

*Wednesday 14* THE REVENGE. As 12 Nov. Also THE VIRGIN UNMASK'D. As 24 Sept.,  
CG but Quaver – Beard.

*Thursday 15* VENICE PRESERVED. As 23 Oct., but Priuli – Havard. Also COLUMBINE  
DL COURTEZAN. As 24 Oct.

CG AS YOU LIKE IT. As 2 Nov. Also THE ROYAL CHACE. *No cast listed,*  
but see 22 Oct.

*Friday 16* THE PROVOKED WIFE. Sir John – Garrick, 1st time; Heartfree – Delane; Lady  
DL Fanciful – Mrs Giffard; Lady Brute – Mrs Woffington; Constant – Havard; Bully –  
Lowe; Belinda – Mrs Ridout; Mademoiselle – Mrs Cross; Rake – Blakes; Razor –  
Neale; Justice – Woodburn; Taylor – Collins; Constable – Ray; Cornet – Mrs  
Horsington. Also COLUMBINE COURTEZAN. As 24 Oct.

*Saturday 17* THE CONSCIOUS LOVERS. As 25 Oct., but Bevil Jun. – Giffard; Tom – Cross.  
DL Also THE FORTUNE TELLERS. As 30 Oct.

COMMENT. A serious riot took place this evening occasioned by Fleetwood's  
continuing raised prices to old entertainments. Manager called for by audience.  
Not being an actor, he pleaded privilege of being exempted from appearing on  
stage and sent word by a performer he would confer in his room with any deputa-  
tion. One was sent from pit, and house waited patiently its return.—Genest, IV,  
137.

To *The Gentlemen of the Town*: Gentlemen: From what pass'd last night at  
Drury Lane Playhouse, I think I may congratulate you on the long-wish'd for  
Conquest over the Hireling Encouragers of the Pantomime Entertainments. Give  
me leave, therefore, Gentlemen to hope, that you will not be wanting in your endeav-  
ours to quashing future attempts to introduce what is manifestly an encroachment  
on the Honour and Dignity of the stage, and a glaring Imposition on the town. I am  
yours, *Philo Dramaticus*.—*Daily Advertiser*.

CG THE REVENGE. As 12 Nov. Also THE VIRGIN UNMASK'D. As 14 Nov.  
*DANCING*. Entertainments by Cooke, Lalauze and Sga Campioni (being her 1st  
appearance on that stage).

*Monday 19* THE PROVOKED WIFE. As 16 Nov.  
DL *DANCING*. By Muilment &c.

COMMENT. [At foot of Bill]: Whenever a Pantomime or Farce shall be adver-  
tised, the advanced prices shall be returned to those who do not choose to stay; and  
on Thursday next will be published the Manager's reasons for his conduct in the  
present dispute.

Winston MS.: Fleetwood, the manager, and servants driven from doors & all  
rushed in. Genest, IV, 137-38: A country gentleman was taken from an upper box  
and carried before a magistrate. This step when known by the audience occasioned  
much mischief. Acting the play not allowed.

*General Advertiser*, 22 Nov.: An Address to the Public, DL Theatre 20 Novem-  
ber. As the extraordinary disturbances which have lately happened at this  
theatre greatly affect the diversions of the publick, as well as the property of the  
manager, he thinks it incumbent on him to justify his conduct by giving a fair  
statement of the case. . . . The reasons of complaint assigned, he apprehends, are  
the *exhibition of Pantomimes, Advanced Prices, and Insults on the audience*—as to the first,  
he submits it to be considered that however distasteful such pieces may be to the  
delicacy of some judgments, yet there are others to whose taste they are suited;  
as the playhouse may be considered as the general mart of pleasure, it is only from  
the variety of entertainment, the different tastes of the public can be supplied—of  
this the receipts of the house are a sufficient evidence, it being notorious, how

necessary the addition of such pieces is towards procuring the *best play* a numerous audience.

Monday 19  
DL

With regard to the *advanced prices*, the Manager hoped he should in some measure be justified by the great increase of the charges of the theatre which, notwithstanding any reduction that has been made, are still at least a fourth part greater than usual—but as in this point he has already submitted, he conceives it can no longer remain the subject of their displeasure, especially as by an advertisement handed about the theatre it was said that every objection would cease, when the manager consented to return the advanced prices to those, who did not choose to be tortured with entertainments.

As to *insults on the audience* . . . last week upon some persons flinging the sconces and candles on the stage a quarrel arose, in the confusion of which a Gentleman was secured, but by whom the Manager knows not, nor ever gave any order, or was any acquainted with the affair till after he was discharged, for the truth of which he refers to the affidavit annexed.

As to the accusation of several bruisers (as they are termed) being employed on Saturday night to insult Gentlemen, the Manager declares, that there was none but the *Peace Officers, Carpenters, and Scene-men* (which on account of the Entertainments are very numerous) and other servants belonging to the theatre; nor did they appear till urged by the tumult, by *tearing up benches and threat'ning to come on the stage and demolish the scenes*; nor could the Manager apprehend this legal precaution to *prevent mischief and defend his property* would ever be construed as an infringement on the liberty of an audience, especially when it is considered, what great damages he sustained some years ago on an attempt of the like nature—if any such persons appeared in the pit, the Manager presumes, they must have come in with the multitude, after his doorkeepers were drove from their posts, and the house was open to all; which was evident from several hundred persons more being present at the *disturbance* than were at the *performance* that night, who then came to a determination to prevent any performance on the Monday.

After this impartial account of his conduct, the manager appeals to the judgment of the publick what foundation he has given for the outrageous *disturbance* on Monday night; and cannot help thinking, the real injuries he has sustained, too severe a punishment for an *imaginary offence*, having lost several hundred pounds already, by people being terrified from frequenting the theatre.

A *total exclusion* is now insisted on, the *Manager* to resign his *property*, the *Publick* to be deprived of their *diversions* and the *players* of their subsistence; And all this after every concession, becoming one gentleman to ask, or another to make, has been submitted to. [Affidavit of Constable followed. See Genest, IV, 139-40.]

The following three pamphlets came out expressing points of view concerning Fleetwood and his policy and management: 1. *The Disputes between the Director of D.L. and the Pit Potentates*, 20 Nov. As a *Letter to a Friend* it tells the resolution: not to have old Pantomimes (so execrably bad that they were damn'd when new) imposed on them, unless the manager would take no more than common prices; reports how Fleetwood stocked the pit with Men of doughty valor . . . disguised in the habits of Gentlemen, to throw out all who protested; protests the system of casting employed whereby 2nd rate actors appeared in good parts; discusses hardship cases of certain actors (Mrs Roberts, Mrs Horton, Mrs Mills) and asks why Theophilus Cibber is not on the stage. 2. *An Impartial Examen of the Present Contests*, by Mr Neitherside, 1744: harks back to Fleetwood's financial policies of the previous year, deploring his relations with the actors and with the manager of CG; scourges him for miscasting his plays around *one* prominent actor, rather than giving a balanced performance; deplores his paying Mrs Cibber, Mrs Clive so much; revives the 1743 dispute which led to secession; dislikes the casting for 2 Nov. of *Love's Last Shift*; suggests better casts for many plays; scores the *Licensing Act* for reducing players to slavery; hopes for resumption of balanced performances. 3. *Stage Policy Detected, or some Select Pieces of Theatrical Secret History Laid Open, in a*

- Monday 19*  
DL *Letter to a Certain Manager, 1744*: takes apart Fleetwood's *Defense*, statement by statement, giving him the lie at each point. Suggests the real money from the house comes from Pit and Box, which are protesting his pantomimes; shows full attendance at *Rehearsal* and *Macbeth* with no afterpieces. Especially dislikes the hired bruisers, and the cast of the *Alchemist* for 6 Nov.
- CG MACBETH. As 1 Oct.
- Tuesday 20*  
DL COMMENT. The great damages occasion'd by the disturbances last night make it impossible to perform on this day.
- CG THE REVENGE. As 12 Nov.  
DANCING. As 17 Nov.  
COMMENT. By Particular Desire of Several Persons of Quality.
- Wednesday 21*  
DL COMMENT. The Company is oblig'd to defer playing 'till tomorrow, on account of the damages being not yet repaired. [*The Fair Penitent* had been announced.]
- CG THE SPANISH FRYAR; or, The Double Discovery. Friar - Quin; Torrismond - Hale; Lorenzo - Ryan; Bertran - Cashell; Gomez - Hippisley; Raymond - Rosco; Alphonso - Ridout; Pedro - Gibson; Elvira - Mrs Vincent; Teresa - Mrs Hale; Queen - Mrs Pritchard.  
DANCING. As 17 Nov.
- Thursday 22*  
DL TAMERLANE. As 10 Nov.  
SINGING. By Lowe.  
DANCING. By Muilment &c.
- CG THE ORPHAN; or, The Unhappy Marriage. Chamont - Quin; Castalio - Ryan; Polydore - Hale; Acasto - Ridout; Chaplain - Chapman; Ernesto - Rosco; Serina - Mrs Hale; Page - Miss Morrison; Monimia - a Young Gentlewoman, 1st appearance on any stage [i. e., Miss George Ann Bellamy, whose first appearance was 27 March 1742, CG].  
DANCING. As 17 Nov.
- Friday 23*  
CG THE ORPHAN. As 22 Nov.  
DANCING. As 17 Nov.
- Saturday 24*  
DL MAHOMET. Zaphna - Garrick; Mahomet - Delane; Alcanor - Giffard; Mirvan - Bridges; Pharon - Winstone; Ali - Green; Palmira - Mrs Giffard. Also THE SCHOOL BOY. School Boy - Yates; Major Rakis - Bridges; Young Rakish - Cross; Friendly - Green; Father Benedict - Blakes; Lettice - Mrs Yates; Lady Manlove - Mrs Cross.  
SINGING. By Lowe.  
DANCING. By Muilment, &c.  
COMMENT. Benefit Widow and Child of James Miller, the author. As the Play of to-night is entirely for mine and my children's Benefit, and was allotted (by the Manager) for that purpose a considerable time ago, has since been advertis'd in the Publick papers upwards of ten days, and the Boxes chiefly been taken by Ladies of Quality and Distinction, I humbly hope, as Charity and Humanity are my advocates, the Performance will be permitted without interruption. D. Miller.  
—*General Advertiser.*  
*To Those who remained in the Pit* in Drury Lane Playhouse on Thursday Evening, and were refus'd their money: GENTLEMEN: If you are sensible of the Insults that we receiv'd from the servants of the Manager (after we had remain'd orderly in the House expecting our money for the best part of an hour) being expos'd