

- Tuesday 5**
CG Blanchard, Davies, Darley, Cubitt, Edwin. President (with the *Anacreontic Song*) – Bannister. *Come, come, all Noble Souls; Jack, thou'rt a Tooper; How shall we, Mortals, spend our Hours?*; *When Bibo went down to the Regions below* by Bannister; *Poor Thomas Day* by Edwin, Blanchard, Bannister; *Sing Old Rose and burn the Bellows*; *God save the King* by Full Chorus. Also THE INTRIGUING CHAMBERMAID. Drunken Colonel – Ryder; Goodall – Fearon; Oldcastle – Wewitzer; Valentine – Macready; Slap – Gardner // Mrs Highman – Mrs Webb; Charlotte – Miss Rowson; Lettice – Mrs Mattocks.
COMMENT. Benefit for Johnstone. 1st piece: The Music by Hook; the rest compiled from the most eminent Masters. *Public Advertiser*, 30 Apr.: Tickets to be had of Johnstone, No. 12, Norton-street, Portland Chapel. Receipts: £313 17s. (166/16/6; 12/2/6; tickets: 134/18/0).
- King's** LA VILLANA RICONOSCIUTA. As 24 Mar.
DANCING. End of Act I *Admète*, as 31 Mar.; End of Opera *Les Jalousies du Sérail*, as 2 May.
COMMENT. [Opera in place of L'OLIMPIADE, advertised in *World*, 4 May.]
- Wednesday 6**
DL THE REVENGE. As 19 Jan. Also THE FARM HOUSE. As 1 May.
COMMENT. An accurate Edition of THE FARM HOUSE to be had at the Theatre. Receipts: £98 16s. (55/4/0; 39/19/6; 3/12/6).
- CG INKLE AND YARICO. As 17 Feb. Also THE QUAKER. Lubin (for the 1st and positively that night only, with an entire new *Hunting Song*, composed by Shield) – Mrs Martyr; Steady – Bannister; Easy – Thompson; Solomon – Edwin // Floretta – Mrs Wells; Cicely – Mrs Davenett; Gillian – Mrs Mountain (1st appearance in that character).
DANCING. End of Act II of mainpiece, as 1 Jan.; End of mainpiece *Mirth by Moonshine*, as 13 Jan.
SINGING. In the course of Act I of mainpiece *Sweet Bird*, as 26 Jan.
COMMENT. Benefit for Mrs Martyr. Afterpiece: The Music composed by Dibdin. *Public Advertiser*, 4 May: Tickets to be had of Mrs Martyr, No. 13, King-street, Covent Garden. Receipts: £314 18s. 6d. (167/15/0; 12/7/6; tickets: 134/16/0).
- Thursday 7**
DL THE WAY OF THE WORLD. As 12 Nov. 1788, but Fainall – Wroughton; Waitwell – Suett; Witwou'd – Dodd // Millamant – Mrs Goodall. Also THE CRITIC. As 7 Oct. 1788, but in *Principal Tragedians*: Suett in place of Lamash.
DANCING. End of mainpiece *The Drunken Swiss* by West (1st appearance in London these 10 years) and Miss Stageldoir.
COMMENT. Benefit for Suett. Receipts: £210 13s. (36/12; 30/4; 3/18; tickets: 139/19) (charge: £113 13s. 9d.).
- CG THE MERCHANT OF VENICE. As 18 Oct. 1788, but Shylock – Macklin [beginning of Shylock's 1st scene], Ryder [remainder of play]; Salanio – Gardner. Also THE DEATH OF CAPTAIN COOK. As 13 Apr.
DANCING. End of Act IV of mainpiece *Fortune's Favor*, as 10 Oct. 1788, but added: Mrs Ratchford.
COMMENT. Benefit for Macklin. [This was his last appearance on the stage; his 1st was c. 1716. In the middle of his first scene his memory failed him, and Ryder, who had been asked by the manager to be prepared for this eventuality, finished the part (*Public Advertiser*, 9 May; William W. Appleton, *Charles Macklin*, 1960, 225-27).]
- King's** L'OLIMPIADE. As 4 Apr.
DANCING. End of Act I *Admète*, as 28 Apr., in which the *Pas de Deux Russe* by Mlle Guimard and Nivelon; End of Opera an entire new Ballet, composed on purpose in

- Paris for Mlle Guimard by Noverre, *Les Caprices de Galatée* [performers not listed, but see 26 May]. Thursday 7
King's
 COMMENT. Benefit for Mlle Guimard. Tickets to be had of Mlle Guimard, No. 10, Pall Mall.
- THE HEIRESS. As 23 Oct. 1788, but Sir Clement Flint – Kemble; Lord Gayville – Barrymore; omitted: Mrs Sagely, Tiffany. Also THE DOCTOR AND THE APOTHECARY. As 14 Mar. Friday 8
DL
 DANCING. As 7 May.
 COMMENT. Benefit for Barrymore. [Afterpiece in place of ARTHUR AND EMMELINE, advertised on playbill of 7 May.] *Public Advertiser*, 5 May: Tickets to be had of Barrymore, No. 1, Southampton-street, Strand. Receipts: £251 4s. (44/18/0; 16/13/6; 1/12/6; tickets: 188/0/0) (charge: £107 4s. 4d.).
- A SCHOOL FOR WIDOWS. Characters by Lewis, Ryder, Quick, Pope, Farren, Davies, Fearon // Mrs Mattocks, Miss Tweedale, Mrs Rock, Miss Wewitzer, Mrs Abington. [Cast from *London Chronicle*, 9 May, and Larpent MS: Jack Marmoset – Lewis; Mr Worldly – Ryder; Sir Wilful Wayward – Quick; Frederick – Pope; Lord Mirabel – Farren; Mr Gayless – Davies; Sterling – Fearon; John – Evatt // Mrs Worldly – Mrs Mattocks; Arabella – Miss Tweedale; Lucy – Mrs Rock; Mrs Gayless – Miss Wewitzer; Lady Charlotte Richmore – Mrs Abington.] *Prologue* spoken by Pope. *Epilogue* spoken by Mrs Abington. Also THE HIGHLAND REEL. As 2 May. CG
 COMMENT. Mainpiece [1st time; C 5, by Richard Cumberland, altered by the author from his THE COUNTRY ATTORNEY. Prologue and Epilogue probably by Cumberland. MS: Larpent 828; not published; synopsis of plot in *Universal Magazine*, May 1789, p. 267]: With new Dresses, &c. Receipts: £165 6s. 6d. (155/5/6; 10/1/0).
- MARY QUEEN OF SCOTS. As 28 Mar. Also THE LYAR. Probably as 24 Nov. 1788. Saturday 9
DL
 COMMENT. Benefit for the Author [of mainpiece, who is named in Kemble Mem., but not on the playbill. As afterpiece the playbill announces COMUS, but it was not acted. Kemble Mem. lists the substitute play]. Receipts: £137 15s. 6d. (117/7/0; 19/8/0; 1/0/6; tickets: none listed) (charge: £122 10s.).
- A SCHOOL FOR WIDOWS. As 8 May. *Prologue* and *Epilogue* as 8 May. Also MARIAN. As 4 Apr. CG
 COMMENT. Receipts: £110 7s. (94/4/6; 16/2/6).
- LA VENDEMMIA. Principal Characters by Benucci (1st appearance in England), Borselli, Forlivesi, Fineschi // Sga Sestini, Sga Borselli, Sga Storace (1st appearance this season). [Cast from libretto (L. Wayland, 1789): Il Conte Zefiro – Benucci; Cardone – Borselli; Don Achille – Giuseppe Forlivesi; Don Fausto – Fineschi // Artemisia – Sga Sestini; Lauretta – Sga Borselli; Agatina – Sga Storace.] King's
 DANCING. As 4 Apr. throughout.
 COMMENT. A new Comic Opera (never performed [in London; 1st performed at Florence, 1778]); the Music by Gazzaniga [with additions by Storace, Posi, Tarchi (*World*, 11 May)], under the direction of Mazzinghi.
 “At the London production of *La Vendemmia*, the duet (Count-Susanna) *Crudel perchè finora* from Mozart’s *Le Nozze di Figaro* was sung by Benucci and Anna Storage; probably the first piece of any Mozart opera which was heard on the London stage” (Loewenberg, 364). [In June 1789 it was published by Birchall and Andrews, as “A favorite duett . . . sung in . . . La Vendemmia . . . by Sg Benucci and Sga Storace”. See Illustration.]