

- Thursday 24*
CG VENICE PRESERVED. Jaffier – Powell; Priuli – Gibson; Renault – Clarke; Duke – Morris; Pierre – Bensley; Bedamar – Perry; Elliot – Wild; Spinoza – Wignel; Theodore – R. Smith; Officer – Gardner; Belvidera – Mrs Bellamy. Also MIDAS. As 5 Nov.
DANCING. End of Play: *The Lamplighters*, as 1 Nov.
COMMENT. Receipts: £166 4s. 6d. (Account Book).
- Friday 25*
DL THE HYPOCRITE. As 18 Nov. Also QUEEN MAB. As 15 Nov.
CG THE BUSY BODY. As 20 Oct., but Sir Francis – Shuter. Also THE DRAGON OF WANTLY. Moor – Mahon; Gubbins – Shuter; Dragon – Real; Mauxalinda – Mrs Thompson; Margery – Mrs Pinto.
DANCING. End of Play: *The Merry Sailors*, as 20 Sept.
COMMENT. Receipts: £151 9s. 6d. (Account Book).
- Saturday 26*
DL JANE SHORE. As 24 Nov. Also QUEEN MAB. As 15 Nov.
COMMENT. Mainpiece: Dress'd in the Habits of the Time.
- CG ROMEO AND JULIET. As 26 Sept., but Tibalt – Mahon; Escalus – Gardner; Juliet – a young Gentlewoman who never appeared on any stage [Miss Morris]. With a *NEW OCCASIONAL PROLOGUE* spoken by Powell. Also DAMON AND PHILLIDA. Damon – Mahon; Mopsus – Dunstall; Cymon – Hamilton; Corydon – Lewis; Arcas – Davis; Phillida – Mrs Baker.
COMMENT. Miss Morris was a pupil of Mr Colman's—She was very much approved by the public in the character of Juliet. On the sixth night of her appearance on the stage she was taken ill, and died before the end of this season. See the Bill for her Benefit (Hopkins MS Notes). Afterpiece: Not acted these 6 years. [See 19 May 1762.] [The *Occasional Prologue*, by Colman, is Larpent MS 288, which introduces Miss Morris as Juliet, and suppresses the qualms and fears of a new performer.] Receipts: £227 19s. 6d. (Account Book).
Lloyd's Evening Post, 28–30 Nov.: Sir: The managers of both theatres have of late, in order to put a stop to the Public complaint against a dearth of actors, given trials to several stage candidates that seemed to have any promising requisite. Such experiments have not proved fruitless. The most brilliant and interesting of which was the young lady's appearance on Covent Garden Theatre last night, in the character of Juliet. So great was her terror, on presenting herself for the first time before a crowded audience, that, deprived of all her powers, she fell down on the stage in a swoon. The first act in consequence, was all terror on her side, all compassion and anxiety on that of the audience. But having had time between the first and second Acts to recover from her panic, she shone forth in the Balcony Scene the most pleasing promise of a young tragic actress that has been seen for half a century past, and continued so throughout. Her person is genteel, her tone of voice insinuating, variable, and melodious; her recitation is just and sensible; very affecting in the pathetic parts; condescending, free, and polite are the familiar speeches with the Nurse. She is happily devoid of all stage whine, and tragedy Cant. The manner she has been rudimented in does great honour to her instructors, who have so judiciously prevented the so excellent actor of this verily a Shakespeare's Juliet, from being sophisticated by the studied tricks, and false ornamenting of mistaken modern and degenerate art.
- King's IL VIAGGIATORI TORNATI. *Cast not listed.*
- Monday 28*
DL THE HYPOCRITE. As 18 Nov. Also THE PADLOCK. As 3 Nov.
COMMENT. Benefit for the author of the Mainpiece.
- CG ROMEO AND JULIET. As 26 Nov. Also THE COUNTRY WIFE. As 25 Oct.
COMMENT. Receipts: £221 3s. 6d. (Account Book).