

- Saturday 9*
DL Several in y^e House approving this—they consented & at y^e end of y^e play, Mr Garrick gave out *Gil Blas* for Monday & Tuesday & *Romeo & Juliet* for Wed.:—before this at y^e end of y^e 1st Act, & beginning of y^e Second the performance, that Night had been interrupted with Groans, Hisses etc. from y^e Pit (Cross). Receipts: £140 (Cross).
- CG OTHELLO. As 3 Dec. 1750, but *Othello* – Quin; *Iago* – Ryan; Also THE DEVIL TO PAY. As 6 Dec. 1750.
DANCING. As 17 Jan.
- Monday 11*
DL GIL BLAS. As 7 Feb.
COMMENT. Receipts: £120 (Cross).
- CG ROMEO AND JULIET. As 17 Jan.
DANCING. As 17 Jan.
- Tuesday 12*
DL GIL BLAS. As 2 Feb. with *Prologue* and *Epilogue*.
COMMENT. Benefit for y^e Author (no more Noise) (Cross). Tickets as of 5 Feb. Tickets deliver'd out for the third and sixth Nights will be taken. Receipts: £140 (Cross).
Gentleman's Magazine, Feb. 1751, pp. 77–78, concerning *Gil Blas*: To animadvert upon a piece which is almost universally condemned is unnecessary, and to defend this is impossible. There is not one elegant expression or moral sentiment in the dialogue; nor indeed one character in the drama, from which either could be expected. It is however, to be wished that the *Town*, which opposed this play with so much zeal, would exclude from the theatre every other in which there is not more merit; for partiality and prejudice will be suspected in the treatment of new plays, while such pieces as the *London Cuckolds*, and the *City Wives Confederacy*, are suffered to waste time and debauch the morals of society. . . . Upon the whole the Author appears to have intended rather entertainment than instruction, and to have disgusted the Pit by adapting his comedy to the taste of the Galleries. . . . Perhaps the ill success of this comedy is chiefly the effect of the author's having so widely mistaken the character of *Gil Blas* whom he has degraded from a man of sense, discernment, true humor, and great knowledge of mankind . . . to an impertinent silly, conceited coxcomb, a mere *Lying Valet*, with all the affectation of a Fop, and all the insolence of a coward. [Thomas Gray wrote to Horace Walpole 3 March 1751, "*Gil Blas* is the *Lying Valet* in five acts. The fine lady has half-a-dozen good lines dispersed in it."]
- CG CATO. As 1 Dec. 1750. Also APOLLO AND DAPHNE. As 16 Jan., but no cast listed.
- Wednesday 13*
DL ROMEO AND JULIET. As 31 Jan. Also A DUKE AND NO DUKE. As 3 Nov. 1750.
DANCING. By desire, *Pigmalion*, as 2 Nov. 1750.
COMMENT. Receipts: £180 (Cross).
- CG ALL FOR LOVE. As 3 Jan. Also MERLIN'S CAVE. As 27 Dec. 1750.
- Thursday 14*
DL THE RECRUITING OFFICER. As 23 Jan., but 1st Recruit – Shuter; Rose – Miss Minors; Sylvia – Mrs Pritchard. Also QUEEN MAB. As 22 Jan.
DANCING. By *Devisse* and *Mad Auretti*.
COMMENT. Receipts: £120 (Cross).
- CG JANE SHORE. As 1 Nov. 1750. Also THE WHAT D'YE CALL IT. As 1 Dec. 1750, but *Kitty Carrot* – Mrs Vincent.
DANCING. As 17 Jan.