Miss Sims.
SINGING. In the course of the Evening *Love, thou maddening Power* by Mrs Trevor; *Old Towler* by Incedon.
COMMENT. Benefit for Mrs Trevor [who had 1st appeared at this theatre, as a chorus singer, on 16 Jan. 1800]. “A settled, preconcerted plan was evidently laid to injure the lady who came forward in *double* capacity, not merely as a candidate for public favour, but in the *responsible* situation of a performer taking a benefit . . . The moment the lady made her appearance on the boards, before she even opened her mouth, before a single note furnished an opportunity of appreciating her abilities, opposition began to manifest itself in all the various forms which malice on such occasions is wont to resort to. The hisses grew louder and louder, . . . the theatre absolutely assumed the appearance of a *riot*, rather than that of a civilized company, assembled for the purpose of amusement” (*Dramatic Censor*, II, 212–13).
Morning Chronicle, 19 May: Tickets to be had of Mrs Trevor, sister to Mr Kelly of Drury-lane Theatre, No. 31, Bedford-street, Covent Garden. Receipts: £268 12s. (124/13; 4/8; tickets: 139/11).
- ALESSANDRO E TIMOTEO.** As 6 May.
DANCING. End of Act I *A New Bacchanalian Divertisement Ballet* [performers not listed, but see 15 Apr.]; End of Opera *Laura et Lenza*, as 13 May.
COMMENT. “Some Gentlemen very improperly intruded themselves on the audience, by resolutely keeping possession of the very centre of the stage for a

Friday 23
DL

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Saturday 24
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King's