STUDIES IN THE HISTORY AND FUNCTION OF
THE BRITISH THEATRE PLAYBILL AND PROGRAMME
1564–1914

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VOLUME TWO
ILLUSTRATIONS AND APPENDICES
ILLUSTRATIONS
Bound into Volume Two

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At the Desire of several Persons of Quality.

At the THEATRE ROYAL in Drury-Lane, to-morrow being WEDNESDAY, the 19th day of May, will be Reviv'd,

That Celebrated Comedy call'd,

VOLPONE, or, The FOX.

Written by the Famous Ben. Johnson.

The parts in general will be perform'd to the best Advantage.

With several Entertainments of Vocal and Instrumental Music, as will be express'd in the Great Bills to-morrow.

And Dancing by the Famous Monsieur Du Ruel, Mrs. Campton, and others; particularly a Sabotie by him, never perform'd before.

The Part of Corbaccio perform'd by BEN. JOHNSON, For his own Benefit.

7 NO61

To begin exactly at half an hour after Five.

No Money to be Return'd after the Curtain is drawn up.

By Her Majesty's Servants.

Vivat Regina.
AT the THEARE ROYAL
this present Tuesday be the Twenty Second d:
of February, will be printed,
A Play, alled,
A King, and No King.
Beginning Exact Four of the Clock.

VIVAT REX

Fig. 2 · Oldest bill heralding a professional indoor production · 1687
A King and No King, playbill, 1687, rpt. in Boswell, pp. 500–501.
At the Booth at Charing-Cross, every day in the Week will be presented variety of Farces Drolls, and Comical Entertainments by Mr. Anthony Devo, His Majesties Servant. And this present Monday being the Eleventh of November, will be presented the Dutch cruelties at Amboyna, with the humours of the Valiant WELCH-MAN

Acted by Men and Women.

Beginning exactly at Two of the Clock in the Afternoon, and at Four.

VIVAT REX.
John Harris's Booth
in Bartholomew Fair between the Hospital
gate and Duck-lane-end, next the Rope-dancers,
is to be seen.

The Court of King Henry the Second, And the Death
of Fair Rosamond: With the merry Humours of
Punchinello, and the Lancashire-Witches. As also the fa-
mous History of Bawd, and Frier Bacon. With the merry
Conceits of their Man Miles. And the brazen spea-
kling Head, wherein is represented the manner how
this Kingdom was to have been walled in with Brass.

Acted by Figures as large as Children two years old.

F Miske [sic] the Booth; you may know it
by the Brazen Speaking Head in the
Gallery.

Fig. 4 · Venue specified on the oldest illustrated playbill · 1655[?]
The Court of King Henry the Second, playbill, 1655[?], tipped into Bartholomew Fair, n.pag.
Courtesy of the Harvard Theatre Collection, The Houghton Library.
AT PARKER'S AND DOGGETT'S BOOTH,

Near Hoxier-Lane End, in Smithfield, during the Time of Bartholomew FAIR, will be presented a New DROLL, called,

FRYAR BACON:
OR, THE COUNTRY JUSTICE

With the Humours of TOLFREY the Miller, and his Son RALPH,
Acted by Mr. DOGGETT.

With Variety of Scenes, Machines, Songs and Dances.

VIVAT REX.

1694

Fig. 5 · Variety of scenes promised for unspecified dates · 1699[?]
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Courtesy of the Harvard Theatre Collection, The Houghton Library.
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William Tell, playbill, 1837, rpt. in Ging, p. 6.
Mungo Park, playbill, 1844, rpt. in John Lewis, Printed Ephemera, p. 104.
Fig. 7 · Stars consistently identified above dates: 1831; 1848; 1850

*Jocko the Brazilian Ape*, playbill, 1831, rpt. in Susan Ward, p. 32.

*The Merry Wives of Windsor*, playbill, 1848, rpt. in Engel, fig. 6, p. 36.

*The Taming of the Shrew*, playbill, 1850, rpt. in Engel, fig. 9, p. 40.
Acted but once these Seven Years.

By His Majesty's Company of Comedians.

AT THE

THEATRE ROYA

In Drury-Lane:

This present Tuesday, being the 17th of July, will be Reviv'd,

A COMEDY call'd, THE

COUNTRY WIT

OR,

Sir MANNERLY SHALLOW.

Written by Mr. CROWN, Author of Sir Courtly N

Sir Mannerly Shallow by Mr. MILLER.

Sir Thomas Raff by Mr. NORRIS.

Tom Raff by Mr. JOHNSON.

Rambie | Mr. Mills. | Merry | Mr. Wilt. Wilks. | Frist | Mrs. G vide.

Booby | Mr. Leigh. | Constable | Mr. Craft. | Iabella | Mrs. Baker.

Lady Piddle by Mrs. HUNT.

Clefsane by Mrs. HORTON.

Dame Raff by Mrs. WILLIS.

With Singing by Mr. Turner. And a New Entertainment of Dance

by Monsieur Rovell, Mr. Prince, and Mr. Kirkland.

By His Majesty's Command. No Persons are to be admitted behind the Scenes. Nor

Admits to be Excused after the Curtain is Drawn.

VIVAT RE

Lessee & Manager

The Admirable Crichton

A Fantasy in Four Acts, by

J. M. Barrie

The Earl of Loam

Hon. Ernest Woolley

Rev. John Treherne

Lord Brocklehurst

A Naval Officer

Mr. Crichton

Tompsett

Lady Mary Lasenby

Lady Catherine Lasenby

Lady Agatha Lasenby

Countess of Brocklehurst

Fisher

Tweeny

The costumes designed by

The play produced under the direction of

Fig. 9 · Souvenir cast list comprising actors' signatures · 1902

The Admirable Crichton, programme (London: Hentschel), 1902.
There is conteyned a godely interlude of Fulgens Cenator of Rome, Lucre his daughter. Gaius Flaminus, a Public. Coznel of the dysputacion of nobleness. It is deuyded in two partes to be played at tyme. Coppied by master Henry medwall, late chapelyne to pryght reuerent fader in god Johan Wotton cardynall, a Archebyllhop of Launterbury.
At PUNCH's Theatre.

For the Entertainment of the
Four Indian Kings, viz.

(A) The Emperor Tza Tei Nen Ho Ga Row.
(B) King Sa Ga Tean Qua Rab Tow.
(C) King E Taow ob Koom.
(D) King Ob Nea Teath Tow no Koo no

This present Monday, May 1. at Seven o'Clock.

At the Upper End of St. Martin's-Lane, joynning to Lincoln's-Street, will be Piaented a NEW OPERA, Performed by a Company of Artificial Actors, who will present you with an incomparable Entertainment, called,

The Last Years CAMPAIGNE.

With the Famous Battle fought between the Confederate Army (Commanded by the Duke of Marlborough) and the French in the Woods near Blaquiers. With several Comical Entertainments of Punch in the Camp. Also variety of Scenes; with a most Glorious Prospect of both Armies, the French in their Entrenchments and the Confederates out, where will be seen several Regiments of Horse and Foot Engaged in Forging the French Lines. With the Admirable Entertainments of a Girl of Five Years old Dancing with Swords. Note, This Play will continue all the Week. Box 2 s. Pit 1 s. Gallery 6 d.

Fig. 11 · Illustrated puppet handbill lacking the royal arms · 1710
The Last Years Campaigne, handbill, 1710, rpt. in Bond, opp. p. 4.
Fig. 12 · Elegant woodcuts dominating a travelling stock bill · 1795

*Pidcock's Menagerie*, playbill, 1795, rpt. in Haill, 'Bill', p. 281.
For the Benefit of Mrs. SAUNDERS.
By His Majesty's Company of Comedians.

AT THE
THEATRE ROYAL
In Drury-Lane:
On MONDAY the 14th Day of April,
will be presented, (In the Time ofウィキ, and no Discretion)
A COMEDY call'd,
Rule a Wife, and Have a Wife.
With Entertainments of Singing and Dancing,
as will be Expressed in the Great Bills.

To begin exactly at Six a Clock.

Note: No Persons are to be admitted, unless the Ticket be Return'd after.
THEATRE
DRURY
ROYAL, LANE.

THAT
MAJESTIES.

The present WEDNESDAY January 24th 1800,
Here Mr. Hunter's Operas will be given, a Comedy called

A BOLDSTROKE FOR A WIFE.

Brigadier Mr. BANNISTER, Jun.
Freeman, Mr. COWPIELD.
Sir Philip Medwall, Mr. W. W. WILKIN.
Obadiah Pym, Mr. F. C. T. N.
Treasurer, Mr. A. L. M.
Taverner, Mr. H. B.
Sackbut, Mr. CLAYTON
Simon Pure, Mr. HULLINGTON, W.
Aminadab, Mr. QUEMARTRE.
Gentlemen, Mr. WINTREDFYTH, Mr. RYDER.
Streetman, Mr. SPARKS, Mr. MADDOCKS.
Mrs. Parnell, Miss POPE.
Alice Lowry, Mrs. MELFORD.
Bertie, Miss THOWELL.
Lady, Mrs. COYLER.
To which lett yesterday will be given a Ball.

THE PRIZE;

Of 2, 5, 3, 8.

Lamont, Mr. BANNISTER, Jun.
Mr. Cadby, Mr. MADDOCKS.
Drummond, Mr. HUNSEM.
Ladys, Mr. U. M.
Jobe, Mr. B. ROBB.
Mrs. Cadby, Miss THOWELL.
Caroline, Mrs. R. M.

PRIZE MONEY TO BE RETURNED.

PRINTED BY T. JONES, ROYAL LANE.

Fig. 14 • Royal command printed near the top of a silk bill • 1800

A Bold Stroke for a Wife, playbill, 1800, rpt. in Bevan, opp. p. 92.
Fig. 15 - Paper souvenir bill with pierced borders imitating lace · 1850
Fig. 16 · Anniversary programme printed on a Japanese fan · 1896

Fig. 17 · Bell-shaped programme accompanying a benefit · 1886
Fig. 19 · Wax-sealed envelope enclosing a souvenir programme · 1913

Fig. 20 · Page in an illustrated souvenir programme · 1880

COVENT GARDEN THEATRE.

LAST WEEK BUT ONE.

THE CABALISTIC OFFICE of ORCHARD & CO.

AEGEAN THEATRE,

OCTAVIO.

ENCHANTED HOME OF GENII

ON the Golden Nights of Sunshine.

1868.

ALI-BABA

ON HUMBUG AND THE

FORTY THIEVES

GENIUS OF THE ARABIAN NIGHTS.

VOL. III.

ENCHANTED HOME OF GENII

ON the Golden Nights of Sunshine.

1868.

ALI-BABA

ON HUMBUG AND THE

FORTY THIEVES

GENIUS OF THE ARABIAN NIGHTS.

The performance and managed by Mr. W. M. BOTTLETON.

The Company is under the Management of Mr. L. B. BOTTLETON.

The Directors are Mr. W. M. BOTTLETON.

The Managers are Mr. L. B. BOTTLETON.

The Members are Mr. T. G. LEIGHTON.

Mr. B. M. MURCHISON, Mr. R. C. BROWN, Mr. G. D. SPARKS, & Mr. ROWLAND.

ENCHANTED HOME OF GENII.

ON the Golden Nights of Sunshine.

1868.

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Covent Garden Theatre.

ENCHANTED HOME OF GENII

ON the Golden Nights of Sunshine.

1868.

ALI-BABA

ON HUMBUG AND THE

FORTY THIEVES

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ON HUMBUG AND THE

FORTY THIEVES

GENIUS OF THE ARABIAN NIGHTS.

Covent Garden Theatre.
Private Theatricals.

COMMITTEE.

Mrs. TORRENS.
W. C. ERMATINGER, Esq.

Mrs. PERRY.
Captain TORRENS.

THE EARL OF MULGRAVE.

STAGE MANAGER—MR. CHARLES DICKENS.

QUEEN'S THEATRE, MONTREAL.

ON WEDNESDAY EVENING, MAY 25TH, 1842,

WILL BE PERFORMED,

A ROLAND FOR AN OLIVER.

MRS. SELBORNE.
MARIA DARLINGTON.
MRS. FIXTURE.

MR. SELBORNE.
ALFRED HIGHFLYER.
SIR MARK CHASE.
GAMEKEEPER.

AFTER WHICH, AN INTERLUDE IN ONE SCENE, (FROM THE FRENCH,) CALLED

Past Two o'Clock in the Morning.

THE STRANGER.
MR. SNOBBINGTON.

TO CONCLUDE WITH THE PARCE, IN ONE ACT, ENTITLED

DEAF AS A POST.

MRS. PLUMPLEY.
AMY TEMPLETON.

SOPHY WALTON.

SALLY MAGGS.

CAPTAIN TEMPLETON.
MR. WALTON.

TRISTRAM SAPPY.

CRUPPER.

GALLOP.

Montreal, May 24, 1842.

Gazette Office.
Fig. 24 · Times extract printed in a theatre programme · 1863

*Mandred*, programme, 1863, rpt. in Cavanagh, pp. 43–44.
**SYNOPSIS OF SCENE**

**Period, 1730-1750.**

**Act I.**—Gardens of Balmain. Scene I. Scene II. Scene III. Scene IV. Scene V.

**Act II.**—The Tyndal.

**Act III.**—The Tyndal.

**Act IV.**—Scene 1. Bishop's Court. Scene 2. View of the City.

**Act V.**—Scene 1. Bishop's Court. Scene 2. Interior of the Castle.

**Particulars.**

Most of the characters in the “Puritans” are based on historical figures, but some were invented by the author for dramatic purposes. The theme is one of dissent and resistance, focusing on the conflict between religious freedom and established church authority.

**Act I.**

The scene is set in the gardens of Balmain, a location associated with the Puritan movement. The action focuses on the tension between the characters and the established church, with scenes depicting debates and confrontations.

**Act II.**

The setting shifts to the Tyndal, a location named after John Tyndale, a key figure in the Protestant Reformation. The scenes explore themes of religious persecution and the struggle for religious freedom.

**Act III.**

The Tyndal is revisited, with scenes depicting the continued conflict between the Puritans and the established church. The action focuses on the tension between the characters and the authorities, with scenes depicting debates and confrontations.

**Act IV.**

The scene is set in the Bishop's Court, a location associated with the church hierarchy. The scenes explore themes of religious authority and the struggle for religious freedom, with scenes depicting debates and confrontations.

**Act V.**

The scene is set in the interior of the castle, with scenes depicting the continued conflict between the Puritans and the authorities. The action focuses on the tension between the characters and the authorities, with scenes depicting debates and confrontations.

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**Fig. 25** · Authors’ note included in a theatre programme · 1888

*Ben-My-Chree*, programme, 1888, rpt. in Cavanagh, p. 45.
SPECIAL MATINEE
On Wednesday, March 12th, 1899.
AT 5.30 p.m.
FOR THE FIRST TIME AT...

CAESAR AND CLEOPATRA

AT THEATRE ROYAL, NEWCASTLE-ON-TYNE

ACT I.

Scene I. The Château of an Old Greek Prince.

- The Desert. The palace.

- The Procession in the Palace.

ACT II.

Scene I. The Council Chamber of the Chancellor of the King's Treasury.

The Meeting of the Council.

The Council's Audience.

ACT III.

Scene I. The Caesars in the Desert.

The Council of the Kingdom.

Scene II. The Street.

(The second half of Act III. and IV.)

ACT IV.

Scene I. Caesar on the War-Path.

The Council.

The King's Audience.

ACT V.

The End.

Caesar's Farewell.

THEATRE ROYAL,
NEWCASTLE-ON-TYNE.

WEEK ENDING 18TH MARCH, 1899.

MRS. PATRICK CAMPBELL'S
LONDON COMPANY

The Second Mrs. Tanqueray
Cæsar and Cleopatra
Madjis
The Notorious Mrs. Ebbsmith

MR. FORBES ROBERTSON.

Mr. ROBERT ANSON.

Fig. 26 · George Bernard Shaw's personal programme design · 1899
Cæsar and Cleopatra, programme, 1899, rpt. in Archibald Henderson, pp. 554–555.
Fig. 27 · Theatre manager's order taken by an all-night printer · 1920

'Nearly a Tragedy', advertisement, Carson, p. lxxiii.
Delivering Play Bills in the Country.

My first Appearance, from my honour,
Sir, in Hamlet the Great Prince of Denmark.

Fig. 28 · Playbills hand-delivered by provincial actors · 18th Century
Delivering Play Bills in the Country, engraving, rpt. in Trussler, p. 159.
Fig. 29 · Playbills sold with oranges at the doors of the theatre · 1804

*Buy a Bill of the Play*, etching, 1804, Theatre Museum postcard: TM.332.

Courtesy of the Theatre Museum, Covent Garden
Fig. 30 - Bill-poster over-sticking announcements on a hoarding - 1840
TO PLAYGOERS.

DOWN

WITH

The Fee System

Has it never struck you, that when you pay for a programme you encourage an impudent extortion? Why should Managers charge, (whether it be a Penny or a Shilling), for an advertisement sheet upon which they have secreted the cast of the play being performed, eh!? Will you, please, do all in your power to squelch the fee system, by refusing to pay for programmes, and by visiting the "No Fee" theatres under the following Managements. (Heaven bless 'em).

Mr. Henry Irving, (Lyceum).
Mr. John Hare, (Garrick)
Mr. Beerbohm Tree (Haymarket).
Mr. George Alexander, (St. James').
Mr. Arthur Chudleigh and Mrs. John Wood, (Court)
Mr. D'Oyly Carte, (Savoy)
Mr. George Edwardes, (Gaiety).
Mr. Norman Forbes, (Globe).
Mr. D'Oyly Carte, (English Opera House)

The following are the Extortionists:

Mr. Augustus Harris, (Drury Lane)
Mr. Edward Terry, (Terry's)
Mr. Thomas Thorne, (Vaudeville).
Mr. Horace Sedger, (Prince of Wales and Lyric)
Mrs. Langtry, (Princess')
Mr. Wilson Barrett, (Olympic).
Mr. George Edwardes, (Opera Comique).
Mr. Willie Edouin, (Strand).
Messrs. Gatti (Adelphi)
Mr. Charles Hawtrey, (Comedy).
Mr. Charles Wyndham, (Criterion)
Mr. Henry Lee, (Avenue)

Mr. Irving especially deserves the gratitude of playgoers since he not only distributes his programmes, free and freely but dates them also. Mr. Harris who does EVERYTHING on a grand scale, not only charges for programmes, but, in the Pantomime season, indulges in the early-door dodge.

Fig. 31 · Anonymous attack against programme fees · c. 1891–1895
'Down with the Fee System', broadside, c. 1891–1895, Theatre Museum: 'Programmes' file.
Courtesy of the Theatre Museum, Covent Garden.
PLAYGOER. "Twopence? Oh! then I won't have a bill; I've only got a penny."

BOY. "Then pray don't mention it, Sir. Never mind the extra penny. I respects genteel poverty."

Fig. 32 · *Punch* cartoon depicting outdoor playbill sales · 1862
In the Great Room, at the Rose and Crown, Kew-Green, This present THURSDAY, July 30, 1795.
Door to be open at Seven, the Operations begin at Half past Seven.
PIT TWO SHILLINGS,—GALLERY ONE SHILLING ONLY.

The Sieur BOAZ,

Will add to his amazing Operations! the following Particulars;
Which he had the Honour to Exhibit, on the 2nd of November, 1774, to their Majesties and all the Royal Family, the Prince of Mecklenburgh, the Russian Ambassador, &c. in the Palace of Richmond, and for which he was presented with a Fifty Pound Bank Note.

PART I.
He will Exhibit many new and astonishing CARD DECEPTIONS,
And particularly an EXPERIMENT on MAGICAL and SYMPATHETIC WATCHES,
The like never before attempted in this Kingdom.

PART II.
An Operation in Papiromance;
By which means Mr. Boaz will discover the real Thoughts of any Person in Company, without asking a single Question; and, however impossible it may appear, he will communicate the Thoughts of one Person to another without the Assistance of Speech or Writing.

PART III.
The Teritopeist Painter.
This most astonishing and pleasing Operation is performed by Means of an invisible Agent, who will, in presence of the Company, in less than Two Minutes, copy in Miniature any Painting proposed by any one present, without Mr. Boaz being told what Painting is to be delineated, or even his being in the Room.

PART IV. A VARIETY OF UNCOMMON EXPERIMENTS,
Never Exhibited here before.
THE WHOLE TO CONCLUDE WITH
A Grand Meloskelothermick,
And which is as follows, viz.
Six or Eight Ladies may each fix their Thoughts on different Cards, and the Cards so thought on will be found in and cut out of
A Roasted LEG of MUTTON,
Which will be brought upon the Table Hot from the Fire,
To the astonishment of every Beholder!
God save the King!

WOODBRIDGE FESTIVAL

IN HONOUR OF THE
CORONATION OF KING GEORGE THE FOURTH,
THURSDAY, JULY 19th, 1821.

A Public Dinner
Will be given to 500 Old People and Children, on the Lawn of George Thomas, Esq. precisely at One o'clock; and at Three o'clock the following
Rustic Sports and Amusements
WILL COMMENCE:

A JUMPING MATCH,
By Twelve Men, or not less than Eight.
Each man to jump in a good 4-foiled sack (to be provided by himself) the distance of 100 yards, for a Hat, which will be given to the winner.

A Grinning Match,
THROUGH HORSE COLLARS, FOR A QUARTER-OF-HOUR,
By Six Men, for a Pair of Shoes, (each Man to provide himself with a Collar) which will be given to the winner, and 2s. 6d. to the second best.

A SPINNING MATCH,
By Three Old Women, for a Pound of Tea, (each Woman to provide herself with a Wheel) the Wool will be furnished by the Stewards, and the prize adjudged by a competent person.

A BOBBING MATCH,
By six Boys, for five Shillings.
Six earthen pans will be provided by the Stewards, and Sixpence deposited in each with some Flour, and the Boy who shall first take out the Sixpence with his mouth (having his hands tied behind him) shall receive the above Prize, and the second boy doing the same shall receive 2s. 6d.

A Jingling Match,
BY NOT LESS THAN TEN MEN.
For a good Cheese, and 2s. 6d. the Man who catches the Jingler to receive the first Prize, but if the Jingler is not caught in half-an-hour, he is to receive both prizes. Each man is to be blindfolded, and placed at equal distances from the Jingler before starting.

A CLIMBING MATCH,
For a Hat placed on the top of a Pole, the first person that reach the top to be entitled to the Hat.

A WHEELBARROW RACE,
BY SIX MEN BLINDFOLDED, FOR A PAIR OF SHOES.

The above Prizes will be determined by the Stewards, appointed for that purpose.

The Names of Persons for the above Sports, to be entered at Mr. GALLIN'S druggists, on or before Wednesday Evening.
A. B. No Person will be allowed to go inside the Hoops during the time of Dinner, except such as are appointed to keep the ground clear.

(P. Lunn, Printer, Bookbinder, and Stationer.)

Fig. 34 · Various entertainments scheduled on a broadside · 1821
At the Theatre in Lincoln-Inn-Fields.
TUESDAY, June the Fifth, 1716.
A COMEDY call'd,
Old Batchelor.
For the Benefit of LOVELACE and WHITE, Box-Keepers.

Fig. 35 · Oldest extant theatre ticket printed on card · 1716
The Old Batchelor, ticket, 1716, Harvard Theatre Collection: TS.1690.120.
Courtesy of the Harvard Theatre Collection, The Houghton Library.
ROYAL SOHO THEATRE
Late MISS KELLY'S, 73, DEAN ST., SOHO.

Lessee ...... Mr. Thomas Newman.
UNDER THE MANAGEMENT OF MR. SHIRLEY.

The Players.
ESTABLISHED 1852.
"The less they deserve, the more merit is in their persons."

FIFTH PERFORMANCE,
ON THURSDAY EVENING, FEBRUARY 17, 1853,
When will be presented a Comic Drama, in One Act, entitled
WHERE THERE'S A WILL THERE'S A WAY.

Don Manuel ............... Mr. CHAS. KINGDON.
Don Suspiro de Pompulino ........ Mr. G. HARRISON.
Don Lopez Avila .......... Mr. PERCIVAL.
Secretary of State ......... Mr. MAY.
Officer ........ Mr. ENKMAN.
Servant ....... Mr. SANTER.

Doña Francisca .... (Princess Regent of Portugal) .... Miss FEATHERSTONE.
Doña Blanca de Tavorn ........ Miss SHATON.

After which Shakespeare's Tragedy of
OTHello.
The Duke of Venice ........... Mr. CHAS. KINGDON.
Iago ........ Mr. G. MURRAY.
Gratiano .... Mr. WILTON.
Lodovico .... Mr. LERNARD.
Othello ........ Mr. CHARLES VINGET.
Cassio ........ Mr. VERNON.
Iago ........ Mr. BERTRAM PALMER.
Rodrigo ....... Mr. PERCIVAL.
Montano .... Mr. RANDALL.
Antonio ..... Mr. JONES.
Brabantio ....... Miss NEVILLE.
Emilia ........ Mrs. HENDERSON.

To conclude with a One Act Farce, called
JOHN DOBBS.
Squire Puffowfield ... Mr. BRENSON.
Peter Patience ..... Mr. WILTON.
John Dobbs .... Mr. CHAS. KINGDON.
Mrs. Chesterton ... Miss NEVILLE.
Lucy ... (her sister) ... Miss E. SHATON.

Stage Manager .......... Mr. BERTRAM PALMER.
Musical Director ...... Mr. REED.
Costumier ........ Mr. NATHAN.

Doors open at Half-past Six, and Curtain to rise at Seven precisely.

EVENING DRESS.

Fig. 36 · Dress code stipulated at the foot of a playbill · 1853
Othello, programme, 1853, rpt. in Cavanagh, p. 7.
Love's Labour's Lost.

ACT I.

SCENE 1.—Navarre.—A Park in it—a Terrace, with steps leading to it, from the back, c.

Enter the King, Biron, Longaville, Dumnay, and Attendants, up the steps, c.

King. [(To Biron.)—Tell them, that all men after their love,
Love registers, upon one breast thrice,
And then great us in the digressions of death ;
When, spite of counterfeit devoting time,
The endeavours of this present breath may buy
That honour, which shall be his, not his love's end,
And make their hopes as certain as their wishes.
Therefore, brave conquerors—for so you are,
That war against your own affections,
And the huge army of the world's desires,—
Our late edit shall strongly stand in force:
Navarre shall be the wonder of the world;
Our consort shall be a noble husband,
And a gentleman of the best.
THE PLOT OF THE PLAY CALLED ENGLANDS JOY.

To be Played at the Savoy, of November, 1602.

1. Firstly, there is depicted by new and in Action, the chief wares of England from Edward the third, to the end of Queen Marian reign, with the overthrow of Viscartines.

2. Secondly, the entrance of England's joy in the Coronation of our Sovereign Lord King Jaques, Standing with paces, &c., and a Life Polyge: A beste Polyge standing at his right hand, representing the vertut of the Goddes (or the other hand butcher.) And to her feet were, with a picture Knife of paces upon his armes: A waist of Bayes about his temples and a breast of Sappine in his hand.

3. Thirdly, she is dragged to three Furies, presenting Destitution, Pain, and Bloodshed, which are thrown down into hell.

4. Fourthly, is exprest under the person of a Tyrant, the Sonne of Sorer, who to show his cruelty causeth his soldiers drage in a beauteous Lady, whom they mangle and wound, rending her garments and bruises from her. And to leave her bloody, with her hands about her shoulders, lying upon the ground. To her come certaine Gentlemen, who seeing her pensive disappoynted, bring to the Throne of England from whence one descends, taketh up the Lady, wrappeth her eyes, bindeth up her wounds, giveth her rest, and highteth forth a hand of Sappine, who, unseen his form. This Lady presereth being.

5. Fifthly, the Tyrant more enraged, taketh counsel, sends forth letters, private spies, and forres under-ploters, taking their orders, and giving them bagges of treasure. Their diligent, and certaine Jacques, who afterwards, when the Tyrant looked for his soldiers from them, are seyed so in him in a gaine with hatteres about their neckes, which makes him mad with joy.

6. Sixthly, the Tyrant being all forere resoever to lace him, intendeth open violence and invasion by the hand of Warre, whereupon is fit forth the battle at sea, se 8th, with England's victory.

7. Seventhly, her completest with the Irish rebels, wherein is laid open the bare ingratitude of Tyrants, the landing there of Don John de Avella, and their destruction by the wisdome and valour of the Lord k. Devenyr.

8. Eighthly, a great triumph is made with fighting of several Gentlemen in Barriers, and/and rewards rise from the inside of England, to allsorts of well defectors.

9. Lastly, the Nine Worthies, with fast curling carpets, performe their scenes before the Throne, which are put back to certaine in the habite of Angels, who set upon the Father head, which representeth the Master, an Imperiall Crown, garnished with the Sappine, chains, and swords. And so with blacke cloth with rope and instruments fixt is taken into house, where presently appears a Throne of Bishop's chair, and beneath under the Stage for bards with Grave, brooks, rivers blacke and damned Sappine, wonderfully described in their several costumes.

Fig. 38 · Oldest British document connected with theatrical billing · 1602
Englands Joy, broadside, 1602, rpt. in Lawrence, Playhouse, opp. 2: 68.
Fig. 39 · Oldest extant French playbill · 1629
Zwischen sey jeder man das allhier ankommen eine gang
neue Compagni Comedianten / so niemals zuvor hier zu Land gesehen / mit einem sehr
lustigen Nibelungen / welche täglich agirn werden / schöne Comedien / Tragoedien/
Vorträllen / (Schäffereyen) und Historien / vernetgen mit lieblichen und lustigen inter-
ludien / und zwar heute Donnerden den 21. Aprilis werden sie präsentiren eine sehr lusti-
ge Comedie / genant.

Die Liebes Hülfigkeit verändert sich in Bodes Bitterkeit.

Nach der Comedie soll präsentiret werden ein schön Balliet / und lächerliches Possenspiel.

Die Liebhaber solcher Schauspiele wollen sich nach Mittags Glock 2. einstellen öfmm
Freischauf, allda und die bestimmte Zeit präzise soll angefangen werden.

Know all men, that a new Company of Comedians have arrived here, who have never been seen before in this country,
with a right merry Clown, who will act every day fine Comedies, Tragedies, Pastoral, and Histories, intermixed with
lovely and merry Interludes, and to day Wednesday the 21st of April they will present a right merry Comedy, called: Love's
Sundathien turned into Deaths Bitterness. After the Comedy will be presented a fine Ballet and laughable Trifle. The
Lovers of such plays must make their appearance at the Evening-house in the afternoon at 2 o'clock, where the play
will begin at the appointed hour precisely.
Drammatis Personae.

The King of England.
The Prince of England.
The Earl of Chester.
Corporall Cocke.
The Lord Lacy.
Lansprisado Match.
The Lord Clifton.
The Clowne.
The Lord Audley.
A Welsh-man.
The Lord Bonville.
An Host of the Ordinary.
William.
Four young Gallants.
Daughter.
A Bawd.
The Princessse.
A Servant.
Isabella the Martins eldest.
Two Courtesians.
Daughter.
Attendants.
Margaret, the Martin's eldest daughter.
Two Gentlemen in a Bro.-
the Lady Mary Audley.
Two Gentlemen in a Bro.-
Widow.

At 9 a Clock

The Rope in most use
this present day shall bee
showne rare dancing on the
Ropes, Acted by his Maiesties
servants, whereon an Irish Boy of eight
years of age doth vault on the high rope,
the like was never seen: And one Mayd
of fifteen yeares of age, and another
Girl of foure yeares of age, doe dance on
the low Rope, And the said Girl of foure
yeares of age doth turne on the Stage,
and put in fourescore threads into the eye
of an Needle. And other rare Activities
of body, as vaulting and tumbling on
the Stage, and Eggs dancing upon a
Staffe, With other rare varieties of
Dancing, the like hath not beene scene in
the Realm of England. And the merry
concites of Jacke Pudding.

If God permit.

Vivat Rex.

Fig. 42 · Caroline broadside printed by Thomas Cotes · after 1630
Q. F. F. Q. S.

Novi nunti universi & singuli Humaniorum Literarum
Studiosi, Juventutem sub Apollinis vexillo in calulis
Musarum, campoque Grammatico Calloni militante
ac quotidianam, & elegantiam Romae maxime referre
Convexum P. Terentii, Eumachum vulgo dictam, bis habent
xvime se. secundo Octobris sub octavam matutinem,
& quarto November sub haram decimam antiqua
dianam, in Theatropublico, propitio munine acturam, ut
& in interdium speciem aliquod Iovis in re Macheledur
am; Quiquis, aliquem oculari patreundi, vel aures animi
ve oblectans, studio ductur fuerit, mutue ad des dicatos
recipio.

FABULAE INTERLOCUTORUM.

Prologum: Hieronimus Spathadinus,
Anteepelmi Adolescentis fateres Andreae,
Coloris Adolescentis Iacobus Dichotomus,
Choremus Adolescentis Ioannes Claudius,
Dram: Rancius Andreae Caroli,
Dram: maecenas Wolterae Hodiernae,
Auditius praefissus Johannes Raddi,
Exeunt: Ioannes Thomas Humanus,

Altum: Gallusius Rantianus,

Quartum: Andreas Hildebertus,

Bassum: Georgius Humianus,

Tenor: Ioannes nobilissimi,

Exeunt: Anno D. M. 1681.

Fig. 43 · Amateur cast list of students reverse printed in Latin · 1681
AT the THEATRE ROYALL, in Drury Lane, this present Wednesday being the Ninth day of November, will be presented,
A New Play called,
HENRY the Second King of England.
No money to be return'd after the curtain is drawn
By their Majesties Servants. From Roy & Regno.
Fig. 45 · Old handbills sharing identical size and format · 1692–1694

_The Indian Empourer_ , handbill, 1692, rpt. in Lawrence, _Playhouse_ , opp. 2: 241.

_All for Love_ , handbill, 1694, rpt. in Lawrence, _Playhouse_ , opp. 2: 241.

_Theodosius_ , handbill, 1694, rpt. in Lawrence, _Playhouse_ , opp. 2: 241.
At the New THEATRE, in Little Lincoln's-Inn Fields, this present Wednesday the 27th of October, will be presented,

A Comedy call'd,

The Committee, or The Faithful Irishman.

NO PERSON TO STAND ON THE STAGE.
No money to be paid. Return'd the Curtain is Drawn up.

By his Majesty's Servants, FIRST K.K.E.

Fig. 46 · Explicit directive printed at the foot of a playbill · 1697
The Committee, playbill, 1697, tipped into Daly, 2: 172–173.
Courtesy of the Harvard Theatre Collection, The Houghton Library.
Not Acted these 16 Years.
At the New Theatre,
in Little Lincolns-Inn Fields,
 tomorrow being Thursday the 28th of October, will be Reviv'd, A Play call'd,
TROILUS and CRESIDA;
O R.
Truth Found too Late.
NO PERSON TO STAND ON THE STAGE
Nor any Money to be, after Return'd the Curtain is Drawn up.

Fig. 47 · Promotional lure printed at the top of a playbill · 1697
Troilus and Cresida, playbill, 1697, rpt. in Fletcher, 'Playbills', pl. 1, opp. p. 50.
At the Desire of several Persons of Quality.

At the Theatre Royal in Drury Lane, this present Tuesday being the 18th day of will be presented,

The Laft Reviv'd Comedy call'd,

The Relapse, or, Virtue in Danger.

With Singing in Italian and English by Mrs Campion.

Also several Entertainments of Dancing by the famous Monieur Du Ruel, particularly an extraordinary comical Country dance never perform'd before.

And Signior Gasperini will perform several Sonata's on the Violin, one between Mr. Faíble and him, and another between him, and a Scholar of his, being the last time of his performance.

For his own Benefit.

To begin exactly at half an hour after Five.

Boxes 5 lb. Pia 3 lb. First Gallery 2 lb. Upper Gallery 1 lb.

No Money to be return'd after the Curtain is drawn up.

By Her Majesty's Servants.

Vivat Regina.
AT the THEATRE ROYAL in Drury-Lane,
this present Tuesday being the 19th day of
April, will be presented,
A New Comedy call'd,
The Fair Example, Or, The Modish Citizens.
To begin exactly at half an hour after Five.
No Money to be Returned after the Curtain is drawn up.
By Her Majesty's Servants.  Printed Regno.
For the Benefit of the Epileptic Girls

AT THE
THEATRE ROYAL
In DRURY-LANE,
this present Tuesday being the 15th day of
February, will be presented,
The Last Reviv'd Play called,
The M A I D S Tragedy
With a Masque Set to Musick by the late Mr. Henry Purcell.
And a Sonata by Signior Gasperini.
With a New Entry Compos'd by Monelleur Cherrier, and performed by him and Six others
Likewise a New Dance by Mrs. Mayers.
And a Young Lady from an Islander Danced on the Stage before, will
perform the following Dances, etc.
A Cerimonial Dance with the Indian Girl.
A New Jonathan.
And a New Indian Dance Composed by Mr. Claxton, and performed by
Miss.c's and Five Gentlemen, and Four with no Furniture.

Beginning at Five a Clock.
The Boxes 5 Shillings, Pie 3 Shillings, First Gallery 2 Shillings,
Upper Gallery One Shilling.
No Money to be Returned after the Curtain is drawn up.
By Order Majesty's Servants

Fig. 50 · Composers, musicians and dancers credited · 1704
The Maid's Tragedy, playbill, 1704, rpt. in Fletcher, 'Playbills', pl. 5., btw. pp. 50–51.
Fig. 51 · Fragment of a great bill · 1705

*The Confederacy*, playbill [fragment], 1705, rpt. in Fletcher, ‘Playbills’, pl. 6, btw. pp. 50–51.
For the Benefit of Mr. PACK.

By Her Majesty's Company of Comedians.

AT THE
THEATRE ROYAL
In DRURY-LANE.

On Monday next, being the 24th Day of May, will be presented,

A Comedy call'd.

THE PILGRIM.
The Part of the PILGRIM to be perform'd by Mr. WILKS.

And all the other Parts to the best Advantage.

VIVAT REGINA.

Fig. 52 · Modifications to both royal arms and company's name · 1708
The Pilgrim, playbill, 1708, rpt. in Fletcher, 'Playbills', pl. 7, opp. p. 51.
For the Benefit of Mr. BOHEME,
By the Company of Comedians
AT THE
THEATRE ROYAL
IN LINCOLNS-INN-FIELDS.
On Saturday the 28th of March will be presented,
The True and Ancient History
OF
KING LEAR,
AND
His Three DAUGHTERS.
Written by Shakespeare.
The Part of King LEAR by Mr. Boheme,
GLOCESTER by Mr. QUIN,
EDGAR by Mr. RYAN,
KENT by Mr. OGDEN,
EDMUND by Mr. WALKER,
ALBANY by Mr. DIGGS.
CORDELIA by Mrs. BRETT,
Gentleman Uther by Mr. SPILLER,
With Singing by Mr. LEVERIDGE and Mrs. CHAMBERS.
And particular Entertainments of DANCING, by the
MELLANVILLENS, which will be Express'd in the Great
Bill.
N.B. Being the last Time of Acting till Easter Holy-days.

VIVAT REX
By Command of Their Royal Highnesses the
PRINCE and PRINCESS of WALES.

For the Benefit of Mr. PORTER.

By the Majesty’s Company of Court Nags,
At the THEATRE ROYAL in Drury Lane,
This present Thursday being the 24th of February, 1737,
Will be presented a TRAGEDY, called

THE MOURNING BRIDE.

Written by the late Mrs. CONGREVE.
The Part of ZARA to be perform’d by
Mr. PORTER.

Drown by Mr. MILWARD,
The King by Mr. MILLS,
Guardian by Mr. QUIN,
Admira by Mr. THURSTON.

With Entertainments of Dancing, particularly

By Mons. DENOTER, and Madam ROLAND.

The Pit and Grand Boxes will be sold separate, at the Places where they will be sold at the Theatre Royal in Drury Lane, and at the Offices of the
Theatre-Royal, Covent-Garden.

Servants will be employed to keep the Boxes and Stalls clear, so that no person can be admitted after Half-Past Six o’Clock.

To begin exactly at Six o’Clock. — Vestry Room & Rear.

On the same day will be performed THE COMMITTEE

of Mr. Denoter and Mr. Mills of Mansfield.

Fig. 54 · Physical arrangement of the house described in detail · 1737
The Mourning Bride, playbill, 1737, rpt. in Thaler, pl. 25, opp. p. 182.
For the Benefit of Mr. LEVERIDGE

THEATRE ROYAL in COVENT-GARDEN,
This present Wednesday, being the 14th Day of April,
Will be Perform'd a COMEDY, called

The City Wives Confederacy.
(Written by the late Sir John Vanbrugh)
The Part of CLARISSA to be perform'd.

By Mrs. WOFFINGTON.
Grizzle by Mr. DUNSTALL,
Money-Trap by Mr. ARTHUR,
Dick by Mr. DYER,
Braj's by Mr. MACKLIN.
The Part of Mrs. AMLET by Mrs. MACKLIN,
Araminta by Mrs. BARRINGTON,
Corinna by Miss MORRISON.
And the Part of FLIPTANT to be perform'd
By Mrs. VINCENT.
With Entertainments of Singing and Dancing.
End of Act I. a Cantata, called, The Lover's Lesson,
By Miss FALKNER.
End of Act II. an Anacrustic by Mr. LEVERIDGE,
End of Act III. If Love's a Sweet Passion, set to Musick by
Mr. Badden, and sung by Mr. LOWE.
End of Act IV. The Truly Happy Man, by Mr. LEVERIDGE,
End of Act V. a Round Ballad, called The CONDOLET.

By Mr. COOKE, Misses HILLIARD,
and Others.
And the Epilogue by Theatre, sung by Mr. LEVERIDGE.

Boxes 5s. Pits 3s. Full Gallery 3s. Upper Gallery 1s.
PLACE to be taken at Mr. Page, at the large Door.

Tickets delivered out for the 17th will be taken.

Fig. 55 · Superfluous royal arms omitted from a patent playbill · 1745
The City Wives Confederacy, playbill, 1745, rpt. in Lawrence, Playhouse, opp. 2: 88.
By particular desire
Toward raising a fund for the relief
Of those who from their infirmities shall be obliged
To retire from the stage.

At the Theatre Royal in Drury-Lane,
This present Thursday, May 24, 1770.

Every Man in his Humour.
Kitely by Mr. Garrick,
Old Knowell by Mr. Hurst,
Young Knowell by Mr. Aickin, Wellbred by Mr. Palmer,
Capt. Bobadil by Mr. King,
Master Stephen by Mr. Dodd.

Brainworm (1st Time) Mr. Moody,
Downright Mr. Bransby, Justice Clement Mr. Burton,
Cash Mr. Packer, Miller Mathew Mr. W. Palmer, Cob Mr. Wright,
Brigadier by Mrs. Jefferies, Tib by Mrs. Bradshaw,
Mrs. Kitely (1st Time) Miss Younger.

Act V. The Butterfly, by Siur Dalgrove, Sig. Vidini, &c.
With an Occasional Epilogue.

To be Spoken by Mr. Garrick.
To which will be added the Comic Opera of

The Padlock.
Leander by Mr. Vernon,
Don Diego Mr. Bannister, Mungo Mr. Dibdin,
Ursula by Mrs. Dorman,
Leonora by Miss Radley.

Pit and Boxes are laid together.

And no admittance into the Pit or Boxes but with Tickets.
Those Ladies and Gentlemen who have taken Places in the Pit are desired to come early, that they may get to their Seats with greater Convenience.
The Doors will be opened at Half past Five o'Clock.

To begin exactly at Half past Six o'Clock.

On Saturdays, 1st The Eighty-Ninth Night, 1st Jubilee.

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Fig. 56 · Drury Lane playbill designed by David Garrick · 1770
Every Man in His Humour, playbill, 1770, rpt. in Thaler, pl. 13, opp. p. 99.
Romeo and Juliet, playbill, 1753, rpt. in Stephens, p. 67.
The Beggar's Opera, playbill, 1767, rpt. in Speaight, Memorabilia, p. 12.
For the Benefit of the Author.
By the Rt. Hon. the Lord Mayor's Company of Comedians.

(Never Performed but Twice.)

At the THEATRE in SMOCK-ALLEY,
Tomorrow being Wednesday, the 27th of this Instant January, 1737. Will be Acted a Comedy, call'd, The

SHARPER.

The Parts to be Perform'd by
Mr. Sparks  |  Mr. Estey  |  Mr. Bourne
Mr. Elrington  |  Mr. Barrington  |  Mr. Stepney
Mr. Morgan  |  Mr. Cahel  |  Mr. Fitzpatrick
Mr. Wetherill  |  Mr. Morris  |  Mr. Beamly
Mr. Philips  |  Mr. C. Morgan  |  Mr. Hind
Mrs. Reynolds  |  Mrs. Wetherill  |  Mrs. Martin
Mrs. Orfeur  |  Mrs. Ravencroft  |  Mrs. Hind
Mrs. Morgan  |  Mrs. Stepney  |  Mrs. Barry

The PROLOGUE to be spoke by Mr. Estey.
With a New EPILOGUE, spoke by Mrs. RAVENSCROFT, in the Character of SUSANNAH DAIRY.

TICKETS to be had at Mr. George Faulkner's in Essex Street; the Globe Coffee-House in Essex Street; and at the Theatre.

Tickets given out for the 5th of December will be taken at this Place.

Boxes, Stages, LETTRES and Pit at a British Crown. GALLANT 9s. 2d. No old Tickets to be taken.
Beginning exactly at half-an-Hour after Six o'Clock.

Fig. 58 - Year included in date on the oldest extant Irish playbill - 1737
By His MISTY'S SERVANTS, 
At the NEW THEATRE in LANCASTER, 
On MONDAY the 11th of AUGUST, 1777,
Will be performed a New Piece, formerly originally by T. Williams, Author of the Perfector, altered and properly adapted to the Stage by Mr. NOLLY, called

Edward and Eleanora.

(As performed at the Theatre Royal in Covent-Garden last Winter with successful approbation.)

The incident on which the author has founded the groundwork of this play makes it highly interesting and material a figure in the morals of our Country, than the affaire of the veil of the world seem so much in proportion. Edward (the Prince of England), and the hero of this piece, afterwards King Edward I., while he was before Life, in the Holy Land, is most judiciously abashed by a desperate affair; tho' the bow did not immediately answer the rotten's intention, yet the danger does appear to have been dipped in mortal poison; beyond the aid of any other remedy than some friendly aid to touch the contagion forth, while extraord. death does not accord the generous deed. His princess Eleanora must heroically serve herself for the purpose; he resolves the affair. A soldier consent between a fond husband and loving wife is not to be met with. In him all the husband and father complains, and all the under wife and mother in her. The generous indignation of the Sultan of Jaffa, to be expelled as an abject to his execution an attempt, yet who demands our admiration and esteem.----Taman is a woman too much interested to patience like that, to leave the shadow of a doubt that the piece must make its proper impression on all sensible minds.

Selim (Sultan of Jaffa) Mr. DUNCAN,
Earl of Gloster, Mr. WILMOT,
Theald (Archdeacon of Liege) Mr. FOWLER,
Afflin, Mr. BROOKE,
Officers, Mr. M'GEORGE, Mr. MILLS,
Prince Henry, Master DUNCAN,
Princes Louisa, Miss COLLINS,
Edward (Prince of England) Mr. WHITLOCK.

Eleanora (Princess of England) Mrs. M'GEORGE,
Ladies, Mrs. HURST, Mrs. JEFFERYS,
Daraxa (an Arabian Princess) Mrs. NORRIS.

The Character new dress in proper Habits.

End of the Play, Singing by Mr. BAKER.

To which will be added a farce, called

The Deuce is in Him.

Colonel Tamper, Mr. BERRY,
Major Belford, Mr. NORRIS,
Prattle (the Apothecary) Mr. JEFFERYS.

Emily, Miss M'GEORGE,
Bell, Mrs. BOGLE,
Mademoiselle Florival, Mrs. NORRIS.

To begin exactly at Seven o'Clock.

BOXES 2d. PIT 2d. GALLERY 1s. Vivant Rex & Regina.

Places for the Boxes to be taken at the Theatre from Ten to Twelve each Day,
Nothing upper tull Price will ever be taken,----any one admitted behind the Scenes,
Tickets to be had at Mr. Ashtons, McCaughy's, and Mr. MLA in Shops.

Fig. 59 · Audience responses suggested in lengthy plot synopsis · 1777
Edward and Eleanora, playbill, 1777, rpt. in Susan Ward, p. 32.
By Desire
THE FOURTH TIME

At the Theatre-Royal in the Haymarket,
This present Friday, May the 29th, 1778,
Will be Performed the COMIC OPERA of

Love in a Village

Hawthorn, Mr. BANNISTER,
Justice Woodcock, Mr. PARSONS,
Sir William Meadows, Mr. AICKIN,
Hodge, Mr. MASSEY,
Eustace, Mr. LAMASH,
And Young Meadows, Mr. MATTOCKS.
Lucinda, Mrs. JEWELL,
Margery, Miss TWIST,
Deborah Woodcock, Mrs. LOVE,
And the part of ROSETTA

By a YOUNG GENTLEWOMAN,
(Being her FOURTH APPEARANCE on any Stage.)

End of Act II. the Merry Lassies, by Mafter and Miss BYRN.
To which will be added, a Modern Operatic, Sentimental, Crying Course,called

PIETY IN PATTENS.

Butler, Mr. PARSONS,
The Squire, Mr. LAMASH,
Mrs. Candy, Mrs. LOVE,
And Polly Pattens, Mrs. JEWELL.

The Doors to be opened at Six o’Clock, and the Performance begin precisely at Seven.

On Monday next, for the Fourth Time,

The FEMALE CHEVALIER.
With (Never Performed Here) MAN and WIFE.
Mrs. Croix by Mrs. WEBB, (from the Theatre-Royal, Edinburgh).

Fig. 60 · Afterpiece playfully described directly above its title · 1778
Love in a Village, playbill, 1778, rpt. in Bogorad and Noyes, p. 120.
Positively the last Night.
By the PARTICULAR PERMISSION of the AUTHOR.

At the THEATRE, in WOLVERHAMPTON,
This present FRIDAY, June the 5th, 1778, will be presented
The Celebrated COMEDY of

The School for Scandal.

Written by R. B. SHERIDAN, Esq.
And performed Sixty Nights at the Theatre-Royal, Drury-Lane.

The PRINCIPAL PARTS by
Mr. YOUNGER,
Mr. KEMBLE,
Mr. SIDDONS,
Mr. HOLLINGSWORTH, Mr. CRANESON,
Mr. PHILLIPS, Mr. LEWIS,
Mr. PLATT,
Mr. BATES,
And Mr. POWELL,
Mrs. KNIVETON,
Mrs. REDDING, Mr. DILLON,
And Mrs. SIDDONS.

With the PROLOGUE and EPILOGUE.

In Act III. A SONG by Mr. CRANESON
End of Act III. A SONG by Mrs. WHITE
End of the Play, A HORNPIPE by Mr. SPRAGG.

To which will be added a MUSICAL ENTERTAINMENT, &c.

Thomas and Sally.

BOX Three Shillings — PIĘ Two Shillings — GALLERY One Shilling.
TICKETS to be had at the Theatre, every Day from Ten o’Clock, morning, and in Mrs. White’s
For Nothing under FULL PRICE, during the Performance.

Fig. 61 · Production history abbreviated below a touring title · 1778
BY PARTICULAR DESIRE.

For the Benefit of Mr. REDDISH.
Theatre-Royal, Covent-Garden,
This present Wednesday, MAY 5, 1779,
Will be presented a Tragedy, call'd

CYMBELINE.

Posthumus by Mr. REDDISH,
(Being his SECOND APPEARANCE this Season)
Cloten by Mr. LEE LEWES,
Cymbeline by Mr. LESTRANGE,
Pilario by Mr. HULL,
Bellarius by Mr. CLARKE,
Guiderius by Mr. WROUGHTON,
Arviragus by Mr. WHITFIELD,
Caius Lucius, Mr. FEARON, Philario, Mr. BOOTH,
And Jachimo by Mr. SMITH,
[From the THEATRE-ROYAL in DRURY LANE]
Queen by Mrs. JACKSON,
And Imogen by Mrs. BULKLEY.
End of Act II. a Masquerade Dance, and a Song by Mrs. MORTON.
To which will be added a FARCE, call'd

Three Weeks After Marriage.
Sir Charles Racket by Mr. LEWIS,
Drugget by Mr. QUICK,
Lovelace, Mr. BOOTH, Woodley, Mr. THOMPSON.

Dimitry by Mrs. GREEN,
Nancy, Mrs WHITFIELD, Mrs. Drugget, Mrs. PITT,
Lady Racket by Mrs. MATTOCKS.

“Tickets sold at the Doors will not be admitted.”

To-morrow, a new Tragedy, [Never Performed] called

FATAL FALS HOOD.
With a PROLOGUE & EPILOGUE, and a New Musical Fiece, [never performed] called

The CHELSEA PENSIONER.
With new Scenes, Dresses, and Decorations.

Fig. 62 · Alternating lines of type printed in red and black ink · 1779
Cymbeline, playbill, 1779, rpt. in Hail, Theatre Posters, pl. 1, p. 14.
Theatre-Royal, Covent-Garden,
This present FRIDAY, OCTOBER 5, 1781,
Will be produced a NEW COMEDY, called

The MAN of the WORLD.

The principal characters by
Mr. MACKLIN,
Mr. LEE, LEWES,
Mr. AICKIN,
Mr. CLARKE,
Mr. WEWITZER, Mr. BOOTH,
Mr. L'ESTRANGE,
Mr. THOMPSON, Mr. J. WILSON,
And Mr. LEWIS;
Miss PLATT,
Miss SATCHELL,
Mrs. WILSON,
Mrs. DAVENETT,
And Miss YOUNGE.

The PROLOGUE to be spoken by Mr. MACKLIN,
And the EPILOGUE to be spoken by Miss YOUNGE.

After which will be performed (for the FIFTY-FIFTH TIME) a PANTOMIME, called

Harlequin Free-Mason.

To conclude with a PROCESSION
Of the principal GRAND-MASTERS,
From the Creation to the present Century, dressed in the HABITS of their
respective AGES and COUNTRIES.

With New MUSIC, SCENES, DRESSES,
PAGEANTS, and DECORATIONS,
The Paintings by Masters. RICHARDS, CARVER, and HODGINGS,
The Pantomime by Mr. MESSINK.

Books of the Songs, with an Explanation of the Pageants, to be had at the Theatre.

On Monday, ROMEO and JULIET.
Roméo by a GENTLEMAN, and Juliet by MISS SATCHELL.
(Being their THIRD APPEARANCE in THOSE Characters.)
Theatre Royal in Covent-Garden,
This present FRIDAY, Jan. 16, 1795.
Well illustrated by the Time & a LAMEY, with
The TOWN BEFORE YOU.

The Cast by
Mr. LLEWELLYN, Mr. O'NEALE, Mr. HOLMAN, Mr. Pimeter,
Mr. MUNDEN, Mr. RAWSTEER, Mr. HULL, Mr. POWELL,
Mr. WELLS, Mr. BAYTLES, Mr. MARTYN, Mr. STUART,
Mrs. MARTYN, Mrs. CHAPMAN, Miss STUART, and Mrs. Pinner.
The Prologue to be spoken by Mr. MULOCK.—The Prologue by Mr. WALLIS.
After play (for the 1st half) a New Entertainment called (the 2nd half) called
HERCULES and OMPHALE.

The Music partly new by Mr. Saxe, and partly adapted from Handel, Monteverdi, Gluck, Beaupretre, Corelli, Martini, Davide, etc. etc. With a NEW OVERTURE for a Double Overture composed
by Mr. RARE.

The Story.
The Scene commences with a VIEW of
OMPHEI'S PALACE.

Omphale, Queen of Lydia, seated on her Throne, surrounded by Virgins. The Prince of Dacia and
Myconian maidens adorning the scene with their dance, while on the stage follows the
MAGNIFICENT ENTRY of the TWO PRINCES.

The Prince of Dacia, bearing his Spear, Torpedes of Argos,
Eagle-tailed Horse, and Bird-monster.
The Prince of Myconia, bearing his Spear, Torpedes of Argos,
Eagle-tailed Horse, and Bird-monster.

The Procession and Overture take place, when Hercules is lead in by his attendants, bearing a Panther with the head of Cacus. He is met with the welcome joy of Omphale, who is weeping, and her maidens adorning the scene with their dance. The Prince of Dacia, in a splendid pageant, is met with the welcome joy of Omphale, who is weeping, and her maidens adorning the scene with their dance. The Prince of Dacia, in a splendid pageant, is met with the welcome joy of Omphale, who is weeping, and her maidens adorning the scene with their dance.

THE CAVE OF CACUS.

The Scene.
Hercules, a wonderful figure, bearing the head of Cacus, which he has just taken from the onlookers, who are amazed by the sight. The Prince of Dacia, in a splendid pageant, is met with the welcome joy of Omphale, who is weeping, and her maidens adorning the scene with their dance.

The Scene.
Hercules, a wonderful figure, bearing the head of Cacus, which he has just taken from the onlookers, who are amazed by the sight. The Prince of Dacia, in a splendid pageant, is met with the welcome joy of Omphale, who is weeping, and her maidens adorning the scene with their dance.

TOWN and FORTIFICATIONS of MYCENAE.

Hercules, with his Army, in a magnificent pageant, is met with the welcome joy of Omphale, who is weeping, and her maidens adorning the scene with their dance.

A MAGNIFICENT HALL in OMPHALE'S PALACE.

Hercules enters with Omphale, adorning the Hall with the spoils of Cacus, which he has taken. The Prince of Dacia, in a splendid pageant, is met with the welcome joy of Omphale, who is weeping, and her maidens adorning the scene with their dance.

THE GARDEN OF LOVE.

In which Juno, attended by Mercury and Venus, adorns the Scene with Flowers, 3, 4, 5, 6.

THE TEMPLE of JUNO.

Juno, attended by Mercury and Venus, adorns the Scene with Flowers, 3, 4, 5, 6.

The Town Before You, playbill, 1795, rpt. in Gordon Martin, pl. 1.
The PUBLIC are respectfully informed that a printed Copy of the Comic Song, called, The TWENTY-SIXTH OF APRIL, will be delivered at College to their Ladies and Gentlemen who honor the Theatre with their Presence on Monday Evening.

For the BENEFIT of
Mrs. MERCHANT.

On MONDAY EVENING, MAY 26th, 1794.
Will be performed, A Comic Irish FANTASIA, in one Act, called,

The RIVAL LOYALISTS; Or, SHELACH'S CHOICE.
Written by Mr. MERCHANT, and now performing at Sadler's Wells, London, with universal Approbation. In the Court of the Peace, are introduced the Songs of THE DYER, FRENCH SLUNDERS, and LET POETS BERNYME MASTER CUPID.
Patrick, Mr. MERCHANT, Billy Bickum, Mr. HAYES, And Shelah, Mrs. MERCHANT.

End of the BURLETTA, A COMEDY, in four Acts, called, Two

CHILD of NATURE.
Duke Morris, Mr. GLOUCESTER, Marquis Almaza, Mr. TAYLOR, Count Valencia, Mr. H. GILES, Countina, Mr. SADDINGTON, Bertie, Mr. HAYES, And the Peasant, Mr. POTTERALL.
Marquess Almaza, Miss SMITH, And Amabilia, Mrs. MERCHANT.

A new Comic Song written and to be sung by Mr. MERCHANT, called,

The WELSH WEDDING; Or, BAG-PIPES ON HORSE-BACK.
Including Descriptions of
Royal Weddings, Soldier Weddings, Irish Weddings,
Common Weddings, Soldiers Weddings, Scotch and
O'Wayne Weddings, Jews Weddings, Dutch Weddings,
English Weddings, Turks Weddings,

By Defoe. The Favorite Scotch Song of
THERE'S NAE LUCK ABOUND THE HOOSE,
By Mrs. MERCHANT.

A new Comic Song written and to be sung by Mr. MERCHANT, called,

The Irishman's Opinion of Ghosts; Or, the Existence of Spirits fully proved.
To conclude with a FAREWELL, performed here for the first time, called,

The SULTAN.
Sultan, Mr. H. GILES, Grand Seraglio, Mr. HAYES,
And Ulys, Mr. MERCHANT.
Ulama, (with Juggle) Mrs. FINE, Emire, Miss SMITH,
And rose, Mrs. MERCHANT.

The Curtain to rise exactly at Seven o'Clock, and every Exhibition will be made Use of to Celebrate the Performance by Classics.

Fig. 65 · Concluding time estimated on the final line of a playbill · 1794
A SUBSCRIPTION for Twelve Nights is spread for the
NEW THEATRE, at a Guinea the Beau, and Twelve
Shillings the Pit, the Tickets to be transferable, and to admit Two
CHILDREN at half Price.

At the NEW THEATRE, North Shields,
On WEDNESDAY, January 30, 1798.
Will be performed a new favourable and fashionable COMEDY, never acted here, called,
A
Cure for the Heart Ache:

OR
MONEY makes the MARE go.

Written by Mr. Martin, Author of the Children of the Wind, Columbus, or a World Surprized, and a great number of the most favourite and fashionable Pieces now performing in London.

Frank Oakland, a Farmer's Son
Mr. STANFIELD
Old Rapp, (a Rich Taylor)
Mr. HOLIDAY
Sir Hubert Stanly,
Mr. TOWNSEND
Charles Stanly, (his Son)
Mr. DARLEY
Farmer Oakland,
Mr. DAWSON
Breeze, (Vain to the Nobles)
Mr. RILEY
Double-Scotch, (a Landlord)
Mr. WARWICK
Young Rapp, (a Gentleman Taylor)
Mr. GRAHAM
Elora Varo,
Mrs. O'KEEFF
Jem, Oakland, (the Farmer's Daughter)
Mrs. CHAPMAN
Monsieur Varo, (the Nobles Daughter)
Mrs. DARLEY

Preceding the Play, a New OCCASIONAL ADDRESS to the LADIES, GENTLEMEN, and the Public at Large in NORTH SHIELDS, and its ENVIRONS, by
Mr. CAWDELL.

End of the Play, a favourite SEA BREEZE, by Mr. DARLEY, called,

Jack the Guinea Pig.

"I'll die for no Shepherd, not I."

Before the Play, a favourite COMIC SONG, by Mr. HOLIDAY, called,

TOWN CRYER.

Lock and Key:

O R THE
FRUITLESS PRECAUTION.

With Songs, Duets, Trios, Quartettes, and full Choruses.

Old Brunswick,
Mr. STANFIELD
Captain Custody
Mr. DAWLEY
Captain Vance
Mr. TOWNSEND
Minglวงn, (Mister-
Mr. WARWICK
Ralph
Mr. HOLIDAY
Fanny
Mrs. DARLEY
Sidon
Mrs. HOLIDAY
Dolly,
Mrs. DAWSON

(Being her First Appearance here.)

Luna,
Mrs. CHAPMAN

To begin at Six o'Clock.

BOXXES, 2l. 6d.—Half Price, 1l. 6d.—PIT, 1l.—GAL. 1l.

N. B. TICKETS to be had at the GEORGE INN, near Black's Row, PUBLIC HOUSE, STAsB, and CARTER; and Mr. RILEY'S, Printer, North Shields, at the BUTCHERBOURNE, and the White Cock, near the C.A.W.L.D.E.Y., at Mr. BRIGGS, Church Yard, North Shields.

To Good Fences have her constantly kept us in every part of the Theatre, for Two Months past, and every attention paid to the different parts of the Scene, to render the whole as comfortable and complete as possible.

N. B. (On account of the great Inconvenience to the Performers, there will positively be no Admittance in future behind the SCENES.

Fig. 66 • Comforts described and subscriptions offered • 1798
A Cure for the Heart Ache, playbill, 1798, rpt. in Robert King, North Shields Theatres, p. 37.
Theatre, Cardiff.

BY DESIRE OF MRS. GWYNNEET.

On FRIDAY evening, March 15th, 1793,
will be presented, a celebrated comedy, [never performed here] called, THE
ROAD TO RUIN.

[WRITTEN BY MR. HOLCROFT.]

Mr. Dormon
Mr. Potterall
Mr. Taylor
Mr. H. Giles
Mr. Gloucester
Mr. Giles
Mr. Masterman
Mr. Hayes
Mr. Saddington
Mr. Teadten, &c., by the rest of the company.

Mr. Farran

Sophia
Miss Smith

Sally
Mrs. Taylor

Sephian
Mrs. Taylor

Nicholas
Mr. Gould

Amthorfe
Mr. Hayes

Mathis
Mr. Saddington

And the Marquis
Mr. Taylor

Julia
Miss Smith

Cleary
Mrs. Wynne

And Flora, (with a song)
Mrs. Taylor

PIT at CAL. 12. — No person can possibly be admitted behind the scenes.
To begin exactly at Half past Six o’Clock.

* * Days of playing, MONDAY’s, WEDNESDAY’s, and FRIDAY’s.
TICKETS to be had at the PRINTING-OFFICE, the INNS; and of
Mr. Masterman, Taylor’s Court.

CARDIFF PRINTED BY J. HIND; BOOKSELLER, RINDER, &C.
THEATRE, BANGOR.

By Permission.

Mr. ATKINS presents his respects to the Ladies and Gentlemen of Belfast, and the Public, that willing to bring forward every Novelty in his power, he has, through the intercession of several Ladies, prevailed on the Friends of a Young Gentleman, only sixteen years old, whose theatrical abilities have been the wonder and admiration of all who have heard him, to perform in public two or three of the Characters he most excels in.

ON FRIDAY evening, August 16th, 1803, will be performed a gratefully admired TRAGEDY, here called ZARA.

Written by the ingenious French Author Fadaire, and translated, with alterations, by A. BILL, Author of Alcina, Moses, &c. &c. &c.

OSMAN, (Sultan of Jerusalem,) by A YOUNG GENTLEMAN

Ludlow, 
Nellors, 
Cheilton, 
Graham, 
Miles, 
Zara, 
Selma, 

Mr. FIELD. 
Mr. RASCLIFFE. 
Mr. DRUMMOND. 
Mr. C. ATKINS. 
Mr. Moore. 
Mrs. Moore. 
Mrs. May.

LOVERS' QUARRELS;

OR, LIKE MASTER LIKE MAN.

Logan, 
Swan, 
Logan, 
Leslie, 

Mr. FIELD. 
Mr. RASCLIFFE. 
Mr. Moore. 
Mrs. RASCLIFFE.

GOD SAVE THE KING will be played at the end of the second Act, and Rule Britannia, at the end of the Play.

Matins, WARD and BROWN, from the Theatre Royal, Great Garden, are engaged for the Orchestra.

TO BE BEGUN AT SIX O'CLOCK, THAT THE THEATRE MAY BE CLOSED BY NINE.

NO ADMITTANCE DURING THE SCENES.

BOXES 3a. 3d.—PIT 2a. 2d.—GALLERY 1a. 1d.

In order to preserve a neatness of sound, the use of these boxes is recommended.

Fig. 68 · Managerial indulgence on Master Betty's debut playbill · 1803
Zara, playbill, 1803, rpt. in Lawrence, 'Old Playbills', p. 221.
The Publick are respectfully informed that

THE

New Theatre Royal,

COVENT-GARDEN.

WILL BE OPENED

On MONDAY next, September 18, 1809,

With the Tragedy of

MACBETH.

Macbeth, Mr. KEMBLE,
Lady Macbeth, Mrs. SIDDONS.

With entirely new and appropriate Scenery, Dresses and Decorations.

The PROPRIETORS, having completed the NEW THEATRE, within the time originally promised, beg leave respectfully to state to the Publick the absolute necessity that compels them to make the following advance on the prices of admission:

VIALE PRICE

BOXES, Seven Shillings. —— Three Shillings and Sixpence.

PIT.

Four Shillings. —— As usual.

The LOWER and UPPER GALLERIES will remain at the old Prices.

On the late calamitous destruction of their property, the Proprietors, encouraged by the remembrance of former patronage, industriously and cheerfully applied themselves to the erection of a new Theatre, solicitous only that, without enlarging the audience-part of the edifice, it might afford the Publick improved accommodation and security; and at the same time present an additional ornament to the Metropolis of the British Empire. This, with the most anxious care, they have successfully accomplished, not only within the short space of ten months from the laying of the foundations, but under the enormous expense of circumstances singularly unfavourable to building. When it is known that no less a sum than one hundred and fifty thousand pounds has been expended in order to render this Theatre worthy of British Spectators, and of the Genius of their native Poets—when, in this undertaking, the inevitable accumulation of, at least, a treble revenue is positively fixed to be incurred—and when, in addition to these prevalent insurances, the unprecedented and rapidly increasing prices of every article indispensable to dramatick representations are to be considered—the Proprietors persuade themselves that in their proposed regulation shall be honoured with the concurrence of an enlightened and liberal Publick.

Monday, 11, 1809.

Fig. 69 · John Philip Kemble announces increased ticket prices · 1809

Macbeth, playbill, 1809, rpt. in Thaler, pl. 21, opp. p. 145.
Fig. 70 - Engraving’s caption parodies a conventional billing phrase · 1809
Isaac Cruikshank and George Cruikshank, engraving ['Acting Magistrates committing themselves'], 1809, rpt. in Trussler, p. 209.
THEATRE ROYAL, DRURY-LANE.

This present FRIDAY, February 18, 1814,

Their Majesties' Servants will perform, for the 5th time, the Comedy of

WILD OATS;

Or, the Strolling Gentleman.

Sir George Thunder, Mr. DOWTEN,
Rover, Mr. ELLISTON,
Banks, Mr. POWELL,
John Dory, Mr. BANNISTER,
Harry Thunder, Mr. I. WALLACK. Farmer Grommon, Mr. BENNETT,
Ephraim Smooth, Mr. MUNDEN,
Sim, Mr. KNIGHT, Lamp, Mr. HUGHES,
Zachariah, Mr. CARR, Muz, Mr. CROOKE.
Trap, Mr. FISHER, Twitch, Mr. CHATTERLEY.
Landleur, Mr. MADDOCK, Water, Mr. APPLIBY,
Ruffian, Mr. WALDGRAVE, Mr. COOKE, Mr. DYKE.
Lady Amaranth, Mrs. GLOVER.
Amelia, Mrs. BEREYTON, Jane, Mrs. ORGER.

After which, at 8 o'clock, a New Balla Dance, (taken from the famous Dance of the Paletfork,) called

LEANDER & LEONORA.

Composed by Mr. BYRNE.
The Overture composed by Mr. BISHOP.---The Music of the Ballet selected by Mr. BYRNE.

Leander, Mr. OSCAR-BYRNE.
Don Diego, Mr. BARNE.
Rita, Miss E. SCOTT, Faber Anchino, Mr. RENWORTH,
Leonora's Father, Mr. DYKE.
Spanish Ladies, Miss JOHANNOT, VAILLANCY, PUGLES, GIJBS, HARRISON,
Paissants, by the Corps de Ballet.

To which will be added, for the 2d time at this Thearte, COLMAN's Facce of The

DEUCE IS IN HIM.

Colonel Tamper, Mr. ELLISTON.
Major Belford, Mr. WRENCH.
Prattle, Mr. LOVEGROVE.
Emily, Mrs. GLOVER,
Mrs. ORGER.

Vivant ex et regia. NO MONEY TO BE RETURNED.

Owing to the unprecedented demand for Boxes and Places for Mr. KEAN's next Performances, the Tragedy of KING RICHARD THE THIRD will be repeated tomorrow, and on Monday, Thursday, and Saturday, in next week. The Ballet Dance of LEANDER and LEONORA, having been last night received with unanimous approbation, will be repeated every Evening till further Notice. Tomorrow, Mr. KEAN will make his 9th appearance in Riched. After which, the Interlude of SYLVESTER DAGGERWOOD, and (at thyme) LEANDER and LEONORA.

On Monday, (6d time,) SHAKESPEARE's Tragedy of KING RICHARD THE THIRD.

A New Melo-Drame,

It is in a state of great readiness, and will be speedily performed.

Due Notice will be given of Mr. KEAN's next Performance of Shylock.

A New Melo-Drame,

In a state of great readiness, and will be speedily performed.

Due Notice will be given of Mr. KEAN's next Performance of Shylock.

And of the next Representations of the last New Opera of NARENCKY, and the revived Opera of FONTAINBLEAU.

Fig. 71 · Edmund Kean featured in a playbill-within-a-playbill · 1814

*Wild Oats*, playbill, 1814, rpt. in Gordon Martin, pl. 9.
Theatre Royal, Drury Lane,
Mr. Bannister's Benefit & Last Appearance.

This present Thursday June 1, 1815,
Their Majesties Consent will perform (Not till this Night) in a Comedy in 4 Acts, called

THE WORLD.

Cherry, Mr. Eliston. Fever, Mr. Bannister. 
INDEX, Mr. Gattie, Withers, Mr. Wroughton. 
Dauntless, Mr. Palmer. Lafe, Mr. De Campe. 
Subtle, Mr. Carr. Social, Mr. Penley. 
Lady Bloomfield, Mrs. Davison. 
(Having Her First Appearance in that Character) 
Mrs. Barclay, Mrs. Hallowe, Eleanor Barclay. Miss Boyce.

In the Course of the Evening, the Following Songs;

"ROBIN ADAM."
By Mr. Braham.

"THE DEBATING SOCIETY," 
By Mr. Bannister.

And "The Death of Nelson," 
By Mr. Braham.

After the Comedy, (To particular Desire,) and by permission of the Proprietors of the Theatre Royal, Hay-Market, the Musical Entertainment of

The Children in the Wood.
Sir Bowland, Mr. Holland. Lord Albemarle, Mr. Ping. 
Agathy, Mr. Knight. Gabriel, Mr. Palmer. Agathy, Mr. Cooke. 
Lady Helen, Mrs. Scott. Josephine, Miss Haines. 
Windred, Miss Tidswell. Children, Miss Carr, Miss C. Carr. 
Walter, Mr. Bannister. (Playing the Last Appearance upon any Stage.)

And, before he retires, he will attempt to utter his Thanks, in a farewell Address,

For the generous Patronage, with which he has so long been honoured by the Publick.

The Entertainment will conclude with a Musical Farce, in One Act, called

The Rival Soldiers.
Captain Cruizer, Mr. Carth. Major Tawney, Mr. Bennett. 
Lion, Mr. Pynn. Sina, Miss Philips. 
Corporal Squib, Mr. Chatterley. 
Hipsterkin, Mr. Mundie.

Mr. Kean.

Will repeat his admired performance of Z Ang, in Dr. Young's Tragedy of 

Revenge. Tomorrow, and on Wednesday, the 21st of June.

The Scene direction towards a Place, Mr. Kean will not act any of his Characters in 

Drummond, Oxen. And at the present Solicitations of numerous Proprietors of the 

Theater, will very shortly perform the Character of

LEON.

In the Comedy of Rule a Wife and Have a Wife, 

On Monday, the 21st of June, the Tragedy of Macbeth, Moneth, Mr. Kean. 

On Monday, King Richard the Third, or, a Production of Mr. C. 

The Revenge, Zane, 4th time, Mr. Kean. 

With the New Ballet, Drivel Love Out at the Door, He Lied in at the Window. 

The New Musical Farce, called Honesty, the Best Policy, which 

last Night received with unanimous approbation, and will be repeated on Saturday and Monday. 

On Saturday, the last time it can be performed the Comedy Shakespeare's Comedy of 

The Advertisement, Mr. Kean. Wise Monastries, Mr. Kean. 

Wise Monastries is the Best Policy, 

Mr. Kean. 

--- The above Ad copy or Printed to the BENEFITS.
Theatre Royal, Covent-Garden,
This present WEDNESDAY, Dec. 14, 1816, (17th time) the New Musical Drama of

The SLAVE.

The Overture and Aria Scherzo composed by Mr. BISHOP.
Governor of Surinam, Mr. TERRY,
Captain Malcolm, Mr. SINGLIER, Captain Clifton, Mr. DURUSET,
Lindenburg, Mr. ABBOTT, Paguri, Mr. LISTON,
Mathew Sharplin, Mr. JONES, Sea Sharples, Mr. EMERY,
Gambri (the Slave) Mr. MACKRELL.
Sumner, Mr. TAYLOR, Officer, Mr. Coner, Jailer, Mr. SIMMONS,
Promvait, Mr. ATKINS, Zelinda’s Clerk, Miss PARSHLOE,
Planters Boy, Maller Baneece, Dutch Planters, Miss MEIRBY, King TINNEY
Secret and Attendants.
Mrs. T. Brown, Crompton, Samuel George, Gutter, Higamos, Howell, Peas, Lev, Lisa, Ler, Terry,
Mrs. LINDENBURG, Mrs. EGERSTON.
Stella Clifton, Miss MATHIES, Miss Von FRUMPP, Miss DAVENPORT,
Zelinda (a Quadroon Slave), Miss STEPHENS.
Indian Girls, Mollisons CAREW, STERLING, MAC ALPINE.
Female Servants and Attendants.
Montezuma Belloqua, Cinga, Condit, Lazaro, Jacobs, Green, Chinquis, Hoppet, Hinds, Ton, Mayton.
With, (FOR THE LAST TIME but Two.),
BLUE BEARD;

Or, FEMALE CURIOSITY.

IN WHICH THE SLAVE.

EQUESTRIAN TROOP

ALL PARTNERED

With new Scenes and Embellishments.

And the Original Music by Michael Kelly, Esq.

Aberdeen, Mr. BARRYMORE,
Brahma, Mr. SIMMONS, Solomon, Mr. DURUSET,
Shawnagh by Mr. FAWCETT, Harri by Mr. MENNE,
Fatemah, Miss MATHIEWS, Irene, Mrs. BISHOP,
Sheba, Mrs. LISTON.

The Dance by Mrs. PARKER, and the Corps de Ballet.

No Orders can be admitted.

LETHART, Printer, 3, Bow Street, Covent-Garden.

On account of a Domestic Affliction which has befallen,

MISS O’NEILL

She will not be able to perform till Monday next, when she will appear in JULIET

MR. KEMBLE

For his Last Time of acting before Easter, will Tomorrow, perform CORIOLANUS.

The All-Attractive Musical Drama of THE SLAVE,

Will be performed on Friday

Mr. HENRY JOHNSTON having again been received with universal applause in
Sir Araby MacArdlelin, will repeat that character shortly.—And on
Friday the 27th, will perform the part of SH. PERTINAX MAGNYPHANT.

The Grand Romance of BLUE BEARD,

to accommodate the numerous Favourites, will be performed on Saturday and
Monday—(the Last Times of the appearance of the Equestrian Troupe.)

From the overflow from every part of the Theatre, GUY MANMANING, and
BLUE BEARD will be repeated on Saturday next.

Some time, the Vocal & Oratorio of ROBINSON CRUSOE.
Composed by Mr. KEMBLE.
With (at 8th time) the Melo-Drama of THE BRKEN SWORD.

On Friday, (13th time) THE SLAVE.

With the Voice of LOVE, LAW and PHYSICK.

On Saturday, (5th time this season,) the Opera of GUY MANMANING.

Lucy Between by Miss STEPHENS.

On Monday, Shakespear’s Tragedy of ROMEO and JULIET.

Kewens, Mr. C. KEMBLE. Juliet by Miss O’NEILL.

(Facing the Last Night of performing till the Holidays.)

The New Grand CHRISTMAS PANTOMIME,

which has been in preparation since the 1st, will be repeated on Thursday the 20th.

Fig. 73 - Eliza O'Neill's absence granted typographical prominence - 1816
The Slave, playbill, 1816, rpt. in Nevett, p. 39.
THEATRE ROYAL,
Lamb's Conduit Street.

This present Evening, TUESDAY, April 27, 1824,
His Majesty's Servants will perform, First Time these Two Years,
HOMES TRAGEDY OF

DOUGLAS.

Lord Randolph, Mr. LEYBANT.
Glasgow, Mr. DYERMAN. (His first appearance in that Character.)
Douglas, by a GENTLEMAN. (His first appearance on any Stage.)
Old Herald, Mr. HAMBLE.
Lady Randolph, by Mrs. LEVY.</p>

To which will be added the Farce of

Blue Devils.

Magenta, Mr. BROUGH.
James, Mr. CLIVE.
Dame, Mr. HULFILL.
Amelia, Mrs. CLIVE.

Dresses open at Nine, and the Performance commences at Half-past Nine.

VIVAT REX.

The last New Masurial Drama of The CHEVALIER, or the HAUNTED TUN, was received with marked delight by the audience at one uniformly brilliant and overpowering—scarcely a scene but received three distinct rounds of applause; and at the close, the Whole House, made glorified, rose, and with abuses and not only the Air; but unfortunately the Walls of the Theatre, which the Managers have not yet been able to repair; and the audience presented a repetition of the piece. This notice will be given of its best representation.

A MAGNIFICENT INDUSTRIAL PIECE, with real water, for which the Stage is altering at an immense expense, will be produced, as soon as the New River Company will supply a fresh Main, and the site of the Court Yard of the Foundling Hospital be obtained as a temporary building for the House.

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Fig. 74 · Extended puff of a previous evening's entertainment · 1824
*Douglas*, playbill, 1824, rpt. in Susan Ward, p. 31.
By Permission of the Lord Chamberlain.

Madame VESTRIS' Royal Olympic Theatre,
Newcastle Street, Strand.

Madame VESTRIS begs leave most respectfully to announce to the Nobility, and Public in general, that having become SOLE LESSEE of the above Establishment, it will open for the Season,

ON MONDAY, JANUARY 3rd, 1831, WHEN AN OCCASIONAL ADDRESS Will be spoken by Madame VESTRIS. Which will be immediately succeeded by

"God save the King!" Verse & Chorus, by all the Company.

The whole of the scenery painted by Mr. ALLEN, Mr. ROBERTS, &c. Architect.-The Decorum, by Mr. SMITHIES & Miss IRELAND.

The Performances will commence with an entirely New Historical Ballad, called

MARY, QUEEN of SCOTS

Lord George Douglas, Mr. FREDERICKS, Lord Lindsay, Mr. BROUGHAM,
Sir Robert Maxwell, Mr. WORRELL, Lord Rutland, Mr. BECKWITH, Ruckhod, Mr. RAYMOND,
Drysdale, Mr. NEWCOMBE, Sandy, Mr. J. KNIGHT.
Others, Messrs. DURAND and W. YOUNG, Herbert, Messrs. B. BRADY and NEALE.

Mary Stuart, (Queen of Scots) Miss FOOTE,
(Who has kindly given her valuable services for a limited number of Nights)
Lady Douglas, Mrs. KNIGHT, Catherine Seaton, Miss PINGOTT, Lady Fleming, Miss KING,
Mattie, Miss KIBREY, Moggy, Miss LANGLEY, Jenny, Miss SLATER.

To which will be added (see the every time) A Grand Allegorical Burlesque Ballad, in One Act, not translated from the French, but borrowed from the English of George Colman. No Younger, the music being taken from that gentleman's translation of "The Sea Pater," In his "Sacristan's for England," and hastily offered in a new shape, as "Lampexia for London," under the title of

OLYMPIC REVELS!

OR, PROMETHEUS AND PANDORA. Preceded to which an OVERTURE, composed by J. N. HUMMEL.

Pandora, by J. COOPER. Swiss Boy, (a great Orator) Mr. BECKWITH,

Prometheus, (an eminent Manufactory) Mr. WORRELL, Miss MELBOURNE, (a famous Orator) Mr. BROWN,

IMMORTALS—OLYMPIC REVELLERS.

In their habitat as they God, and with the habit they're conversant.

Jupiter, Mr. J. KNIGHT. Neptune, Mr. W. YOUNG. Herakles, Mr. WORRELL,
Plutus, Mr. PAGET. Vulcan, Mr. BROWN,

Apollo, Miss MELBOURNE. Bacchus, Mr. W. VERNING,

Minerva, Mr. D. SMITH. Lasculpus, Mr. COATES. Venus, Mr. JAMES. Mars, Mr. BROUGHAM,

Cupid, Miss JONES. Mercury, Mr. NEWCOMBE.

Ganymede, Miss GREENE. Minerva, Miss THOMAS. Jove, Miss STUART, Hope, Miss LANGLEY.

THE SUMMIT OF OLYMPUS, with an Olympic Game (AT WHIST.)

A STREET, ON EARTH, (as unlike Regent Street as possible."

Prometheus' Work Shop, in Body colours, with the Decoy to Pay for Peeping.

"a la" Whall & Co. "Come! Tiptoe! etc."

Fig. 75 · Permission of the Lord Chamberlain begins a playbill · 1831

Olympic Revels, playbill, 1831, rpt. in Clifford John Williams, p. 103.
Fig. 77 · Dramatic action rendered on an illustrated playbill · 1833
Theatre-Royal, Edinburgh.

Third Night of the Highly Successful New Interlude of THE MAN AND THE TIGER.

This present Evening, TUESDAY, December 5, 1833, will be performed the Drama, in Three Acts, entitled

Jonathan Bradford.

This Drama is founded upon the singular Trial of Jonathan Bradford, who was Executed at Oxford, upon Presumptive Evidence, for the Murder of Lieutenant Hare, Esq. — The evidence given against him was to the following effect: Two gentlemen who had stopped with Mr. Hayes, and who retired at the same time to their respective chambers, being discovered in the night, by a stroke of his sword, and bearing round, as of a wounded man, they put up in order to discover the cause of their wound, and found in his hand, in a state of astonishment and horror, standing close to his dying guest, who almost instantly expired. The facts amounting to fearful tragedy, were not fully brought to light until the death of the accidental victim of the alleged Traveller, who still continued that, knowing his master had discovered something about him, he had committed the horrid act, and secured his treasure, but a few moments before the landlord entered the Apartment of the aspiring man.

Jonathan Bradford, Leading of the George Inn, by Mr. MONTAGUE STANLEY — Scenic Rides by Mr. HUDSON.
Mr. Jerny by Mr. Powel — Servant Rides by Mr. THOMAS — Porter, Nightly, by Mr. ROGERS.
Butler and Porter by Mr. RANWELL — Scenic by Mr. FREDERICK — Capt. by Mr. SLIGHT — Architect by Mr. MURRAY.


Act. W. to be Executed, by Mrs. BARRETT.

Full Yelcowalt, Chambermaid in the George Inn, by Mrs. NEWTON, in which Character he will sing.

Nice Young Bachelor.

Programme of the Principal Scenery and Incidents.

Act I. Scene I. The Exterior of the George Inn.

Act II. Scene I. Apartment in the Inn — Scene 2. Exterior of Farm House, George's Cottage.

Act III. Scene 1. Strewn Room in the Village—Painted by Mr. G. GORDON.

Scene 2. The Exterior of the Village Church—Designed and Painted by Mr. JONES.

Scene 3. Interior of the Vault, Below the Church—Mr. JONES.


At the End of Jonathan Bradford,

A Favourite Pas de Deux by the Brothers BIDWELL.

Fig. 78 · Multiple stage setting depicted on an illustrated playbill · 1833

Jonathan Bradford, playbill, 1833, rpt. in Byrne, 'Settings', opp. p. 84.
Theatre Royal, Drury Lane.

On WEDNESDAY next, May 14, 1834.

King Henry IV.

PART THE SECOND.

The Scenery Painted by Messrs. ANDREWS, FITZGERALD, HOLLIGAN, and MR. STANFIELD.

The Dresses made by Mr. FULTON, Mr. HANEY, Mrs. CUMMINS, and the Assistants of both Theatres.

The Properties and orchestral Decorations by Mr. W. BRADWELL.

The Pageant arranged entirely by Mr. FARLEY.

King Henry, MR. MAURICE.

Lord Chief Justice, MR. WARDE. (Pursuing the Prince of Wales, MR. COOPER.

Shallow, MR. W. FARRER.

Plaid, MR. HARLEY.

Mrs. Quickly, Mrs. C. JONES.

If which will be introduced two additional Scenes, displaying The

King's Coronation!

Scene I. — The Entrance to Westminster Abbey.

SPLENDID PROCESSION!!!

Scene II. — Interior of Westminster Abbey,

POTTED UP FOR THE

Grand Musical Festival.

The Gatherings, Aides, and different Parts of the Abbey filled by the various Spectators, Patriots, Peers, Parishioners, Judges, Bishops, Knights, Hereditary Peeresses, Counsellors and others who assist at the Coronation.

THE SOVEREIGN

Receiving the Golden Sceptre, the King, and the Glove. The ORB and SCEPTRE, on the Ancient Chariot of St. Edward. The CROWN being placed on his Head by the Archbishop.

+ THE CORONATION ANTHEM +

Will be sung by all the principal Performers of both Theatres, assisted by a numerous Choir.

+ To give effect to this Scene, Egyptians will be brought in, with all.

The most eminent Talent in the Country!

Concerted by Mademoiselle GUILIETTA GRISI,

Signor IVANHOFF,

Signor RUBINI,

And Signor TAMBURINI,

In addition to the established Performers of the Two Patent Theatres, consisting of

MR. H. PHILLIPS.

Mr. WILSON, Mr. TEMPLETON,

Mr. SEGUIN, Mr. BEDFORD,

Mr. MARTYN, Mr. RANSFORD,

Miss SHIRREFF, Miss INVERARITY,

Miss BETTS, Miss H. CAUSE, Mrs. CROUCH,

And Mr. BRAHAM.

The Concerts will be on an increased Scale, and will be superintended by

Mr. HARRIS.

The Orchestra will consist of above 300 Performers!

And will be led by Mr. MORI.

Conductor.

- - - - - Mr. T. COOKE.

As the Boyd, which will be on the most extensive Scale ever attempted in this Theatre, will be arranged on the Stage, the ordinary Theatrical Orchestras will be let off to the Public.

* Notwithstanding the extraordinary Combination of eminent Talent introduced on this Occasion, and the former Sum of Money paid for it.

Fig. 79 · House alterations noted near the lower edge of a playbill · 1834

*King Henry IV, Part the Second, playbill, 1834, rpt. in 'A Great Occasion', p. 304.
Fig. 80 · Printed seating plan possibly distributed with a playbill · 1834
THEATRE-ROYAL, EDINBURGH.
ROB ROY.

2. BIRTHDAY OF THE BARD.

ORDER OF THE GRAND PAGEANT,
IN THE DRAMATIC SKETCH OF THE BIRTHDAY OF THE BARD.

1. BANNER, JULIUS CESAR.

2. BANNER, THE TEMPEST.

3. BANNER, A DANISH SOLDIER.

4. A SERVANT, BANNER, HIGH WIVES OF WINDSOR.

5. BANNER, KING RICHARD III.

6. SERVANT, BANNER, AS YOU LIKE IT.

7. SCOTCH SOLDIER, BANNER, MACBETH.

The whole is concluded with the Sacred Patrois of

PERFECTION.
THEATRE ROYAL, ADELPHI
Approach of Christmas — Last Three Weeks of the
Unrivalled 'Jack Sheppard,' & Grand Spectacle!
This Evening, MONDAY, December 2nd, 1839. & During the Week,
As presented by HARRISON, JOHNSON, and Son. STAY SIT! STAY STAY SIT! And not a Word, That's Mason at the Bar.

Jack Sheppard!
The Drama adapted from the popular Ballad of the same name, by J. W. SARGDEN, Esq., and produced under the direction of Mr. YATES.
The Principal Characters by Mr. YATES, Mr. LYON, Mr. B. BRYAN, Mr. PALL SIBLEY, Mr. WILLIAMSON, Mr. WRIGHT, Mr. J. P. RAVILL, Mr. KING, Mr. E. M. BUTLER, Mr. COLEFORD,

THE LOFT
AN OLD STORY IN THE SIX
OLD LONDON BRIDGE

THE STORM
The Name: Beam.

The Portrait.
The Pursuit.

Knave of the Dragoon.

AND THE QUEEN OF BEAUTY!

The Splendid Chandeliers

The Married Rake!

1839

Fig. 82 · Twelve woodcut illustrations of scenes from a melodrama · 1839

Revenge, playbill, 1841, rpt. in Robert Wood, Entertainments, pl. 25.
MANIAC FATHER!
OR, AGNES THE BETRAYED.

THE CURSE OF THE MANIAC FATHER

THE DRUNKARD'S CHILDREN

Fig. 84 · Scenes and action described on a tavern theatre bill · 1850

THE FORTHCOMING
PANTOMIME
AT THE
THEATRE-ROYAL, GREENOCK
THE FESTIVE SEASON
CHRISTMAS AND THE NEW-YEAR
With the munificence of the past, has made its call on the enterprise and invention of the
Management. The million-fold approval of former pantomimes stimulated to fresh exertion.
The-Choirs, the Machinery, the Dance, the Wonder, the Variety, the Beauty of the Costumes;
Each succeeds, with complete reliance on the result, to perfect this
CHRISTMAS PAGEANT
By whatever means the most lavish outlay can afford.
THE FIELD OF ROMANCE AND FICTION
Presents many fruitful subjects which the Artist's Pencil liked
THE ENCHANTER'S WAND
May invest with interest and life.

LALLA ROOKH
OR HARLEQUIN
THE PRINCESS, THE PERI, AND THE TROUBADOUR
WILL BE THE TITLE OF THE NEW AND GORGEOUS PANTOMIME.
The Arrangements for which have engaged the attention of the various Departments for many
months, and have made such satisfactory progress, that it may with justice be asserted that in
Choice of a Subject, in Laughter-Moving Oddities,
EFFECTIVE & MAGNIFICENT SCENERY
PAINTED BY MR JOHN CONNOR,
CHASTE AND SUPERB DRESSES
BY MEREDITH 
BRILLIANT AND COSTLY PROPERTIES AND PARAPHERNALIA
BY JAMES CHIEL, M'apprend
MECHANICAL CHANGES AND MACHINERY
OF THE MOST ELABORATE AND INGENIOUS DESCRIPTION, BY MR JOHN HAMMERS
SPLENDID DESCRIPTIVE MUSIC
COMPOSED AND ARRANGED BY MR THOMAS CAVANAGH
THE PANTOMIME OF LALLA ROOKH
Will not only challenge comparison with any former achievement in this Theatre, but will
justify its claim to be pronounced one of the most Entertaining and
MAGNIFICENT SPECTACLES IN THE WORLD
And one that all children who have been well during the past year, should be indulged with
a sight of
Further and More Minute Particulars will be Given.

Fig. 85 · Parental encouragement included at the foot of a playbill - c. 1850
Fig. 86 · Multiple typefaces simultaneously employed on a playbill · 1870

Frou Frou, playbill, 1870, rpt. in Gordon Martin, pl. 42.
Fig. 87  ·  One of the very first wholly pictorial theatre posters  ·  1871

_The Woman in White_, poster, 1871, rpt. in Sheldon, p. 73.
Royal Court Theatre,
SLOANE SQUARE, S.W.
SOLE PROPRIETOR & MANAGER — M. LITTON.

DOORS OPEN AT 7. COMMENCE AT 7:30.
Box Office open daily from ELEVEN till FIVE.

PRICES OF ADMISSION.
Private Boxes from 1 Guinea to 3 Guineas.
Orchestra Stalls .......... 7s. 6d.
Dress Circle .......... 5s. 0d.
Boxes (bonnets allowed) .. 3s. 0d.
Pit .......... 2s. 0d.
Amphitheatre .......... 1s. 6d.
Gallery .......... 0s. 6d.

FOR BOOKING, SEE PROGRAMME, BY VEST ROOMS.

ACTING MANAGER — MR. JOHN HUY.

J. W. LAY & Co., PRINTERS, PRINCES STREET, DURTY LANE.

Fig. 88 · Caricatures of costumed actors frame a programme cover · 1872
Extremes, programme, 1872, rpt. in Cavanagh, p. 8.
Henry V, playbill, 1872, rpt. in Leach, p. 10.
Fig. 90 · Literary magazine programme and a pictorial programme · 1877
‘The Pink Dominoes’, Fire Fly, 1877, rpt. in Cavanagh, p. 15.
Pink Dominoes, programme, 1877, rpt. in Cavanagh, p. 17.
OUT TO NURSE!

AT 7.45 W. G. WILLS Great Play.

JANE SHORE!
FOR FOUR WEEKS ONLY, IN WHICH
MISS HEATH
WILL RE-APPEAR.

No Fees for Banking or
Cloak Rooms.

Doc. Office Open Daily
from 10 till 5 o’clock.

**Fig. 91** · Early programme resembling both a poster and a playbill · 1877

*Jane Shore*, programme, 1877, rpt. in Cavanagh, p. 17.
Fig. 92 · Portraits of George Rignold and Charles Wyndham · 1879; 1884

Fig. 93 · Familiar image retained on programme covers · 1880; 1881; 1884


*Youth*, programme, 1881, rpt. in Cavanagh, p. 18.

VALENTINE & ORSON

Mr. Tragediam and the Magic Shield.
The Opening Written by F. C. BURRIS.

ROYAL THEATRE.

FRIDAYS, SATURDAYS, SUNDAYS, and Holidays.

The SONG OF SORROW; or, the SORROWS of LOVE.

The Comedy Written and Acted by Miss MARY DILLARD.

ROYAL THEATRE.

SUNDAY MORNING.

SOME HOME IN WATTEAU LAND

ROYAL THEATRE.

Sundays and Holidays.

ROBERT OF KING PIPPIN.

AN ORAMA.

The New Forest.

ROYAL THEATRE.

Dionysian Festival in the Forest of Arden.

PIPPIN'S PALACE

The Story of the Playwright and the King.

PIPPIN'S PALACE

Theatrulplay and the King.

Theatrulplay and the King.

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**SCHEDULE OF CHARACTERS IN "MANKIND."**

<table>
<thead>
<tr>
<th>Character</th>
<th>Christian Name</th>
<th>Age</th>
<th>Occupation or Circumstances</th>
<th>Place of Abode</th>
<th>What Kind of Person</th>
<th>By Wings Represented</th>
</tr>
</thead>
<tbody>
<tr>
<td>Groodge</td>
<td>Twell</td>
<td>101</td>
<td>Money Lender</td>
<td>The Cheapside</td>
<td>Grasping</td>
<td>Mr. GEORGE CONQUEST</td>
</tr>
<tr>
<td>Eastley</td>
<td>Peter</td>
<td>23</td>
<td>Ditto</td>
<td>Essex, Essex</td>
<td>Horseman</td>
<td>Mr. JOHN B. HEWITT</td>
</tr>
<tr>
<td>Barlow</td>
<td>Edward</td>
<td>32</td>
<td>Man's House Keeper</td>
<td>London, Essex</td>
<td>Berserker</td>
<td>Mr. T. F. NYE</td>
</tr>
<tr>
<td>Fingold</td>
<td>Richard</td>
<td>30</td>
<td>City of the World</td>
<td>London, Essex,</td>
<td>Gentleman</td>
<td>Ms. WILLIAM LOTTLEW</td>
</tr>
<tr>
<td>Warren</td>
<td>Philip</td>
<td>23</td>
<td>Out of Employment</td>
<td>Anywhere</td>
<td>Legal</td>
<td>Mr. DESIDERI GUNNELL</td>
</tr>
<tr>
<td>Milton</td>
<td>George</td>
<td>53</td>
<td>Conductor</td>
<td>Kensington</td>
<td>Respectable</td>
<td>Mr. RICHARD COWELL</td>
</tr>
<tr>
<td>Broke</td>
<td>Samuel</td>
<td>23</td>
<td>Conductor</td>
<td>14, Paradise</td>
<td>Nobility</td>
<td>Mr. JOHN G. WILTON</td>
</tr>
<tr>
<td>Monkpytirk</td>
<td>Julius</td>
<td>30</td>
<td>Showman</td>
<td>Newcastle St.,</td>
<td>Gentleman</td>
<td>Mr. R. H. HENDER</td>
</tr>
<tr>
<td>Fossett</td>
<td>Ernest</td>
<td>32</td>
<td>Writer</td>
<td>Newcastle St.,</td>
<td>Clergy</td>
<td>Mr. W. G. CARLIE</td>
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<tr>
<td>Boward</td>
<td>John</td>
<td>40</td>
<td>Sea Captain</td>
<td>Maid of Eros &amp;</td>
<td>Master</td>
<td>Mr. AUGUST USHER</td>
</tr>
<tr>
<td>Fitzhall</td>
<td>Albert Ernest</td>
<td>19</td>
<td>Mastering Clerk</td>
<td>4th floor, 3rd</td>
<td>Servant</td>
<td>Mr. ALBERT DE VOGT</td>
</tr>
<tr>
<td>Burrow</td>
<td>Thomas</td>
<td>52</td>
<td>Porter</td>
<td>Worshipful</td>
<td>Servant</td>
<td>Mr. DALE</td>
</tr>
<tr>
<td>Maitland</td>
<td>Alice</td>
<td>27</td>
<td>Married</td>
<td>Domestic</td>
<td>Servant</td>
<td>Miss AGRICOLA</td>
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<td>Not Known</td>
<td>Jessie</td>
<td>18</td>
<td>Showsman's Assistant</td>
<td>Homeless</td>
<td>Servant</td>
<td>Miss KATHERINE</td>
</tr>
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<td>Bright</td>
<td>Arbella</td>
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<td>Castermarcher's Wife</td>
<td>14, Paradise</td>
<td>Servant</td>
<td>Miss HARRIET CLAIRE</td>
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<td>Dickerin</td>
<td>Keziah</td>
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<td>Lodging house Keeper</td>
<td>111, Paradise</td>
<td>Servant</td>
<td>Miss LIZZIE CLAIRE</td>
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<td>Bolton</td>
<td>Constance</td>
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<td>Unmarried</td>
<td>Kensington</td>
<td>Servant</td>
<td>Miss JENES THOMAS</td>
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<td>Freeby</td>
<td>Jane Agnes</td>
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<td>Ditto</td>
<td>Ditto</td>
<td>Servant</td>
<td>Miss FLORENCE SELSON</td>
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<tr>
<td>Vassory</td>
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<td>Anywhere</td>
<td>Servant</td>
<td>The extra ladies and generals of the Establishment</td>
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</table>

Fig. 95 · Opening-night variation on the usual *dramatis personae* · 1883

*Mankind*, programme, 1883, rpt. in Cavanagh, p. 11.
Every Evening at 8,
An entirely Original Vaudeville, in One Act, Words by FRANK DESPREZ, Music by BAYON PANING, entitled,

**Duck Turtles.**
Mr. Wranglebury ... Mr. ARTHUR LAW.
Mrs. Wranglebury ... Miss LOUIS.
Mrs. Dowcher ... Miss BRANDRAM.
(Mother-in-law to Wranglebury)
Jane ... (A Parson) ... Miss SYBIL GHEY.

After which, at 8.30,

**Patience; or, Bunthorne’s Bride.**
Written by W. S. GILBERT,
Composed by ARTHUR SULLIVAN.
Reginald Bunthorne ... Mr. GEORGE GROSSMITH.
(A Fleshly Poet.)
Archibald Grosvenor ... Mr. BUTLAND BARRINGTON.
(An Idyllic Poet.)
Mr. Bunthorne’s Solicitor ... Mr. G. BOWLEY.
Colonel Calverly ... Mr. WALTER BROWNE.
Major Murgatroyd ... Mr. FRANK THORNTON.
Lient. The Duke of Dunstable ... Mr. DURWARD LELY.

CHORUS OF OFFICERS OF DRAGOON GUARDS.

The Lady Angela ... Miss JESSIE BOND.
The Lady Saphir ... Miss JULIA GWYNNE.
The Lady Eila ... Miss FORTESCUE.
The Lady Jane ... Miss ALICE BARNETT.
AND
Patience ... Miss LEONORA Braham.
(A Dairymaid.)
CHORUS OF RAPTUROUS MAIDENS.

Fig. 96 · Electric lighting announced in a new theatre’s programmes · 1881
*Patience*, programme, 1881, rpt. in Cavanagh, p. 27.
"A PRIVATE WIRE"

At 8, a New and Original Vaudeville.
By ARNOLD FELIX and FRANK DESPREZ,
Music by PERCY REEVE.

Mrs. Frumpington ... Miss BRANDRAM
Miss Rose Frumpington (her Daughter) Miss MINNA LOUIS
Mr. Napoleon Fitz-Stubbins ... Mr. ERIC LEWIS
Mr. Philip Fitz-Stubbins (his Son) ... Mr. ROWAN
Mary (a Servant) ... Miss SYBIL GREY

At 8.40,

"IOLANTHE"

THE PEER AND THE PERI,
FAIRY OPERA.

Words by

ALBERT.

Music by

ARTHUR SULLIVAN.

PERSONÆ.

The opera produced under the personal direction
of the Author and Composer.

Musical Director, Mr. FRANK CELLIER.
Stage Manager, Mr. W. H. SEYMOUR.

The entire Theatre, Stage and Auditorium is lighted by Electricity.
The arrangements for this lighting, and for the electric stove used on
the Furies' heads are carried out by Messrs. Siemens Bros., & Co.
Limited; the lamps being Swan's Incandescent Lamps.

VENTILATED BY THE AEOLUS WATERSPRAY COMPANY, LIMITED.

Phyllis (soprano)
Chorus of Dukes, etc.
Barons and

Fig. 97 · Stage lighting and special effects credited in a programme · 1883
Iolanthe, programme, 1883, rpt. in Cavanagh, p. 27.
Fig. 98 · Early full-colour representational rendering on a booklet · 1885

The Mikado, programme, 1885, rpt. in Billington, p. 145.
Fig. 99 · Music hall bills characterised by a variety of founts · 1886; 1887
York Music Hall, playbill, 1886, rpt. in Rickards, p. 204.
Gaiety Theatre of Varieties, Oldham, playbill, 1887, rpt. in Gibbings, p. 73.
COVENT GARDEN
JACK AND THE BEAN-STALK
OR THE
SEVEN CHAMPIONS

BOXING NIGHT,
MONDAY, DEC. 26TH,
Every Morning at 1.30, and Every Evening at 7.

THE GRAND
Christmas Pantomime,
ENTITLED,
JACK AND THE BEANSTALK
AND THE
SEVEN CHAMPIONS

Written expressly for this Theatre by HENRY HERSEE
and HORACE LENNARD.

New and Original Scenery by Messrs. BRUCE SMITH, A. CALCOCTT,
L. HART, E. BARKS, and Numerous Assistants.
Dresses by Mons. & Mmes. ALIAS, Miss FISHER, Mr. ISIDORE NATHAN, etc.
Feathers and Flowers by GEAN, of Whitecross Street.
Armour by Messrs. KENNEDY, Birmingham.
Ballets arranged by Mons. BERTRAND.

The Music composed, selected, and arranged by Messrs. A. GWYLLYM CROWE
and H. M. DIGGS.
Musical Director and Conductor, Mr. A. GWYLLYM CROWE.
Mr. STEEDMAN'S CHORUS of 100 Voices.
Proprieties by Mr. BRUNTON and Assistants. Wigs by CLARKSON.
Machinery by Mr. BURNS and Assistants.
Lighting Effects by WELLS & Co.
The Magnificent Stduy of Horses supplied by DINNICK & HALE.
Produced under the Stage Management of Mr. J. A. CAVE.

Fig. 100 · Extensive acknowledgements in a pantomime programme · 1887
Jack and the Bean-Stalk, programme, 1887, rpt. in Cavanagh, p. 62.
Fig. 101 · Drinks lists included on a pictorial music hall bill · c. 1890
The Royal Music Hall, programme, c. 1890, rpt. in Cavanagh, p. 54.
Fig. 102 · Admission prices announced on an illustrated variety bill · 1897
Royal Holborn Theatre of Varieties, programme, 1897, rpt. in Haill, 'Bill', p. 285.
Fig. 103 · Colour-lithographed portrait inserted into a programme · 1892
Fig. 104 · Interior and exterior views depicted in a music hall bill · 1894
Palace Theatre of Varieties, programme, 1894, rpt. in Rickards, pp. 198-199.
Fig. 105 - Exterior architecture at both the Avenue and Daly’s · 1896; 1898
Avenue Theatre, programme, 1896, rpt. in Cavanagh, p. 23.
Daly’s Theatre, programme, 1898, rpt. in Cavanagh, p. 23.
WEDNESDAY, MARCH 15th, 1899, at 11 o'clock,

MRS. PATRICK CAMPBELL
AND HER LONDON COMPANY

WILL PERFORM (FOR SECURITY PURPOSES ONLY)

CAESAR & CLEOPATRA

BY G. BERNARD SHAW.

ACTS REPRESENTED:

ACT I. Scene I. The Garden of a Roman Palace.
Scene 2. The Palace.

ACT II. Scene I. A Hall in the Palace.
Scene 2. The Garden of the Palaces.

ACT III. Scene I. A Hall in the Palace.
Scene 2. The Garden of the Palaces.

ACT IV. Scene I. The Quay.
Scene 2. The Roof of the Palace.

ACT V.

PERFORMANCE TO COMMENCE AT 11 O'CLOCK.

ADMISSION, ONE GUINEA.

Fig. 107 · George Bernard Shaw’s attractive decorated day bill · 1899
Caesar and Cleopatra, playbill, 1899, rpt. in Mander and Mitchenson, Shaw, p. 65.
The RSC programmes Shaw to mock Shakespeare

Fig. 108 · George Bernard Shaw surrounded by fictitious posters · 1899
Fig. 109 · Painting of a stage set reproduced in a souvenir booklet · 1901
Fig. 110 · Principal character painted for a souvenir programme · 1902
Fig. 111 - Painting reproduced on a souvenir parchment scroll · 1903

*Richard II*, programme, 1903, rpt. in Ashton, 'Buchel', p. 82.
Monday, October 3, 1904, for Six Nights,

**HENRY IRVING**

AND HIS COMPANY.

**THE MERCHANT OF VENICE**

Monday Night, October 3rd (only time).

**ROVER CYCLES**

"Get the Fashion to the... World!"

**WATERPROOF COATS**

and **OVERCOATS**

Best Harris, Scotch Hambourgs and Pure Scottish Wools.

**THE B.B.C.**

S. WILLIS,

The Bull's Head Hotel

UPPER PRIORY,

BIRMINGHAM.

**Irrinated Souvenir of "Becket,"**

Price Sixpence.

**S. WILLIS**,

The Bull's Head Hotel

UPPER PRIORY,

BIRMINGHAM

Speciality: Hotels and Restaurants.

**RALEIGH CYCLES**,

Bicycle Frames, Road and Track Bicycles, Trampers, Cycles, Ladies' Cycles.

**POWELL BROS.**, 455, Corporation St., & 60, Aston Road.

**THE DENNESS ENGINEERING Co., Ltd.,**

**THE GARAGE,**

EASY ROW, BIRMINGHAM.

Storage for Motor Cars, Cycles, etc.

**SAM SMITH.**

Fig. 114 · Edwardian souvenir programmes · 1906–1908

*Captain Drew on Leave*, programme, 1906, rpt. in Curtis, p. 423.

The Playhouse, programme, 1907, rpt. in Curtis, p. 421.

*The Merry Widow*, programme, 1907, rpt. in Curtis, p. 421.

*Lady Frederick*, programme, 1908, rpt. in Curtis, p. 423.
Fig. 115 · Three large portraits reduced to announce a production · 1910

*Henry VIII*, pamphlet, 1910, rpt. in Ashton, ‘Buchel’, p. 84.
Fig. 116 · Costume designer’s illustration for a programme cover · 1912
*The Winter’s Tale*, programme, 1912, rpt. in Cavanagh, p. 20.
Fig. 117 · Programme's cover illustration based on a costume design · 1912
Twelfth Night, programme, 1912, rpt. in Cavanagh, p. 21.
Fig. 118 · Photographs of minor players included in a programme · 1912

*Sylvia Greer*, programme, 1912, rpt. in Cavanagh, p. 25.
Fig. 119 · Advertisements fill a magazine programme · early-20th Century
William Kerridge Haseldon, 'Sixpence for a Programme at the Theatre', cartoon, The Cat's Cradle, programme, 1926, Bodleian Library: John Johnson Collection; Criterion Theatre 2. Reproduced with the kind permission of Mirror Group Newspapers.
Goethe and Madame Deybi rear the curtain of a short second act with a move, but the audience barely notices it. The stage is still blank. The second act begins with a song and dance, but the audience is restless and bored. The actors try to keep the pace up, but the energy is lacking. The audience is clearly not engaged, and the atmosphere is cold and formal. The characters in the second act are not as developed as in the first, and the plot seems to falter. The lighting is dim, and the costumes are dull. The actors try to compensate with their voices, but the result is a disjointed and unconvincing performance. The audience is clearly not pleased, and the curtains fall at the end of the second act with a sigh of relief.
Mrs. SIDDONS's
FIRST NIGHT.

Theatre Royal, York.

On SATURDAY Evening, July 9, 1796, will be presented a Tragedy, called The

GAMESTER.

Mr. Beverley,  Mr. CUMMINS,
Stukeley,  Mr. GRIST,
Jarvis,  Mr. WARREN,
Bates,  Mr. WOOD,
Dawson,  Mr. MILLS,
Watier,  Mr. JARMAN,
Lewton,  Mr. SANDFORD,
Charlotte,  Mrs. MICHELL,
Lucy,  Mrs. FRENCH.

Mrs. Beverley, Mrs. SIDDONS.

After which, a BALLAD TANCE, called

THE LYAR.

The Lyar,  Mr. SANDFORD,
Old Wilkin,  Mr. WARREN,
Sir James Elton,  Mr. MILLS,
Papillon,  Mr. PENSON,
Milk Goddess,  Mrs. CUMMINS,
Kitty,  Mrs. LENG,
Miss Grubbius.

To begin a quarter after SEVEN o'clock.

TICKETS—Box, 4d.—Pit, 2d. 6d.—First Gal. 1s.—Upper Gal. 6d.

PLACE: To be had at the Box Office of the Theatre from seven o'clock to one o'clock. SEAT SOLD OUT. PRINTED FROM THE ORIGINAL COMMITTEE.—Not an

Fig. 121 · Payment demanded from servants near the foot of a bill · 1796
The Gamester, playbill, 1796, rpt. in Speaight, Memorabilia, p. 13.
Fig. 122 · Ben Grossmith's protracted maturation · 1831; 1833; 1835; 1839

The Seven Ages, playbill, 1831, rpt. in Forbes, 'Grossmiths', p. 75.

Master B. Grossmith, playbill, 1833, rpt. in Forbes, 'Grossmiths', p. 76.

Travellers' Trials, playbill, 1835, rpt. in Forbes, 'Grossmiths', p. 77.

My Cousin Tom, playbill, 1839, rpt. in Forbes, 'Grossmiths', p. 78.
HER MAJESTY'S THEATRE
Lessee and Manager, Mr F. C. LEADER

BOXING NIGHT; WEDNESDAY, DECEMBER 26th,

And every evening until further notice, at 7.45, the

GRAND CHRISTMAS PANTOMIME,
LITTLE
Red Riding Hood;
OR, THE WIZARD AND THE WOLF.
Written expressly for this Theatre by FRANK W. GREEN,
IN WHICH THE CELEBRATED

VOKES FAMILY
Will appear, supported by other talented artists.

The Music Composed, Selected, and Arranged by W. G. LEVEY.
The Costumes from designs by M. WILHELM, Miss FISHER, Mrs. MAY, and
Mr. Fred. VOKES, Sr. The Ballets Invented and Arranged by HENRI DEWINNE.
Scenery by Messrs. BRUCE SMITH, ALBERT CALCOOT, C. BROOK, FRANK PAUL,
and E. T. RYAN. Properties and Appointments by P. BURDETT, J. JACKSON, and
DYKWyNKIE. Mechanical Effects by B. J. RAYN, Lighting Effects by J. WILLS.
The Harlequinade arranged by G. PAULO and JOE W. HARRIS, Pianist, C. FOX.
The Whole Produced under the direction of Mr. W. BARKER.

Coffee and ices may be had at the foot of the Audience...
Farewell Matinee & Farewell Night of Mr. DALY'S SEASON.
Last Appearance of Miss ADA REHAN and Mr. DALY'S COMPANY in London until 1895.

NEXT MONDAY EVENING, MAY 7th,
Signora ELEONORA DUSE
Will commence a Short Season at this Theatre (supported by Sig. ROSSI and the ITALIAN COMPANY from the THEATRE ROYAL, BATH), under the Management of Mr. HUGH GODFREY.

"La Dame Aux Camelias."

Signora DUSE's days of Performance will be Monday, Wednesday, and Friday.

Fig. 124 · Smoking restrictions included in a programme · 1894
La Dame aux Camelias, programme, 1894, rpt. in Cavanagh, p. 34.
Fig. 126 · Bonnetless policy reflected on a programme cover · 1919

*The Kiss Call*, programme, 1919, rpt. in Willmott, p. 1077.
LAST THREE NIGHTS
Of the present Management of these popular American Artists.
Mr. and Mrs.
BARNEY WILLIAMS.
THE ORIGINAL
IRISH BOY and YANKEE GAL.
Mr. BENJAMIN WEBSTER,
Mr. WRIGHT,
and
MADAME CELESTE.
This evening, Thursday, July 24th, 1856.
At the Prudential Theatre, near St. George's Church, Hanover Square.
J.R. W. J. BONNELL & J. LANGFORD, Managers.
LIKE AND UNLIKE.
On Friday, July 25th.
Will be produced, the highly honoured, melodious Comic of the
FLYING DUTCHMAN!

MEDEA:
Or a Libel on the Lady of Corinth.

CUSOMS OF THE
COUNTRY.
MY MARY ANN.
BORN TO GOOD LUCK

On Saturday, July 26th, for the
BENEFIT of MR. and MRS.
BARNEY WILLIAMS
FIRST TIME IN THIS COUNTRY.
OUR GAL,
In which Mrs. BARNEY WILLIAMS will sustain her
Original Character and sing.
"Bobbing Around" and "My Mary Ann."

Fig. 127 · Explanatory handbook advertised on a playbill · 1856
Like and Unlike, playbill, 1856, rpt. in John Lewis, Printed Ephemera, p. 105.
THE SMALLEST THEATRE IN THE WORLD!

TAVISTOCK HOUSE.

LESSEE AND MANAGER: MR. CRUMMLES.

AN ENTIRELY NEW AND ORIGINAL.
DOMESTIC MELO-DRAMA, IN TWO ACTS, BY MR. WILFIE COLLINS.

THE LIGHTHOUSE.
THE SCENERY PAINTED BY MR. STANFIELD, R.A.

A. NIELD, SIR M. 21ST OCTOBER.
MARTIN GROSVENOR, JUN., the second Lightkeeper.
A. NIELD, the Head Lightkeeper.
SUTHERLAND, 21ST OCTOBER.
The Lightkeeper rescued by Mr. NIELD, Mr. SUTHERLAND, Mr. CLAYTON, Mr. TRUSSELL, Mr. WILFIE COLLINS.

THE OAKFORD INN.
Mr. STANFIELD.

DINNER.
Free from 5 to 6 o'clock, the Music of Dr. Carliole, the Words by Mr. STANFIELD.

THE SONG OF THE WEEK.

[Text of song]

SALT-AN-HOUR FOR REFRESHMENT.

TO UNDERTAKE WITH
The Queen’s Standard Company’s Piece for the 25th by Mr. Travers and Mr. Samson

MR. NIGHTINGALE’S DIARY.

MR. NIGHTINGALE.
MR. BARTLETT, of the Middle Temple.
MR. BARTLETT, of the Middle Temple.
MR. POTTER, of the Inner Temple.
CAPTAIN BROWNE, of the East India Company.
MR. NIGHTINGALE, Ellerslie.
A. NIELD, SIR M. 21ST OCTOBER.
W. TRUSSELL, of the Inner Temple.
SUTHERLAND, 21ST OCTOBER.
LISBERG, of the Inner Temple.
HOPKINS, of the Inner Temple.
SUTHERLAND, 21ST OCTOBER.

Charles Dickens identified as Mr. Crummles on a playbill · 1855

To the Frequenters of the THEATRES.

GENTLEMEN.

You have long complained, as Individuals, of the unjustifiable Innovation, introduced by the Managers of the Playhouses, in advertising, 'That Nothing under the Full Price would be taken, during the Performance.' But hitherto this Imposture has been carried on successfully, as no one thought proper to take the Lead, in rectifying so flagrant an Abuse. The Public, for a long Time past, though dissatisfied, submitted to an additional Tax, upon producing Entertainments, evidently attended with extraordinary Expense—but, will you acquiesce, Gentlemen, in this insolent Extortion, without any other Pretence than new-dressing the Characters, of an Old Play, in Linsey-woollsey; or reviving a spurious Comedy, under the respectable Name of Shakespeare?—Perhaps you may have been told, by the Partisans of our Theatrical Directors, that it has been always customary to insist on the Full-Price, during the Run of a new Performance, of every Species. This I deny, and insist, on my own Knowledge, that, until within a very modern Period, this Privilege was confined to a new Pantomime. I likewise add, on the same Certainty, that the Managers did not venture on so impudent an Attempt on the Public, at the Representation of Barbarella—Bondicia—The Apprentice—Agis—The Uphoilierer—The Englishman return'd from Paris—The Orphan of China—Or The Siege of Aquilia. I do not apprehend, that any one will be daring enough to allege, that an Improvement of the Divertions of the Theatre authorizes this Increase of the Prices. But should such an Outrage on your Understanding be attempted, permit me to rouse your Indignation, by reminding you, that we formerly could see, for FOUR SHILLINGS, a PLAY performed by Booth, Wilkes, Cibber, Doggett, Norris, Pinkiebman, Johnstone, Griffin, Porter, and Oldfield; and are now obliged to pay FIVE SHILLINGS, for HALF A PLAY, performed by Gayrigg, Holland, Crispen, Blake, King, Tate, Palmer, Brandby, Packer, Ackman, Cibber, and Tate. It is impossible to draw the Line; and determine where the Imposition will end; nor can any reasonable Man take upon him to infringe, that our Lords and Maiters will not require Opera Prices of the Public, when they have fully establisht the present Infruits on their Forbearance. One Way only is left us, to obtain Redresses, which is, to assemble at the Playhousies, and demand, with Decency and Temper, an Explanation on this Grievance, which, I am certain, cannot be supported; and owes its Establishment to an Opinion, that every Imposition, not openly oppossed, acquires the Sanction of Prescription.

I am,

GENTLEMEN,

Your humble Servant,

An Enemy to Imposition.

N.B. The Reason of addressing the Town, in this Manner, is, that all Communication with the Public, by the Channel of the News Papers, is cut off, thro' the Influence of one of the Theatrical Managers; who has found Means to lay that Restraint upon the Liberty of the Press, which no MINISTER OF STATE has hitherto been able to effect in this Country.
Why do you not go to the PLAY?

ANSWERS.

1st. Because I should get no good there.

I must say, I am not so good but that I want reading. Now I never could find that any body grew wise or better by going to a play, but I am sure and certain many have become worse—worse knaves, worse thieves, worse children, and worse servants. I do not pretend to be more clever than my neighbours, and, therefore, I reckon what hurts others would hurt me.

2nd. Because I can employ my time better.

"Time is the stuff that life is made of," and I love life too well to squander it away. I hear some people talk about killing time, but for my part, what with my shop and my family, stopping out to see a friend now and then, and a little entertaining and instructive reading. I find enough to do, without running to the playhouse to pass away my time.

3rd. Because it is throwing away my money.

Taxes are heavy, and they say will be heavier still; and it takes a deal of money to maintain a family in credit by the time every thing is paid for. And besides, if I have a little spare cash to part with, I had rather by ten times help my poor neighbours, than spend it on the players.

4th. Because I will not be seen in bad company.

If there be any of the Aristocrat sort of people go to these pieces, I am sorry for it—but I know 'tis the very place to meet with the worst. Thieves, Pickpockets, Gamblers, Swindlers, and Prostitutes, are sure to be seen there; and these are Gentlemen with whom I do not mean to keep company, if I can help it.

5th. Because I do not like hypocrisy.

Pray what is it, but hypocrisy for a parcel of people to be pretending passions which they do not feel, and making a mockery of religion by offering up prayers, and making vows which mean nothing at all. God has said he will not be mocked, and though he may not always punish such a crime against his majesty in this world, I am sure such doings will not be passed over unnoticed in the next.

6th. Because I should set a bad example.

One fool, they say, makes many. If I went to the play, my children, and servants, and neighbours would want to go too. In this way, I should not only be wasting my own time and money, but tempting others to do the same. If I do not set so good an example as I would wish, I will try not to set a bad one.

7th. Because God Almighty has forbidden it.

Turn to your Bible, my friend (and nobody need be without one in these days), and you will see what I say is true. You will read there, "Avoid profane and vain babblings."—"Be not conformed to this world."—"Abstain from all appearance of evil."—"Evil communications corrupt good manners."—"Let no corrupt communication proceed out of your mouth: neither filthiness, nor foolish talking, nor jesting."—"For every idle word that men speak, they shall give an account thereof in the day of judgment."

8th. Because I must soon die.

The late Rev. Mr. Harvey once met with a lady in a stage coach, who was talking very fast in praise of the stage. Among other things she said, There was the pleasure of thinking on the play before she went; the pleasure she enjoyed when there; and the pleasure of reflecting upon it when in her bed at night. When she had done, Mr. Harvey, in a very mild way, said, that there was one pleasure more, which she had forgotten to mention. She replied, "What can that be? Sure I have included every thing in considering the enjoyment before-hand, at the time, and afterward." To which Mr. Harvey, in a manner peculiar to himself, answered, "Madam, the pleasure that it will give you on your Death bed." She was struck with great surprise, but not another word to say, and the consequence was, she never went any more to the Play; but followed those pleasures which would afford her satisfaction on her Death bed.

READER, GO AND DO LIKEWISE.
Fig. 131 - Colour-lithographed images imported into stationery - 1890s

Fig. 132 - Theatrical woodcut appropriated by a Victorian broadsheet · 1888
By Command of the KING OF KINGS, (a) and at the desire of all who have his appearing. (b)

At the THEATRE of the UNIVERSE, (c)
On the EVE OF TIME, (d) will be performed.

THE GREAT ASSIZE, OR DAY OF JUDGMENT. (e)

The SCENERY, which is now actually preparing, will not only fulfill every thing that has yet been seen, but will infinitely exceed the utmost stretch of human conception. (f) There will be a vast representation of all the Inhabitants of the World, in their various and proper colours; their costumes and manners will be so exactly and minutely delineated, that the most secret thought will be discovered. (g) For God will bring every work to Judgment, with every secret thing, whether it be good or whether it be evil. Eccles. xi. 14.

This Theatre will be laid out after a new plan, and will consist of Pit and Gallery only; and, contrary to all other, the Gallery is fitted up for the reception of people of high (or average) birth; (b) and the Pit for those of low (or earthly) rank. (f) N. B. The Gallery is very spacious, (k) and the Pit without bottom. (l) To prevent intemperance, there are separate Doors for admitting the company, and they are so different, that none can mistake them who are not totally blind. The Door which opens into the Gallery is very narrow, and the Steps up to it are somewhat difficult; for which reason there are fiddles many people about it. (m) But the Door that gives entrance into the Pit is very wide and very commodious; which suits such numbers to flock to it that it is generally crowded. (n)

72 The first Door leads towards the right hand, and the second one to the left. (o)

It will be in vain for one in a tinfoil coat, and borrowed language, to peronee one of high birth, in order to get admittance into the upper places. (p) for there is one of wonderful and deep penetration, who will search and examine every individual. (q) and all who cannot pronounce Hebrew, (r) in the language of Canaan, (s) or have not received some name and a new name, (k) cannot possibly overcome the truth to a certain portion of the Land of Promise, (t) must be turned in at the left hand door. (u)

THE PRINCIPAL PERFORMERS

Are described in 1 Thess. iv. 16. 2 Thess. i. 7, 8, 9. Matt. xxiv. 31 and xlv. 31. David viii. 9, 10. 1 Chron. xii. 1. Rev. xxi. 11 to 15, 25.

(But as there are some People much better acquainted with the Contents of a PLAIN BILL than the Word of GOD, it may not be amiss to transcribe a verfe or two for their perusal.)

"The Lord Jesus shall be revealed from Heaven with his mighty Angels, in flaming Fire, to take Vengeance on those that despise not the Gospel, but are glorified in its Saints. A fiery stream Issued and came forth before him: a thousand thousands ministered unto him, and ten thousand times ten thousand stood before him: the Judgment was set, and the Books were opened; and whatsoever was not found written in the Book of Life was cast into the Lake of Fire." (v)

Ag FIRST, of this Grand and Solemn Piece, WILL BE OPENED BY AN ARCHANGEL, WITH THE TRUMP OF GOD. (a)

For the Trumpet shall sound, and the Dead shall be raised. 1 Cor. xv. 52.

Ag SECOND,

Will be a PROCESSION OF SAINTS in WHITE, (w) with GOLDEN HALO's, accompanied with Shouts of Joy and Songs of Praise. (x)

Ag THIRD,

Will be an Attendance of all the UNGENERATE. (a) The Music will consist chiefly of Cries, (y) accompanied with Weeping, Wailing, Mourning, Lamentation and Woe. (w)

To conclude with an Oration by the SON OF GOD:

If it is proper — the scene of Mansions, from the 9th verse to the end of the chapter; but for the sake of those who follow read the Scriptures, I shall here transcribe two verses. "Then shall he lay his hand to the right hand, Conie, ye blessed of my Father, inherit the Kingdom prepared for you from the foundation of the World. Then shall he lay his hand on them on his left hand, Depart from me, ye cursed, into everlasting fire, prepared for the Devil and his Angels."

After which the Curtain will drop.

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"TICKETS for the PIT: at the foot pages of following the main Purposes and Vindication of the Biblical World, and the Dedication and Amendment of the Plan. (3) "The subscription for the exclusive privilege of beholding Affinity." — if you love the object, you have a seat. (1) "TICKETS for the GALLERY, on all left hand and being Covered, (c) containing all, (d) daily acting, making up the Cries, (e) and following the subject. (t) The subscription for the whole is not for the Word of God, and we will act on a base in the Word of God, and will not be seen in this Business. (b) This Business is to serve, for him. And he is not deceived. God is not mocked. (g) For whatsoever a man soweth, that shall he also reap. Matt. x. 14, Gal. v. 6. We choose to be taken at the Door and Money to be taken at the Door. (f) We will sell any Tickets only to those who take the steady Letter and the Great Chief of the Holy Ghost, (k) with Emmanuel's Eyes. (l)" This will do more than, O Jerusalem, and bind it. We do this now lest, forget to meet the GOD, O ISRAEL. Amen.

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Fig. 133 · Annotated religious tract disguised as a playbill · 1774

*The Great Assize*, broadside, 1774, Early American Imprints, no. 42603.
NOTICE EXTRAORDINARY!!

On MONDAY next, the 2nd. of August,

THE

CELEBRATED CONJUROR,

JACK TAR,

WILL

IN--JEST--TRY

To amuse the ELECTORS of the BOROUGH of HERTFORD, by the Performance of

A New Pantomime,

in which will be introduced a variety of wonderful Changes, and numerous Characters in party-colored Dresses, Costumes trimmed and ornamented with different and mixed Ribbons—the Scene constantly moving. And on that day only will be exhibited his surprising B A T T learned in all the Arts and Tricks of Shorties and Shameless, the acting Agents of Tax, and who will by turns show him to the Crowds assembled, ornamented with a Marquess's Coronet on his Forehead, and a Golden Chain through his Nose.

N. B.—On this occasion Shorties and Shameless will perform the parts of Nincompoop and Buffoon.

“POOR JACK’S” ADDRESS

GENTLEMEN,

I must crave your pardon—for though

I am, in tricks, clever and adroit, as Shorties and Shameless can vanish. A right Noble Lord has sent me here to prove that Kaffelfoo was an ass, and the whole aspiring crew of Conjurers and Jugglers nauseous, when compared with me! First, then, promise me your support; and I will put your whole town in motion. Every house shall be denuded;—Men, Women, and Children, running to and fro, and grinning through your Borough. Buff’s Place shall gambol to Cowbridge; the Weas become dry; Butchery Green, a mere Desert; and the Holly assume the character of Wisdom. Parliament Row, after some ineffectual struggles, shall be transported to the Market—Place; the Chequer Route be reduced; and the Old Crew be transformed into a Crescent. All Saints shall fly to St. Andrew’s; and the Vicarage shall become the property of———whom?—(Shameless and Nincompoop?)—the Vicar still. And, as a grand finale, Providence Court shall march—in slow and solemn order—to the World’s End.

Gentlemen,—for the present I take my leave, with a promise of exhibiting numerous other Tricks and Antics, before I say to you, finally,—and for ever.

FAREWELL!!!

Fig. 134 · Anti-Tory election poster imitates the layout of a playbill · 1832
Jack Tar, broadside, 1832, Hertford Museum.
Courtesy of the Hertford Museum.
Fig. 135 · Anti-Whig election poster imitates the layout of a playbill · 1845
Surrey Theatre

B. S. FAIRBROTHER, Sole Proprietor
EQUESTRIAN COFFEE-HOUSE, immediately adjoining THE THEATRE, Licensed by the Magistrates pursuant to Act of Parliament, has the honour to announce that this commodious and extensive Establishment has been

ENTIRELY RE-PAINTED & EMBELLISHED
by several Artistes, in the style of the most approved Salons in Paris, and is now

Open for the Season:
Encroachments having been entered into with many
DISTINGUISHED FOREIGNERS,
for the supply of their choicest Champagne, Port, Sherry, Madeira, and other Wines, Rum, Brandy, and Liquors; also with a celebrated Distillery and Brew-house, employing
NATIONAL TALENT
in the production of Gin, Cordial, Compound, Alco, Scotch, &c. The Proprietor is enabled to offer to his Visitors a Succession of Entertainments highly conducive to the refreshment of the body, and exhilaration of the mind, supported by a COMPANY,
which he can boldly assert is the most select and numerous of any similar houses in the Metropolis.

Not to be too earnest in stating his bill of fare, the Proprietor will merely observe, that both

AMATEURS AND ACTORS
may have been found that Agreeable Surprise, a Cure for the Heart-Ache—that those who may choose for a moment to withdraw from the cares of Married Life, can here, without going further afield, enjoy more than Rural Felicity—That every one may find himself perfectly At Home, those who may come.

BEFORE BREAKFAST,
will find themselves elegantly attended to by the Master of the Rolls; the "cups that cheer but not inebriate," will get their toast, but will furnish a pleasing

CHINESE DIVERTISMENT
to commence the Entertainments, whilst any Gentleman who may be

Too Late for Dinner!
and may choose to solve that most interesting question,

WHERE SHALL I DINE?
by favouring B. S. F. with his company, may have any pleasure that he may respect got up on the shortest notice, and in the best manner.
The Dressings of the various dishes after the most correct Gout, attended to by that distinguished artist, Mrs. COOK.
The Decorations by Messrs. JOHN and THOMAS, who will be in waiting on the occasion.
The Properties by the Proprietor of the establishment, assisted by the Messrs. CHERETS.
If required, a Kitchen Larder will attend to relieve the whole.
The Cash paid precisely at the hour appointed, and the Performances to commence immediately.
The Battle of Hastings will be occasionally brought forward in the Fuo season, in conjunction with the Battle of Bosworth, and other works of taste.

NO SONG, NO SUPPER!
Those who wish to finish the evening in公司 in the Saloon, will have the most favorable opportunity.—The Ministers of Wild Fruit will find that pleasant nearing, for Mr. Murray, who has so often been such a warm and ever in their service, attended by those companies of Concert, Pan Drums, and Castanets, both of the most refined.—Wine Bottles will be waiting; and every order for the excellent wines of Italy, Spain, and Holland will be promptly executed. The Company consists of six Masters, the "cups that cheer but not inebriate," and the admirable mixture of "eating moderately" and the vegetables, all of which will be the best in the House, will be judiciously arranged. The Ministers of Music, after the more weighty performances, will find great stores taken that the desire for regular fare.—The north-singing Pears will abound on the highest notice.

24" THE PRICES WILL REMAIN AS HERETOFORE!
Establishing the Equestrian Saloon in the opening up of the Equestrian Coffee-House, all the Entertainments will continue to be in every portion of the most expensive article; but the articles will be made to the Public, PRIVATE BOXES without any excess charge. The Proprietor will be glad to inform the subscriber that Mrs. B. S. F. will be in waiting on the occasion, that no charge will be made on any article, but is to be understood that his Establishment, as before, will be entirely private and thankful people to attend, with any reasonable notice to the time,无论 before 7 or after 9.
The Dressings and the most polite in the morning, and suitable to the British Performances.

Fig. 136 · Renovated coffee house promoted on a playbill · 1834[7]
Equestrian Coffee-House, broadside, 1834[7], rpt. in Knight, p. 148.
CHRISTMAS PANTOMIME,

Founded on the subject of Christmas Plum Pudding, a dish which is so much enjoyed by every talented Artist of the
THEATRE ROYAL, DRURY LANE,
ENTITLED
HARLEQUIN PEEL;
Or, Plum Pudding and the Young's Treat.

To be performed on Christmas-Day next, December 25, 1844, at various spots in the neighborhood of Chelsea. The Place will be arranged and produced on a scale of unprecedented grandeur by the Manager, by which every spectator can sit in a box at his own cheap tea table, 10, KINGS ROAD, CHELSEA.

CHARACTERS.

Old Father Valencia, (afterwards Cairo,) from Mr. RAISIN,
Mr. RAISIN,

who will, after admiring to be well paid at "WILLIAMSON," one up into places by various persons, and his whole body and skin divided into as many parts as may be required, resemble head, over large into the pudding pan, to the great satisfaction of as many refined women as may happen to be on the spot at the time of mixing.

Captain Patras, (afterwards President,) from Mr. CURRANT,
Mr. CURRANT,

who will accompany the Company through the various scenes; in addition to which, he will submit to be well ducked into three or four boxes of water and well rubbed in a coarse cloth, after which he will pass through the hands of various Pudding Makers, and then, with the greatest care imaginable, follow the Crew by jumping into the pudding pan, and there remain till taken out for boiling.

Lady Spice, (afterwards Columbus,) from Miss NUTMEG CINNAMON,
Miss NUTMEG CINNAMON,

who will, in order to make the Pudding palatable, be composed of 3 or 6 sorts of the most delicious Spices; and after being retained at "WILLIAMSON," at 4d. per oz. will try to hide herself from Chews and Puddingmen, by sitting herself in the batter, and there wait to be seized by her betrothed lover, Sir Sliding Peel.

Sir Sliding Peel, (afterwards Harlequin,) from Mr. ORANGE LEMON,
Mr. ORANGE LEMON,

who will submit to be sliced and chopped at the occasion may require, and after twisting and twirling under the sharp edge of the chopping knife and being cast into many thousand parts springing into the pudding pan to follow the object of his affections, and rescue her from the power of Chews and Puddingmen.

The whole Scene will be highly sweetened by the presence of Mr. JAMAICA, whose dulcifying abilities are so well known.

The other Characters will be sustained by Messrs. FLOUR, MILK, EGGS, & SUET, who have offered their services and promised to do all in their power to render this a rich Treat.

THE BAND

will be composed of NATURAL ORGANS of various powers, from the two year old gosling to the four year old goat; and various Guitars will be played (composed expressly for the occasion) by these juvenile Musicians, in order to work up a sense of enthusiasm, so that their Mothers may be convinced into Pudding and Chews. The young Stationers, in pursuance of their usual mode of Pudding Pudding, will advise every one to the highest salt, so that no day may impair their Christmas Treaty. Their situation will be strictly paid to first, and as Plum Pudding does only occur once a year, they'll not want or even a demantined copper in the "Gourmets of their Mothers." Colonel CHAMPAGNE on Major BUCCELLAS will give zest to this part of the performance by their admirable accompaniment.

A SET OF QUADRILLES

Will be danced by the following Ladies and Gentlemen...
Mr. and Mrs. MUSCATELL, Mr. and Mrs. ALMOND, Mr. and Mrs. FIG, CAPTAIN PORT, and LADY SHERBY.
The celebrated LA POLKA, by GENERAL CLARET and Madame Claret OLIVE.

At the conclusion of which they will sing the Pudding Song, to the amusements of the Company.

THE EARL OF CONGOU

Will next make his appearance, and sing a new comic Song, to the tune of "Polly, put the kettle on,—Polly, put the kettle on,—Polly, put the kettle on,—Polly, put the kettle on, and let's have TEA." The Margaux of GUNPOWDER and the Gourmands of HYNNON have been kindly promised to assist their friend, 'The Earl of Congo,' by joining in the chorus.

William's's Victoria Tea, Coffee, &c; FRUIT Warehouse,

10, KING'S ROAD, CHELSEA.

The price of the above articles will be engaged, no application at.

Fig. 137 - Grocery store advertised as a Christmas pantomime bill - 1844
Harlequin Peel, broadside, 1844, Theatre Museum: 'Programmes' file.
Courtesy of the Theatre Museum, Covent Garden.
THEATRE NOTEBOOK
This present
Tuesday May 14 1906

BY PARTICULAR DESIRE OF THE COMMITTEE for the Benefit of Professor Michael Booth will be acted the Comic Opera of the

Rival Editors
or, Sent to Coventry

SNIP.................................................. Mr. HERBERT
SPIKE.................................................. Mr. JACKSON
TRUBIAN............................................ Mr. FORBES
WATCHWORD...................................... Mr. SHELLARD
BEN BOWSPRIT................................. Mr. van der MERWIE
TOM SMUDGIE..................................... Mr. BOOTH
ASHES................................................ Mr. BOOTH
WINIFRED PEGG................................. Mr. BOOTH
BEAU GLOSSOP................................. Mr. BOOTH
SPEEDWILL...................................... Mr. BOOTH
FOLIO................................................ Mr. BOOTH
MISS GODIVA GLOOMITELY.................. By a Young Lady. Her First Appearance

After which, the favourite Burletta of the

BOOTH OF WONDERS
or, ALL THE FUN OF THE FAIR

The WIZARD of the WEST
FULSTRING........................................ Mr. WICKHAM
FLEXIBLE......................................... Mr. SPALDING
FRANCER........................................... Mr. CAWE
LIMELIGHT......................................... Mr. DAVIDSON
The SYBILL of the SOUTH................. Mr. OSTLER
CATCHIT............................................ Miss ROSEFIELD

To which will be added a GRAND NEW PANTOMIME called

HARLEQUIN'S HOLIDAY
or, Taking the Michael

With entirely new Music, Scenery, Machinery, Dresses and Decorations
The Overture and Music (with the exception of the National Airs) composed by Miss SANDS
The Scenery, tricks and changes by Mr. BAUGH. The Dresses by Miss DANN

The Whole arranged by Mr. BOOTH

Principal Characters

H. M. KING VALOUR (The Tyrant of Tunbridge Wells)............. Mr. KENDALL
PRINCE DECISIVE (afterwards Harlequin).......................... Mr. LATRAN
MISS (the villain, a Friend in Human Form)......................... Mr. COTTIS
SHERATON......................................... Mr. HUNNINGS
CHIPPENDALE..................................... Mr. ROWELL
RO TAI............................................. Mr. CRUCKSHANK
TAI PIN........................................... Mr. READING
H. M. QUEEN DISCRETION (Valour's Better Half)............... Max. COFFEE
PRINCESS DILEMMA (afterwards Colonization)...................... Madame WORTH
MUFF (The Farcy, a friend to True Love)......................... Miss COLLINS
SU ZEE WOK (Cook at the Golden Dragon)....................... Mrs. HUDSON

The following is a succession of the Scenery painted for this Pantomime:
The PALACE of King Valour — View of CLAPHAM JUNCTION from a BALLOON — A GLIMPSE OF GREENWICH — The Interior of the ROUND READING ROOM — A Peep at COVENT GARDEN — A Diorama of DRURY LANE — Profiles at the GOLDEN DRAGON — A Rush at PADDINGTON — RAIN STEAM & SPEED — WARWICK in ye OLDEN Tyme — Midnight Revels in the SENIOR COMMON ROOM
ROBES, ROSES ALL THE WAY — In this Scene a Pageant of the Apotheosis of Shakespeare.
The BARD of AVON.......................... Mr. FOLKES
MEMORY (first of Goddesses).......................... Miss YOUNGS
BME (with loud uplifted Trumpet).......................... Miss HOWARD
DESTRUCTION.................................. Miss MOORE
DESOLATION.................................. Mr. HOWELL
Attendants, Muses, Characters from Shakespeare's Plays, Minstrels, Morris Dancers. Banqueting Troupes

ST. GEORGE with the BRITISH LION

‘FOR HE'S A JOLLY GOOD FELLOW' and 'WILL YE NO COME BACK AGAIN'

will be sung by Miss BENTON in the Character of BRITANNIA supported by the WHOLE STRENGTH OF THE COMPANY.

Fig. 138 · Theatre historian’s farewell commemorated with a playbill · 1996

Fig. 139 · Grump remains indifferent to his programme · 19th Century
J. Bernard Partridge, illustration, Jerome, n.pag.
NEW
Theatre Royal, North Shields.

GRAND OPENING NIGHT.

PROPRIETOR & MANAGER, Mr. SAMUEL ROXBY.
ARCHITECT, Mr. G. A. MIDDLEMIS.

THE MAGNIFICENT NEW ACT DROPPED BY
Mr. WILLIAM BEVERLY.

THE WHOLE OF THE INTERIOR DECORATION, SCENERY, AND COSTUMES FOR THE ENTERTAINMENT
BY
Mr. PERCIVAL C. SIMMS.

Monday Evening, 8th Nov., 1852,
AN INTRODUCTORY ADDRESS will be delivered by

Mr. ROXBY,
President to the Grand National Society of
GOD SAVE THE QUEEN,
BY THE WHOLE COMPANY,

After which, will be performed, never before acted in Shields, a New Comic Scenario, in Three Acts, called

THE PRIDE OF THE MARKET,

Mary Ann de Valsage, Miss LEANDER MELVILLE—Dora Troupetot, Mr. C. P. SIMMS.
Cherubina de Umberto, Miss MILNES LEVICK—Sarah, Mr. G. BALL—Deborah, Mr. BRIDGMAN.
Indra Paine, Miss CALHAN—Pet, Mr. DONWELL.
Pierro, Mr. PERSON—Fonzie, Mr. P. CALHAN.
Maddie de Valsage, Miss HENRIETTA SIMMS—Mariana, Miss ELLA LOVERDAY.
Jasione, Miss C. H. SIMMS—Justicia, Miss ELLA PEEL—Louisa, Miss FRANKY ROBERTSON.

NEW SCENERY.
Act 1st.—GRAND MARKET PLACE IN PARIS.
Act 2nd.—MAGNIFICENT SHOW IN THE PALACE OF THE MARQUIS DE VALLANCE.
Act 3rd.—Royal Gardens in Paris.

Painted by Mr. PERCIVAL C. SIMMS.

To which will be added, an Entire NEW INTERLUDE, called the

QUEEN'S HORSE;
Or, the BREWER of PRESTON.

Tom Tolke, the Brewer of Preston, Mr. HARRY BEVERLY—Captive Penrose, Mr. MILNES LEVICK.
Admiral, Mr. BRIDGMAN—General Murphy, Mr. LEANDER MELVILLE.
Son, Mr. F. CALHAN—1st Brewer, Mr. P. CALHAN—2nd Brewer, Mr. DONWELL—2nd Brewer, Mr. G. BALL—
Pierro, Mr. GILBERT—Pet, Mr. P. S. RICHARDSON.
Mary Walshe, Miss HENRIETTA SIMMS—Dora, Miss ELLA PEEL—Kate, Miss F. ROBERTSON.

The unparalled NEW ACT DROP, painted expressly for the occasion by
Mr. WILLIAM BEVERLY.

The acknowledged First Comic Act in the World, will be exhibited during the Performance.

THE SPLENDID NEW BAND.
Will perform, during the Intermissions, amongst Government, Police, Nelson Acts, by Mr. WICKETT.

The whole to conclude with Prance's Firework Spectacle called, THE

PRINTER'S DEVIL.
Or, the Proclamation.

Gentleman of the House, Mr. LEANDER MELVILLE—Dress, Mr. BRIDGMAN.
Geoffry, Mr. M. LEVICK—Justice, Mr. F. CALHAN—Pierre, the Printer's Devil, Mr. ROXBY.

Madame Giardin, Miss BANKS BALL—Carrie, Miss F. ROBERTSON.

The Doors will be open at Half-past Six. Performances to commence at Seven o'clock.

BOXES 2s.—PIT 1s.—GALLERY 6d.

Half-past to the NOYES near, at Nine O'clock. No admittance behind the Screens. No Smoking
allowed in any part of the Theatre. Children to seats cannot be admitted.

No late enterers—As a single payer will accompany all Violators to the Theatre of the immense society of Capital, it
totally is carelessly born, by the Proportion, that all Persons will return from looking any part of the
Defendants with their beings.

All Persons throwing anything into the Pit or on the Stage, or using bad language, and whistle, or in other
necessary action, incursions of the performance, and interrupt the performance, will immediately be taken into
by the Police Officers appointed for that purpose, special from the Theatre, and duly returned.

Please to the Bases may be secured at Marshall Phillips & Hare's, Bakehouse, St. John's St., where the
New Plan of the Stage Manager, Mr. HARRY BEVERLY. Manager, Mr. SAMUEL ROXBY, St.

PHILLIPSON & HARE, PRINTERS, NORTH SHIELDS.

Fig. 140 · Police authority invoked in warnings on a playbill · 1852
The Pride of the Market, playbill, 1852, rpt. in Robert King, North Shields Theatres, p. 85.
Fig. 141 · Oldest extant American playbill · 1750

AT THE
QUEEN’S THEATRE,
In the HAY-MARKET.

To morrow being Tuesday, the Sixth Day of November, 1705,
will be presented. A New Comedy call’d,

The CONFEDERACY.

With several Entertainments of DANCING by the
Famous Monsieur DESBARQUES and others,
Newly Arriv’d from PARIS.

Boxes Five Shillings, Pit Three Shillings, First Gallery Two Shillings.
No Money to be Return’d after the Curtain is Drawn up. Beginning exactly at Five of the Clock.

By Her Majesty’s Servants.

VIVAT REGINA.
ALONZO THE BRAVE
AND YE FAYRE IMogene.

The Phoenix is presented in Sydney, in the original form of three celebrated novelists, in which it has been adapted as never in accordance with the novel of the first queen and the original songs of the first queen.

The Phoenix was written for the Phoenix by Mr. H. F. CRANE. The Phoenix was sung and played by Mr. W. W. STEPHENS. The Phoenix was published by Messrs. R. W. CRANE and Mr. W. W. STEPHENS.

On which occasions, will be presented third time in Sydney. Mr. CRANE's Electro-Biological Phoenix Extravaganza, now having an extraordinary & unprecedented run in London, entitled

ALONZO THE BRAVE
AND YE FAYRE IMogene.

CHARACTERS- GOOD, BAD, AND INDIFFERENT.

Alonzo- The Brave: A native of Alonzo, a warrior to be feared, who has been carried out of his country by the war-Imogene-Mrs. H. F. CRANE.

Fayre: A native of Fayre, a woman of the court who has been carried out of her country-Imogene-Mrs. H. F. CRANE.

Imogene: A native of Imogene, who has been carried out of her country-Imogene-Mrs. H. F. CRANE.

PROGRAMME OF SCENERY AND INCIDENTS.

A METAPHORICAL PAINT PROLOGUE by BUDA, Introducing a picture of Anamorphic Illusions. A large picture of a man and woman, as seen in the放大镜, with the name of the Knight. The picture is an illusion.

DUET- "I KNOW A BANK WHERE'ER YOU'VE ONE POUND TEN."

SONG- "Imogene sings in style, you see."-ALONZO. SONG- "The Low Black-guard."-IMOGENE. GRAND EXPERIMENTS IN ELECTRO-BIOLOGY & MYSICAL APPEARANCE OF THE ORIGEMER. SONG- "SAFELY FOLLOW HIM."-STILETTO.

THE SPECTRE CLAIMS HIS BRIDE !!!!


Fig. 143 · Title and cast list survive on a decapitated playbill · 1855

Alonzo ye Brave, playbill, 1855, rpt. in Earl, p. 5.
BY HIS MAJESTY'S COMPANY OF
COMEDIANS,
At the
New Theatre in Drury Lane,
This Day, being Thursday, April
8th 1673.
Will be acted a Comedy, called
THE HUMOURED LIEUTENANT.

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td>The King</td>
<td>Mr. H. Persia</td>
</tr>
<tr>
<td>Demetrius</td>
<td>Mr. Hart</td>
</tr>
<tr>
<td>Belinda</td>
<td>Mr. Burt</td>
</tr>
<tr>
<td>Levitus</td>
<td>Major Mohun</td>
</tr>
<tr>
<td>Gervius</td>
<td>Mr. Clevn</td>
</tr>
<tr>
<td>Mrs. Marshall</td>
<td></td>
</tr>
</tbody>
</table>

The Play will begin at Three o'clock precisely.

Tickets: Pit 2s. 6d. — Middle Gallery 1s. 6d. — Upper Gallery 1s.

Fig. 144 • Cast list prematurely included on a forged playbill • c. 1820
_The Humorous Lieutenant_ (1663), playbill [forgery], c. 1820, rpt. in Lawrence, ‘Spurious’, p. 15.
CITY OF LONDON
THEATRE, NORTON FOLCATE.
Licensed by the Lord Chamberlain.
Lessee, Messrs. JOHNSON & NELSON LEE, Albert Street, Penton Place, Walworth, and Nelson's Cottage, Shrubland Road. Dalston.

LET WELL ALONE.' Old Adage
No OVERPOWERING is the SUCCESS ATTENDING the PRESENT ENTERTAINMENTS, to make any change might stop the current
flowing nightly to this Empire of Delight. Although the strongest effort ever made by any Management, via the Grand-Démm-

'SELFISHNESS'
Is quite ready, its Production is necessarily postponed till
MONDAY NEXT, FEB. 4th.

SIX MORE &
POSITIVELY
THE LAST JUVENILE NIGHTS THIS SEASON,
NELSON LEE'S OWN PANTOMIME FIRST EVERY EVENING. THE BEST CLOWN IN EUROPE.
ENGAGEMENT OF THE INFANT HARCOZ, THE SMALLEST PERFORMER IN THE WORLD.

EARS & LAUGHTER AT THE 'WIDOW'S MITE'

FOX &
AND THE
GRAPES
OR HARLEQUIN OLD FATHER AESOP.

A Fairy, which is the most beautiful ever presented in a Comic Pantomime. Designed and Painted by Mr. T. HAGGERTY. The Ogason-Bed of Mr. BORRELLI. The Marquis, the most

TICKET

FOX, a Magician.

Banks, a Mountain, a Sparkling Boy. After all his wiles, he is caught by the

AUGUST

TILL

Ginent, a cull Member of society.

THE GRAND FAIRY COURT.

THE OPENING SCENE.

THE CHARMED STUDEY OF OLD FOX THE MAGICIAN!
WIDOW'S MITRE

THE FLOWERY GROVE

Tragic and Comic Interlude

RIVAL OF OUR INDUSTRIOUS QUEEN - THE REGAL CAR OF STATE

FAIRY COURT Summoned to the Royal Presence

APPLICATION OF NIGHT - THE BEAUTY OF THE FAIRY COURT

APPEARANCE OF NIGHT - THE BEAUTY OF THE FAIRY COURT

ARRIVAL OF THE BEAUTY OF THE FAIRY COURT

FROST AND SNOW

TIDDLY-WADD'S ALLEY IN MIDDLE-TOWN

The Flowers Nipped in the Bud and Bloom - To Lower Chilled - To Glorify

The Flowers Nipped in the Bud and Bloom - To Lower Chilled - To Glorify

AN ALLEGORICAL CHANGE

In the Society of the Temple of Beauty

Surpassing Splendour! Mystical Transformations! Beasts Sages Knaves

PANTOMIMIC TRANSFORMATION

Presenting the arue of Grandeur and the PLU SUR

BEVY of ENCHANTED SYLPHS

With Mechanical Skill and Artistic Excellence

MOSES & SON, HATTERS AND OUTFITTERS

WITH POULTRY AND CHASEMONGERS

LYNES, TAILOR, SHOEBINDER

AND WAXEN, SHOE-MAKER

CONSIDERABLE

RETURN OF THE BRIGHT LIGHT, DOUBLE MURAL

The whole to conclude with THE MURDER OF TRUE DELIGHT - PANTOMIMIC TABLEAU

Notice! Late Trains by all the Railroads


Auction Manager - MR. NELSON LEE. Stage Manager - MR. WILLIAM SEARLE. Treasurer - MR. J. JOHNSON.

Books of the Pantomime to be had of Mr. AUSTIN LEE, The Theatre. (Printed by J.W. TUCK, Steam Printing, 71, New Oxford, London.)
BILL OF THE PLAY.
SATURDAY, OCTOBER 13, 1860.

St. James's Theatre.
Licensed by the Lord Chamberlain to Mrs. John Wood, a deal, and.Registered with Magistrates.
Doors open at 6.30. Performances to commence at 7 o'clock. Box-office open from 10 to 5 for booking places.
No Fees for Booking Bills, or Attendance.

THIS EVENING, THE MAGICAL EVENING.
AT SEVEN O'CLOCK.

TREASURE TROVE.
Objects in One Act by OFFENBACH. The Scene by LLODYS.
MADAME PANCHEUX.
MADAME CATHARTHE.
MADAME MERIEN.
MISS SYRACUSE.
MISS LARKIN.
MISS HERBERT.
MISS MERRADE.
MISS SALLIE TURNER.
MR. G. P. GRAINGER.
MR. CARLSSON.
MR. MARLOW.
MR. HASTINGS.
MR. TOLBERT.
MR. J. B. SHORE.
MR. HARRISON.
MR. A. W. YOUNG.

AT EIGHT O'CLOCK.

SHE STOOPS TO CONQUER.
Comedy in Five Acts by GOLDSMITH.
MRS. HARDCASTLE.
MRS. NELSON.
MISS TRENTO.
MISS LARKIN.
MISS HERBERT.
MISS MERRADE.
MISS SALLIE TURNER.
MR. G. P. GRAINGER.
MR. CARLSSON.
MR. MARLOW.
MR. HASTINGS.
MR. TOLBERT.
MR. J. B. SHORE.
MR. HARRISON.
MR. A. W. YOUNG.

The Scenery.
ACT 1.
The Three Pigeons. GRIEVE.
ACTS 2 and 3. Mr. Hardcastle's Dining-parlour. LLODYS.
ACTS 4 and 5. Mr. Hardcastle's Drawing-room. O'CONNOR.

The scenery for the Misses cast furnished by P. R. PLOMBER, Esq. The Overture and incidental music selected from Macfarren's Operas. The costumes by Madame Temple and Mr. May.

AT A QUARTER TO ELEVEN.

THE MAGIC WALTZ.

Ballet, in One Act. The music composed by Mr. W. H. MONTGOMERY. The dances arranged by Madame COLLIER. The scene by GRIEVE.

BEAUTY.
MADAME LEWIS.
MADAME MILLER.
MISCHIEF.
MR. FRANK JACOB.
HIPPOLOSTE.
MISS OSBORNE ARMSTRONG.

GOD SAVE THE QUEEN.

In the course of the evening, the orchestra, conducted by Mr. W. H. MONTGOMERY, will perform the following music:
Overture, "TREASURE TROVE" OFFENBACH.
Overture, "SHE STOOPS TO CONQUER" MACFARREN.
Gallop, "THE ST. JAMES" MONTGOMERY.

PRICES.—Private Boxes, £4 4s., £3 3s., £2 3s., and £2 2s. Stalls, £1. Dress Circle, 5s. Family Circle, 2s. 6d. Gallery, 1s.

SPIERS & POND supply the Refreshments for all parts of the Theatre.

Mr. R. P. HINGSTON, Acting Manager.
BILL OF THE PLAY.

SATURDAY, OCTOBER 16, 1869.

ST. JAMES'S THEATRE.

We give, on the first page, the Programme of the performance at this Theatre, which opens this evening under the management of Mrs. John Wood. The specialities of the St. James's will be the production of the old English comedies, with the same perfection of scenery, costumes, and arrangements now bestowed upon new modern comedies by the leading theatres of London and Paris. J. H. Planché, Esq., has consulted the historical authorities for the most accurate, and from his research, were found, to be an antiquity, the accuracy of every detail of the scenery and arrangements is assured. Among the members of the dramatic company are many established favourites of the English public, and three gentlemen, established favourites with the American public, who will make their début in London as Mr. Redlegs, Mr. Marlow, and Diggory. Two of these gentlemen (Mr. Barlow Hill and Mr. A. W. Young) are Englishmen by birth; but Mr. Mark Smith is an American, and has ranked for many years as one of the best and most popular comedians in the United States. The scenery for the St. James's is the first of Mrs. John Wood's series of comedy revivals—has been painted by Grieve, O'Connor, and Lloyd, the popular scenic artists. To give them greater scope for their talents, the comedy has been rearranged; and the old language, excised or modified in the ordinary Acting Editions, has been carefully restored. Nothing has been added to the text, however—for who would venture to debase such a masterpiece?—and the comedy is now played as Goldsmith would have wished it to be born had the stage of his day admitted of such effects. Hillbrow, the old comedies have been obscured by being presented without any of the scenic advantages so lavishly bestowed upon new plays, and therefore the judgment of the public has been in a measure prejudiced, and the comparisons drawn between old and new works have been unfair. Mrs. John Wood has remedied this defect, and the public may now compare the best of the old comedies at the St. James's with the best of the new comedies at other theatres, and may form their own conclusions in regard to the progress of the art of dramatic composition.

An operetta by Offenbach, enriched with a novel, will precede the comedy; and a new ballet, called The Magic Wall, will conclude the performance. Lloyd's has painted the scene for the opera, and Grieve the scene for the ballet. The new costumes have been furnished from original designs. The operetta is in Offenbach's lightest and best vein, and two of the quartets, "The Angelus" and "The Drinking Song," can scarcely fail to become as popular as the better-known airs of the famous author of La Grande Duchesse. Mr. W. H. Montgomery has composed the music for the new ballet; and the walls, which forms, in fact, the plot of the divertissement, is so arranged that Mr. Montgomery need not fear the inevitable comparison between his work and that of Offenbach. Madame Collier has arranged the dances for the ballet, and has selected the troupe of dancers. In the ballet Mlle. Rider, a young première danseuse, will make her début in England. Mlle. Rider is a Russian, and comes to us with the most enthusiastic remarks from St. Petersburg, Paris, and Milan. She is certain to be judged here upon her merits, and has been awarded a life interest in the theatre, on the stage at the Olympics by the demonstrative public of New York, who regard her as a favourite. The most substantial form of applause. M. Lacroix will appear as the Demon of Discord or Mischief, who interrupts the singers in their festivities, excites jealousies, quarrels, and heart-burnings, and is finally defeated by Beauty (Mlle. Rider), who drives him from the scene. The flight of Mischief across the stage, and the apotheosis of Beauty, close the ballet.

IMPROVEMENTS AND DECORATIONS.

The St. James's Theatre was originally built after the model of the Court Theatre at Versailles, and was designed by its proprietor—Brahm, the famous scenic artist. Subsequent managers changed the appearance of the auditorium in several material respects; but none of the various alterations and improvements. Mrs. John Wood has now restored the Theatre to its original model. To accomplish this, the floor of the Dress-Circle tier has been lowered, and several superfluous private boxes have been removed. The decorations of the Theatre are quite novel, and have been carried out under the superintendence of Mr. J. M. Weatherley, the Court decorator. The prevailing colours are light blue and rose pink—a French association. The ceiling is intended to represent a clear sky studded with silver stars. The front of the gallery tier is panelled with wreaths of raised and coloured flowers, alternating with small panels of gilded Cupids. The walls are stamperred in rose pink. The Family-Circle tier is decorated in blue, with wreaths of raised and coloured flowers, which break the line above the stalls. The Drama Circle is fitted with chairs upholstered in blue damask, and is lined, like the Private Boxes, with rose-pink paper. The hangings, which are of fine blue satin, are formed of scarlet and silver embroidery. The stalls are upholstered in blue satin, relieved by silver stars, and white-lace curtains. A bank of scarlet and violet endorses the dress tier. The stalls are upholstered in blue Sardinia cloth, relieved by crimson and brass nails. Two wide passages, one inside and one outside the auditorium, surround the stalls, and a broad aisle is opened down the centre. There is no pit, the frequenters of the dress circle being the chief patrons of the new theatre, and comfortably accommodated in the Family Circle, with which are also incorporated the Upper Boxes. Totally different in its style from any other theatre in London, the decoration of the St. James's has at least the attraction of novelty. No attempt has been made to conceal the orchestra, which remains in its accustomed position across the front of the stage. All the Private Boxes have been furnished with chairs similar to those of the Stalls and Dress Circle. A new entrance to the Stalls has been constructed, and the audience may now pass directly to and from the street without climbing up or down staircases. Stands and Pows, who have charge of all the refreshments in the Theatre, have fitted up the grand saloon on the Family-Circle tier, and the stall saloon opening out of the stall lobby, with every luxury and convenience. The ringing of a bell in the saloon announces that the curtain is about to rise, thus giving the audience ample time to resume their seats. The royal arms have been embroidered upon the green curtain, and are repeated in stonework upon the proscenium. The Act-drop depicts Royalty itself, as we shall presently describe.
and various other reliable authorities. An entire change of dress took place towards the close of this reign, with which the costume here represented must not be confounded.

THE SCENERY AND COSTUMES.

The new scenery, for *She Stoops to Conquer*, by GREY, O'CONNOR, and LOVING, in for the first time painted according to the indications and descriptions of the author, who not only mentions "the gallery," "the best room," and "the parlour" in Mr. Hardcastle's house, but also particulars the furniture of some of the apartments. Thus we hear of "the easy-chair by the fireside" which young Marlow has taken possession of; "the pair of silver candlesticks, the fire-screen," "the brazen-nosed bellows," "the set of prints of the Rake's Progress," and "the mahogany table that you may see your own face in," transformed in the modern Act-

Edin. Editions into a brass warming pan!

The costumes, also in many instances minutely described by the author, have been hitherto singularly neglected. To Mr. Hardcastle has been restored "the great flaxen wig" of which his wife complains, vis "the brown George," which had by prescription become identified with the character, although not known for at least thirty years after the production of the play, which was first acted on the 15th of March 1773. Miss Neville has again her hat, cloak, fan, muff, and gloves; Mrs. Hardcastle exhibits the ridiculous head she has dressed herself "in the Ladies Monogramm-book of last year"—a period when the hair, from being worn quite low, commenced rising till it reached a portentous height, as may be seen in the prints to David Ritchie's *Treatise on Hair*, 1779, and other works of that period, the wonderful super-

structures of which were occasionally surmounted with the most extravagant ornaments—post-chaises and four horses, gardeners at work in a garden, a chair and chairwoman etc. The whole of the dresses in brief, have been copied from contemporary engravings or portraits, in accordance with the original text of the comedy.

**English Festivities.**

*We have much pleasure in introducing to the English public Mr. **MARK TWAIN**, an American humorist, who has enjoyed a great success in America and Europe. Mr. Twain uses no misplaced words to embellish his humour; but depends entirely upon the fun of exaggerated and paradoxical ideas. In the following paragraphs he describes his last visit to Niagara Falls, and his subsequent festivities among the English residents of Canada.*

**Niagara Falls** is a most enjoyable place of resort. The hotels are excellent and the prices not at all extravagant. For fishing are not surpassed in the country; in fact, they are not even equalled elsewhere. Reseaux, in other localities, certain places in the streams are much better than others; but at Niagara one place is just as good as another, for the reason that the fish do not bite anywhere, and so there is no use in your walking five miles to fish, when you can depend on being just as unsuccessful nearer home. The advantage of this state of things have never herefore before been properly placed before the public.

The weather is cool in summer, and the walks and drives are all pleasant and none of them fatiguing. When you start out to "do" the Falls you first drive about a mile, and pay a small sum for the privilege of looking down from a precipice into the narrowest part of the Niagara river. A railway "cut" through a hill would be as comely if it had the angry river tumbling and foaming through its bottom. You can descend a staircase here a hundred and fifty feet down, and stand at the edge of the water. After you have done it, you will wonder why you did it; but you will then be too late.

The gulls will explain to you, in his blood-curdling way, how he saw the little steamer, **Maid of the Mist**, placidly making its way down, how first one paddle-box was out of the boat behind the yawing bilows, and then the other, and at what point it was that she receded. She is roped to a huge post, and where her planing began to break and part around—how she did finally live through the trip, after accom-

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*The gulls will explain to you, in his b
plishing the incredible feat of travelling seventeen miles in six minutes, or six miles in seventeen minutes, I have really forgotten which. But it was very extraordinary, anyhow. It is worth the price of admission to bear the guide tell the story nine times in succession to current parties, and more nine words or手势 than a gesture.

Then you drive over the suspension bridge, and divide your leisure by the choice of the main river, either wade about two hundred feet below, and the chance of having the railway-train overhead sucking down on you. Rather possibility is discomfiting taken by itself, but mixed together they amount in the aggregate to positive unhappiness.

On the Canada side you drive along the chasm between long ranks of photographers standing guard behind their cameras, ready to make an embellishment from the scene and your decaying ambience, and your geological age, off and on, and as wall as the public is expected to regard the light of a horse, and a dimmed and indifferent background of sublimine Niagara; and a great many people have the inevitable affront on the native dignity to all and shed this sort of oil.

Any day, in the hands of these photographers, you may see stately pictures of paps and mammas, and Johnny and Hub and Sue, or a couple of country cousins, all smiling happily, and all disposed in studio and uncomfortable attitudes in their carriages, and all leavening up in their grand and awe-inspiring imbedilgy before the subdued and diminished presence of that majestic presence, whose ministering spirits are the rainbows, whose voice is the thunder, whose actual age is incalculable, who is an abode and a world. We were warned here dead and generation ages before this backfold of small reptiles was deemed temporarily necessary to fill a crack in the world's unlooked mustard, and will still be monarch here ages and decades of ages after they shall have become the beginning of the blood relatives, the other warm, and been mingled with the unremembering dust.

There is no actual harm in making Niagara a background wherein to display yourself, and to desire innumerable inscriptions in a globe strong light, but it requires a sort of superhuman self-complacency to enable one to do it; when you have examined the stupendous Horsehoe Falls till you are satisfied you cannot improve on it, you return to America by the same road, and the same bridge, and follow up the bend to which they exhibit the Cave of the Winds.

Here I followed instructions, and directed myself of all my clothing, and put on a waterproof jacket and overalls. This costume is perfect for the weather, and beautiful enough, if not smartly dressed, to be worn day and night, a sight of shining stars, which wound and wound, and still kept on winding long after the thing ceased to be a novelty, and then terminated long after it had begun to be a pleasure. We were then well down under the precipice, but still considerably above the level of the river.

We now began to creep along thin bridges of a single plank, capsules from protection by a creaky wooden railing, to which I clung with both hands—not because I was afraid, but because I wanted to. Presently the descent became steeper, and the bridge thinner, and sprays from the American Fall began to rain down on us in fuzzy boiling sheets that soon became blinding, and after a few of our progress was mostly in the nature of groping. Now a furious wind began to rush out from behind the waterfall, which seemed determined to sweep us from the bridge and splatter us on the rocks and surrounding country. I remarked that I wanted to go, but it was too late. We were almost under the enormous wall of water thundering down from above, and speech was in vain in the midst of such a pitiless crash of sound.

In another moment the guide disappeared behind the great doluge, and bewildered by the thunder, driven helplessly by the wind, and snatched by the arrow tempest of rain, I followed. All was darkness. Such a head smothering, roaring, and howling of warring wind and water never erased my ears before. I bent my head, and seemed to receive the Atlantic on my back. The world seemed going to destruction. I could not see anything, the flood poured down so strong, I could hear nothing but open air, and the mighty American cataract went down my throat. If I had sprung a leak now, I had been lost. And at this moment I discovered that the bridge had ceased, and we must trust for a foothold to the slippery and slippery rock, which was covered before and since. But we got through at last, and emerged into the open day, where we could stand in front of the lashed and frothy and seething world of descending water, and look at it. When I saw how much of it there was, and how slowly it vanished, I was sorry I had gone into it.

I said to the guide, "Then, did you know what kind of an infernal place this was before you brought me down here?"

"No," he said.

"This was sufficient. He had known all the horror of the place, and yet he brought me there! I regarded it as deliberate scorn. I then destroyed him.

I managed to find my way back along to the place from whence I had started on this foolish enterprise, and then hurried over to Canada, to avoid having to pay for the guide.

At the principal hotel I fell in with the Major of the 8th Fusiliers, and a dozen other officers, amongst whom I was asked to join them in celebrating the Queen's birthday. I said I would be delighted to do it. I said I liked all the Kingdom, and I had ever happened to be acquainted with it, that I, like all my countrymen, adored the Queen, and all her government. There was no incomparable drawback—I never drank anything strong upon any occasion whatever; and I did not see how I was going to do proper and simple justice to anybody's birthday with the thin and apergurines I was accustomed to.

The Major scratched his head, and thought over the matter at considerable length; but there seemed to be no way of making the difficulty, and he was too much of a gentleman to suggest even temporary abandonment of my principles. But by and by he said, "I have it, drink soda water. As long as you never do drink anything more nutritious, there isn't any inpropriety in it."

And so it was settled. We went to the large, handsome, handsomely decorated with flags and evergreens, and seated ourselves at a board well laden with creature comforts, both solid and liquid. The toast were happy, and the speeches were good, and we kept it up until long after midnight. I never enjoyed myself more in my life. I drank thirty-eight bottles of soda-water. But do you know that that is not a reliable article for a steady drink? It is too gay. When I got up in the morning I was full of gas. I couldn't hear anything. I hadn't an article of clothing that I could wear except my umbrella.

After breakfast I found the Major making grand preparations again. I asked what it was for, and he said, this was the Prince of Wales's birthday. It had to be celebrated without any of my failings. I was tired of soda, and I changed off for lemonade. I drank several glasses. You may remember lemonade in a strong steam, a great deal of soda-water; but it isn't so. In the morning it had gaped on my stomach. Biting anything was out of the question—it was equivalent to look on. I was beginning to feel worn and sick too.

Shortly after luncheon, I found the Major in the midst of some more preparations. He said this was the Prince of Wales's birthday. I concealed my grief.

"Who is this," I asked?

"Who is the Prince of Wales?" I asked.

"The Son of our Majesty the Queen," the Major said.

"The Son of our Majesty the Queen," I repeated. That night we celebrated the Prince of Wales's birthday. We kept it up as late as twelve, and really enjoyed it a good deal.

"Who do you mean this time?" I asked.

"Who do you mean this time?" I asked.

"Was it the Prince of Wales?"

"Prince of Wales?"

"No, the celebration comes off to-night." I bowed before the new calamity. We celebrated the day, I drank pink of refreshing soda-water, I alleviated my sorrow and disconforted eye the next day was the Major at his incomparable preparations again. My heart was broken, and I wept.

"And this is his birthday—you haven't made any mistake?"

"No; the celebration comes off to-night." I bowed before the new calamity. We celebrated the day, I drank pink of refreshing soda-water, I alleviated my sorrow and disconsolation next day was the Major at his incomparable preparations again. My heart was broken, and I wept.

"Whose do we mean this time?" I asked.

"Whose do we mean this time?" I asked.

"The Prince of Wales, the Duke of Edinburgh, he said.

"Yes,"

"Yes,"

"This is his birthday—you haven't made any mistake?"

"No; the celebration comes off to-night." I bowed before the new calamity. We celebrated the day, I drank pink of refreshing soda-water, I alleviated my sorrow and disconsolation eye the next day was the Major at his incomparable preparations again. My heart was broken, and I wept.

"Here she is, now, I said, "it is time to inquire into this thing. How long is the Queen's family likely to hold out? Who comes next on the list?"

"Their Royal Highnesses the Duke of Cambridge, the Princess Royal, Prince Arthur; Princess Mary of Teck, Prince Leopold, the Grand Duke of Baden-Hohen-Stiratz, the Grand Duke of Baden-Hohen-Stiratz, Victoria, the next on the list is the Princess Beatrice, daughter of the Queen."

"Here she is, now, I said, "it is time to inquire into this thing. How long is the Queen's family likely to hold out? Who comes next on the list?

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"Hold! There's a limit to human endurance. I am only mortal. What man dare do, I dare; but who can celebrate this family in detail and live to tell it, is less or more than man. If you have to go through this every year, it is a mercy I was born in America, for I haven't constitution enough to be an Englishman, I shall have to withdraw from this enterprise. I am out of drinks. Out of drinks, and so many more to celebrate! Out of drinks, and only just on the outskirts of this family yet, as you may say. I am sorry enough to have to withdraw, but it is plain enough that it has to be done. I am full of gas, and my teeth are loose, and I am worn with tears, and afflicted with sore, and toothache, madness, nausea, and looky, and the older last night has given me the hives. On the other hand, I mean well; but really I am not in a condition to celebrate the other birthdays. Give me a rest."
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