

- MACBETH. Macbeth – Mossop; Duncan – Berry; Macduff – Havard; Ross – Davies; Malcolm – Austin; Banquo – Palmer; Hecate – Champness; Angus – Perry; Lenox – Scrase; Donalbaine – Master Simson; Witches – Burton, Yates, Blakes; Lady Macduff – Mrs Glen; Lady Macbeth – Mrs Pritchard; Seyward – Bransby; Hecate – Champness. The Vocal Part by Beard, Champnes, Mrs Vernon, &c. Also THE DIVERSIONS OF THE MORNING. As 17 Oct.  
COMMENT. Great Calling for y<sup>e</sup> Imitations & they were done (Cross). Receipts: £130 (Cross); £160 10s. 6d. (Winston MS 8). Monday 30  
DL
- HAMLET. Hamlet – Ross; King – Sparks; Horatio – Ridout; Rosencraus – Bennet; Guildenstern – Wignel; Marcellus – Anderson; Bernardo – Bencraft; Laertes – Dyer; Ostrick – Cushing; Lucianus – Dunstall; Francisco – Holtom; Player King – Redman; Player Queen – Miss Ferguson; Polonius – Collins; Gravediggers – Shuter and Stoppelaer; Ghost – Ryan; Ophelia – Mrs Vincent; Queen – Mrs Elmy. Also THE LOTTERY. Lovemore – Lowe; Stocks – Dunstall; Jack Stocks – Dyer; Chloe – Mrs Baker. With Scene of the Drawing in Guild Hall.  
DANCING. As 16 Oct. CG
- THE SUSPICIOUS HUSBAND. As 21 Oct. Also HARLEQUIN RANGER. As 23 Oct. Tuesday 31  
DL  
COMMENT. Mainpiece: By Particular Desire. Afterpiece: By Desire. Receipts: £180 (Cross); £151 4s. (Winston MS 8).
- THE MERRY WIVES OF WINDSOR. As 25 Sept., but Fenton – Davis. Also HARLEQUIN SKELETON. As 28 Oct. CG

## November 1758

- THE RELAPSE; or, Virtue in Danger. Foppington – Foote; Loveless – Havard; Young Fashion – Holland; Worthy – Palmer; Lory – Yates; Couple – Taswell; Berinthia – Mrs Pritchard; Hoyden – Mrs Clive; Varole – Blakes; Sir Tunbely – Philips; Amanda – Mrs Davies; Nurse – Mrs Cross. Also THE DIVERSIONS OF THE MORNING. As 17 Oct. Wednesday 1  
DL  
DANCING. *Spanish Dance*, as 14 Oct.  
COMMENT. Imitations as before (Cross). Mainpiece: Not acted these 3 years [see 5 Oct. 1756]. Receipts: £100 (Cross); £120 11s. (Winston MS 8).
- ROMEO AND JULIET. Romeo – Ross; Capulet – Sparks; Montagu – Redman; Escalus – Anderson; Benvolio – Gibson; Paris – Perry; Lady Capulet – Mrs Barrington; Friar Lawrence – Ridout; Tibalt – Cushing; Gregory – Bennet; Sampson – Collins; Abram – Dunstall; Balthazar – R. Smith; Mercutio – Dyer; Nurse – Mrs Pitt; Juliet – Mrs Bellamy. With a *Minuet Dance* by Leppie and Miss Hilliard, and a *Masquerade Dance* proper to the play. An Additional Scene will be introduc'd, representing the *Funeral Procession* of Juliet, accompanied by a Solemn Dirge, the vocal parts by Lowe, Howard, Mattocks, Legg, Baker, Roberts, Mrs Lampe, Miss Young, &c. Also LETHE. As 29 Sept. CG
- JANE SHORE. Hastings – Garrick; Shore – Mossop; Gloster – Davies; Bellmour – Blakes; Darby – Burton; Catesby – Mozeen; Ratcliffe – Packer; Alicia – Mrs Cibber; Jane Shore – Mrs Pritchard. Also THE ANATOMIST. As 16 Sept. Thursday 2  
DL  
DANCING. A new Pantomime Dance call'd *The Swiss*, by Grimaldi, Dupuy, Mrs Vernon, &c.

- Thursday 2*  
DL            COMMENT. [Goldsmith's comment in *The Bee* (1759, p. 14) the following season seems to have glanced at Mrs Pritchard's performance of Jane Shore, since Mrs Pritchard was growing quite stout at this time: In his remarks on "casting" he is distressed at "an actress that might act the Wapping Landlady without a bolster, pining in the character of Jane Shore, and while unwieldy with fat endeavoring to convince the audience that she is dying from hunger." The part at Drury Lane for the next eight years went to Mrs Yates, Mrs Pritchard playing it only once again "for that night only" at her daughter's benefit, 7 April 1766.] Receipts: £140 (Cross); £138 18s. (Winston MS 8).
- CG            CORIOLANUS. Coriolanus – Smith; Tullus – Ryan; Volusius – Sparks; Mene-  
nius – Shuter; Cominius – Ridout; Galesus – Gibson; Brutus – Davis; Sicinius –  
Bennet; Plebeians – Dunstall, Barrington, Collins, Costollo, &c.; Volumnia – Mrs  
Vincent; Veturia – Mrs Hamilton. In which will be introduc'd a *Roman Ovation*  
after the manner of the Ancients. Also THE LOTTERY. As 30 Oct.  
              COMMENT. Mainpiece: Altered from Shakespeare and Thomson.
- Friday 3*  
DL            COMUS. Comus – Mossop; Elder Brother – Holland; 1st Spirit – Davies; Lady –  
Mrs Cibber; Euphrosyne – Mrs Clive; 2d Spirit – Master Simson; Younger  
Brother – Packer; Sabrina (and song, *Sweet Echo*) – Miss Young; Bacchanals – Beard,  
Champnes; Nymph – Miss Eliz. Young. The *Dances* by Giorgi, Sga Lucchi, Noverre,  
Dupuy, Miss Valcour, &c. Also QUEEN MAB. As 26 Oct.  
              COMMENT. Mainpiece: With proper Decorations. Not performed for 3 years  
[see 9 Dec. 1756]. Receipts: £120 (Cross); £144 9s. 6d. (Winston MS 8).
- CG            CORIOLANUS. As 2 Nov., but Stoppelaer added to Plebeians. Also THE  
CONTRIVANCES. Rowewell – Lowe; Argus – Collins; Hearty – Redman;  
Robin – Dunstall; Betty – Mrs Pitt; Arethusa – Mrs Baker.  
              DANCING. As 16 Oct.  
              COMMENT. *The London Chronicle for 1758* (p. 455): On Friday the 3rd instant  
was presented *Coriolanus*. The two first acts of this play, as it is performed at the  
above theatre, were written by Shakespeare; the three last for the most part by  
Mr. Thomson. But how a man of Mr Sheridan's knowledge (who first introduc'd  
it there about four years ago) could think of pounding into one substance two things  
so heterogeneous in their natures as the productions of those authors, is to me  
amazing.  
              Mr Smith enters in the first act, after having (as we are to suppose) just  
overcome the Volsci, to the tune of violins and hautboys; but I am a little afraid  
the grandeur of his triumph is a little misapplied, considering the early times in  
which Coriolanus lived, before the Roman empire had arrived to any degree of  
splendor and magnificence, and was great in virtue only. However it makes a fine  
show; and Mr Smith, who has an excellent person, by the help of a little burnt  
cork and a real coat of mail cuts a very martial appearance. I think it was one of the  
Gracchi, who, when he was speaking to the people, always had a servant behind  
him in the Rostrum with a pitch-pipe which he touched whenever he found his  
master's voice rising beyond a certain height; such an instrument as this would,  
in my opinion, be of service to Mr Smith, for his fault seems to be that of keeping  
too much at the top of his voice. Mrs Hamilton in the part of Veturia, especially in  
the last act, excells herself; and in particular, she repeats that line: 'He never can  
be lost who saves his country,' with the genuine spirit of a free-born Englishman.  
By the unnatural conjunction which is attempted to be made in this tragedy, most  
of the other characters are robbed of their significance. Those two excellent actors,  
therefore, Ryan and Sparks, only give us just cause to regret that the parts of  
Tullus and Volscius are not longer. . . .  
              After the play was presented a Ballad Opera called *The Contrivances*; in which  
some good comedians are oblig'd to submit to the drudgery of supporting as  
contemptible a trifle as ever was acted on the stage.