

- Monday 14**
CG Sir Henry Freeman – Incedon; Robin – Townsend; Thomas – Gray; Jamie – Powel // Peggy – Mrs Mountain; Patty – Mrs Martyr; Marian – Mme Mara (1st appearance in that character).
DANCING. In Act II of 1st piece, as 6 Oct. 1797.
COMMENT. Receipts: £114 6s. 6d. (103/13/0; 10/13/6).
- Tuesday 15**
DL THE STRANGER. As 12 May. Original *Epilogue* as 24 Mar. Also SYLVESTER DAGGERWOOD. As 13 Nov. 1797. Also BLUE-BEARD. As 9 May.
COMMENT. Benefit for Suet. *Morning Herald*, 5 May: Tickets to be had of Suet, No. 18, Clement's Inn. Receipts: £516 16s. 6d. (240/12/0; 63/9/6; 2/8/6; tickets: 210/6/6) (charge: none listed).
- CG EVERY MAN IN HIS HUMOUR. Kately – Holman; Justice Clement – Munden; Old Knowell – Murray; Master Stephen – Knight; Brain-Worm – Townsend; Young Knowell – Clarke; Wellbred – Whitfield; Master Matthew – Simmons; Cash – Farley; Downright – Waddy; Formal – Rees; Cob – Thompson; Captain Bobadil (for that night only) – Cubitt (1st appearance on this stage these 3 [recte 4] years) // Bridget – Miss Mansel; Tib – Mrs Gilbert; Mrs Kately – Miss Betterton. Also HIGH LIFE BELOW STAIRS. Lord Duke – Lewis; Lovel – Munden; Sir Harry – Knight; Freeman – Clarke; Phillip – Davenport // Kitty (with a *song*) – Mrs Knight.
DANCING. In afterpiece the *Mock Minuet* by Mr and Mrs Knight.
SINGING and MONOLOGUES. End of mainpiece a Dialogue Duet (1st time), *The Pledge of Love; or, British Tar's Farewell*, by Incedon and Mrs Mountain (the Music entirely New); *The Barber's Petition*, with a song in character, *Wigs* (including his Own Wig, The Doctor's Wig, Counsellor's Wig, The Lover's Wig, Coachman's Wig, etc.), by Knight; *Ode on the Passions* by Mrs Pope; *Old Towler* by Incedon.
COMMENT. Benefit for Mr and Mrs Knight. Mainpiece: Not acted these 20 years [acted 1 Oct. 1779]. *Times*, 1 May: Tickets to be had of Mr and Mrs Knight, No. 47, Rathbone-place. Receipts: £270 11s. 6d. (138/19/6; 4/9/6; tickets: 127/2/6).
- King's An Act of IL MATRIMONIO SEGRETO. As 1 May. Also IL CAPRICCIO DRAMMATICO. As 10 Apr.
DANCING. End of 1st piece *Les Rivaux Généreux*, as 6 Mar.; End of 2nd piece *Elisa* [performers not listed, but see 10 May].
- Wednesday 16**
DL THE RIVALS. As 24 Nov. 1797, but Sir Lucius O'Trigger – R. Palmer; Fag – Russell; omitted: David, Coachman, Servants. Also BLUE-BEARD. As 9 May.
DANCING. End of Act II of mainpiece a new Ballet (for that night only), *Kitty and Jemmy*. Jemmy – Mlle Parisot; Kitty – Sga Bossi del Caro; the Other Characters by Fialon (for that night only), Master Menage, Miss Menage, Roffey, Whitmell, Wells, Male, Garman, W. Banks, Mmes Brooker, Daniels, Brigg, Haskey, Illingham, Byrne, Willis, Vining. Two *Pas Seuls*, incidental to the Ballet, by Mlle Favre Guiardele (for that night only). In afterpiece a new *Pas Seul* by Mlle Parisot.
COMMENT. Benefit for Mlle Parisot. *Times*, 14 May: Tickets to be had of Mlle Parisot, No. 9, Haymarket. Receipts: £409 11s. (198/3/6; 73/5/6; 1/5/6; tickets: 136/16/6) (charge: £245 2s. 10d.).
- CG THE DESERTED DAUGHTER. Cheveril – Lewis; Mr Mordent – Betterton; Donald – Munden; Lenox – Whitfield; Item – Rees; Grime – Davenport; Clement – Toms // Lady Ann Mordent – Miss Chapman; Sarsnet – Mrs Mattocks; Mrs Enfield – Mrs Davenport; Joanna – Miss Betterton. Also BRITONS ROUSED!; or, Citizen Soldiers. In which Songs, Duets, &c. SCENE I. A View of a Camp. Officers – Incedon, Townsend, Betterton, &c. SCENE II. The Advance of the Army, Slow Time. They form a half moon, and go through the Manual Exercise.

SCENE III. A Sham Battle. They divide; when the mode of attack and defence in street-firing, so necessary to be practised and known at this critical period, will be exactly represented. To conclude with *God save the King* [singers not listed]. Also THE FOLLIES OF A DAY. Count Almaviva – Lewis; Figaro – Farley; Antonio – Munden; Bazil – Powel; Page (with a *song*) – Mrs Martyr // Countess – Miss Chapman; Susan – Mrs Abington.

Wednesday 16
CG

DANCING. End of 2nd piece a *Minuet* by Mr and Miss Betterton.

COMMENT. Benefit for Miss Betterton, 2nd piece [1st time; ENT1]. *Times*, 26 Apr.: Tickets to be had of Miss Betterton, No. 47, Great Queen-street, Lincoln's Inn Fields. Receipts: £184 8s. 6d. (87/0/0; 8/17/6; tickets: 88/11/0).

THE STRANGER. As 12 May. Also BLUE-BEARD. As 14 May.

Thursday 17
DL

COMMENT. On account of the Indisposition of a principal performer the new Comedy of SHE'S ELOPED! [advertised on playbill of 16 May] is obliged to be deferred till Saturday next. Receipts: £266 (192/11; 68/5; 5/4).

LOVE IN A VILLAGE. As 15 Nov. 1797, but Justice Woodcock – Munden; added to Rosetta: With new *songs*. Also BOTHERATION. As 8 May, but Knight's name listed in playbill. Also VOLUNTARY CONTRIBUTIONS. As 12 May, but Irishman – Waddy; omitted: Hawker.

CG

DANCING. End of Act I of 1st piece *The Statute Dance* [performers not listed].

SINGING. In 2nd piece *Mr O'Blarney's Description of London*, as 8 May.

COMMENT. Receipts: £113 19s. 6d. (108/12/0; 5/7/6).

THE SCHOOL FOR SCANDAL. As 19 Sept. 1797, but Charles Surface – Smith (who performed the Character originally [on 8 May 1777]; being positively his only appearance); Snake – Caulfield // Lady Sneerwell – Mrs Sparks; omitted: Trip. Also SYLVESTER DAGGERWOOD. As 13 Nov. 1797. Also THE SON-IN-LAW. As 7 May.

Friday 18
DL

SINGING. In Act III of 1st piece a *song* by Dignum.

COMMENT. Benefit for King. [This was Smith's last appearance on the stage, from which he had officially retired on 9 June 1788.] Broadside in Kemble playbills announcing this benefit: Mr King most respectfully informs the Public that his Night is fixed for Friday the 18th of May, when will be presented THE SCHOOL FOR SCANDAL. Mr King has the pleasure to add that Mr Smith, who was so long and so worthily applauded by the Public, and was the original performer of Charles Surface in the above, distinguished Comedy, at the particular request of Mr King, backed by a strong assurance from many admirers and encouragers of the Drama that it will not only add to Mr King's emolument but highly gratify the Town, has kindly consented to return to the Theatre for one night, and resume his favourite Character.

"We had been told that Smith pourtrayed the manners of a finished gentleman with more delicacy and characteristic propriety than any actor of his day; but this did not appear to us to be his particular excellence; he stands too wide to be graceful, and his deportment gains no advantage from a perpetual application of his hand to the lower part of the waist. These habits are far from elegant. His Charles, however, is a favourable specimen of that sort of acting which commonly falls under the denomination of the *old school*: light, airy, and natural; which excites applause without any anxious endeavour to produce it; which suffers the points to tell of *themselves*, and does not place them as so many traps to ensnare the injudicious part of the audience" (*Monthly Mirror*, May 1798, p. 299). "He was received with the most heart-felt gratulations by an audience who did not expect any *apology* for such acting, though he saw fit to deliver one at the conclusion of the play" (*Monthly Visitor*, May 1798, p. 72).

Times, 4 May: Tickets to be had of King at his house, New Store-street, Bedford-square. Receipts: £674 6s. (388/0/6; 55/17/6; 2/0/0); tickets: 228/8/0 (charge: £212 5s. 6d.).