

- IL TUTORE E LA PUPILLA. *Cast not listed.* Saturday 15
King's
- MACBETH. Macbeth – Garrick; Duncan – Bransby; MacDuff – Havard; Ross – Lee; Malcolm – Packer; Banquo – Palmer; Angus – Fox; Lenox – Parsons; Sayward – Moody; Donalbain – Mas. Cauthery; Fleance – Mas. Burton; Doctor – Stevens; Hecate – Champnes; Witches: Burton, Yates, Blakes; Lady Macduff – Mrs Bennet; Lady Macbeth – Mrs Pritchard. The vocal Parts by Lowe, Champnes, Mrs Vincent, Miss Young, &c. (*playbill*). Also THE OLD MAID. As 7 Jan., but Mrs Clive to sing a song “in Character”.
COMMENT. [The *Public Advertiser* assigns Angus to Scrase.] Monday 17
DL
- LOVE MAKES A MAN. As 11 Jan. Also HARLEQUIN SORCERER. As 14 Jan., but Harlequin – Woodward; Clown – Miles. CG
- THE BUSY BODY. Sir Jealous Traffic – Love, 1st time; Butler – Ackman; Marplot – O'Brien; Sir George Airy – Palmer; Sir Francis Gripe – Yates; Charles – Packer; Isabinda – Mrs Davies; Patch – Mrs Clive; Miranda – Miss Haughton; Whisper – Vaughan; Scentwell – Mrs Bradshaw; *Epilogue* in character by the Busy Body. Also FORTUNATUS. As 21 Oct. 1762. Tuesday 18
DL
DANCING. II: *Irish Lilt*, as 23 Oct. 1762.
- LOVE IN A VILLAGE. As 29 Dec. 1762, but [Sir William Meadows] – Bennet for Collins. CG
DANCING. II: *The Sicilian Peasants*, as 25 Nov. 1762.
- ELVIRA. Principal parts by: Garrick, Holland, Love, Packer, Burton, Ackman, Castle, Fox, Mrs Pritchard, Miss Bride, Mrs Cibber, *Prologue* and *Epilogue*. [Don Alonzo – Garrick; Don Pedro – Holland; Don Alvarez – Love; Don Roderigo – Packer; Elvira – Mrs Cibber; Queen – Mrs Pritchard; Almayda – Miss Bride; Ambassador (?) – Burton; Ramirez – Ackman; Mendoza – Castle; Courtier – Fox; *Prologue* – Holland; *Epilogue* (writ by Garrick) – Mrs Cibber (Edition of 1763). Also THE MALE COQUETTE. As 15 Jan. Wednesday 19
DL
COMMENT. Mainpiece: Never acted before. Characters new dressed &c. [See *Theatrical Review*; or, *Annals of the Drama*, 1763, pp. 67–74: “Bless us what a sweet consistent piece of business is a modern Tragedy.” See Boswell’s account of his attendance that night with two friends, “With oaken cudgels in our hands and shrill sounding catcalls in our pockets,” ready prepared to damn the play (*London Journal*), p. 154 ff.] *Critical Strictures on the New Tragedy of Elvira*, published this month (*Gentleman’s Magazine*).
I then undressed for the Play. My father and I went to the Rose, in the Passage of the Playhouse, where we found Mallet, with about thirty friends. We dined together, and went from thence into the Pitt, where we took our places in a body, ready to silence all opposition. However, we had no occasion to exert ourselves. Not withstanding the malice of a party, Mallet’s nation, connections and indeed imprudence, we heard nothing but applause. I think it was deserved. The play was borrowed from *de la Motte*, but the details and language have great merit. A fine Vein of dramatick poetry runs thro’ the piece. The Scenes between the father and son awaken almost every sensation of the human breast; and the Council would have equally moved, but for the inconvenience unavoidable upon all Theatres, that of entrusting fine Speeches to indifferent Actors. The perplexity of the Catastrophe is much, and I believe justly, criticized. But another defect made a strong impression upon me. When a Poet ventures upon the dreadful situation of a father who condemns his son to death; there is no medium; the father must either be a monster or a Hero. His obligations of justice, of the publick good, must be as binding, as apparent as perhaps those of the first Brutus. The cruel necessity consecrates his actions, and leaves no room for repentance. The thought is shocking,