

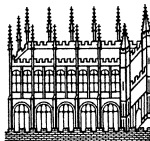


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**STUDIES IN THE HISTORY AND FUNCTION OF  
THE BRITISH THEATRE PLAYBILL AND PROGRAMME  
1564–1914**

**DAVID ROBERT GOWEN**

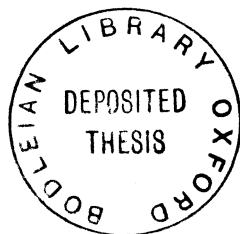
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**VOLUME TWO**

**ILLUSTRATIONS AND APPENDICES**



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## 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 Comedie 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  
Musick, as will be express'd in the Great Bills to morrow.

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

The Part of *Co. baccio* perform'd by **BEN. JOHNSON**,  
For his own Benefit.

7 N 061


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*

Fig. 1 · Early identification of both performer and playwright · 1703  
*Volpone*, playbill, 1703, rpt. in Fletcher, 'Playbills', pl. 4, btw. pp. 50-51.



**A**T the **THEATRE ROYAL**  
 this present **Tuesday** being the **Twenty Second** d:  
 of **February**, will be **performed**,  
 A **Play**,  
 A **King, and No King.**  
**Beginning Exact** **Four of the Clock.**  
 — MAJESTIES SERVANTS, 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. *Ambony 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.


Fig. 3 · Location and starting times included on a playbill · 1672  
*The Dutch Cruelties at Amboyna*, playbill, 1672, rpt. in Speaight, 'Playbill', opp. p. 36.



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.

*the play will be shown  
in the hall many times*

1691



A T

*Parker's and Doggett's Booth,*  
*N*ear *Hosier-Lane End*, in *Smithfield*, during the  
 Time of *Bartholomew-Fair*, will be pre-  
 sented a New *DROLL*, called,

**FRYAR BACON:**  
 OR, THE  
**COUNTRY JUSTICE**

With the Humours of *TOLFREE* the Miller,  
 and his Son *RALPH*,

Acte dby Mr. **DOGGETT**.

With Variety of Scenes, Machines, Songs and  
 Dances.

1691. *VIVAT REX.*

Fig. 5 · Variety of scenes promised for unspecified dates · 1699[?]

*Fryar Bacon*, playbill, 1699[?], tipped into *Bartholomew Fair*, n.pag.  
 Courtesy of the Harvard Theatre Collection, The Houghton Library.







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 D  
of July, will be Reviv'd,

17 A COMEDY call'd, 16  
THE  
**COUNTRY WIT**

O R,  
Sir MANNERLY SHALLOW.

Written by Mr. CROWN, Author of *Sir Courtly N*

*Sir Mannerly Shallow* by Mr. MILLER.

*Sir Thomas Rash* by Mr. NORRIS.

*Tom Rash* by Mr. JOHNSON.

Ramble	by	Mr. Mills.	Friik	by	Mrs. Garter	
Mery		Mr. Wild. Wilks.			Isabella	Mrs. Salome
Booby		Mr. Leigh.				
Constable		Mr. Craze.				

*Lady Faddle* by Mrs. HUNT.

*Clayton* by Mrs. HORTON.

*Dame Rash* by Mrs. WILLIS.

With Singing by Mr. Turner. And a New Entertainment of Dance  
by Monsieur Beval, Mr. Pinner, and Mr. Birkhead.

By His Majesty's Command. No Persons are to be admitted behind the Scenes. No  
Admission to be Return'd after the Curtains is Drawn up. VIVAT RE

Fig. 8 · Earliest extant cast list for a professional production · 1716  
*The Country Wit*, playbill, 1716, rpt. in Fletcher, 'Playbills', pl. 8, opp. p. 51.

## DUKE OF YORK'S THEATRE.

LESSEE &amp; MANAGER

*Charles Frohman*

## "THE ADMIRABLE CRICHTON"

A Fantasy in Four Acts, by

*J. H. Barrie*

THE EARL OF LOAM.....	<i>Henry Knevelly</i>	
HON. ERNEST WOOLLEY.....	<i>James Buchanan</i>	
REV. JOHN TREHERNE.....	<i>Charles Blakiston</i>	
LORD BROCKLEHURST.....	<i>Carlisle Pickford</i>	
A NAVAL OFFICER.....	<i>J. S. Buckstone</i>	
MR. CRICHTON.....	<i>A. Spring</i>	
TOMPSETT.....	<i>Compton Conley</i>	
LADY MARY LASENBY	Daughters of the Earl of Loam.	<i>June Vanbrugh</i>
LADY CATHERINE LASENBY		<i>Sybil Carlisle</i>
LADY AGATHA LASENBY		<i>Muriel Brammott</i>
COUNTESS OF BROCKLEHURST.....	<i>Fanny Coleman</i>	
FISHER.....	<i>Ma Jackson</i>	
TWEENY.....	<i>Rattie Browne</i>	
The costumes designed by.....	<i>Ernest De Buge</i>	
The play produced under the direction of.....	<i>Dion Boucicault</i>	

Fig. 9 · Souvenir cast list comprising actors' signatures · 1902  
*The Admirable Crichton*, programme (London: Hentschel), 1902.

There is cōteyned a godely interlude of fulgens  
 Senatoure of Rome. Lucrece his doughter. Cayus  
 flaminius. & Publi<sup>9</sup>. Corneli<sup>9</sup>. of the disputacyon of  
 noblenes. & is deuyded in two ptyes / to be played at  
 ii. tymes. Cōpyled by mayster Henry med wall. late  
 chapelayne to y<sup>e</sup> ryght reuerent fader in god Johan  
 Borton cardynall & Archebysshop of Caüterbury.



Fig. 10 · Early illustration in an British playbook · c. 1514–1516  
 'Man and Woman', woodcut, c. 1512–1516, rpt. in Davidson, *Illustrations*, p. 129.

At PUNCH'S Theatre.



For the Entertainment of the  
**Four Indian Kings, viz.**

(A) The Emperor *Tee Tee Nees Ho Ga Row.*  
 (B) King *Sa Ga Tean Qua Rab Tow.*  
 (C) King *E Tow ob Koam.*  
 (D) King *Ob Nee Teath Tow no Row.*

This present Munday, May 1. at Seven a-Clock.

 T the Upper End of *St. Martin's-Lane*, joyning to *Litchfield-Street*, will be Presented a *NEW OPERA*, Performed by a Company of *Artificial Actors*, who will present you with an *incomparable Entertainment*, call'd,


**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 *Blagueners*. 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 *Forcing* 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.



(1718)



For the Benefit of Mrs SAUNDERS.  
By His Majesty's Company of Comedians. 1725.  
AT THE  
**THEATRE ROYAL**  
In *Drury-Lane* :  
On **MONDAY** the 14th Day of *April*,  
will be presented, (*In the Time of Milks,*  
*and n.º. Defield.*)  
A COMEDY call'd,  
*Rule a Wife, and Have a Wife.*  
With Entertainments of Singing and Dancing,  
as will be Express'd in our Great Bills.  
To begin exactly at Six a Clock.  
By His Majesty's Command, No Persons are to be admitted without the  
Money by Reason of this

Fig. 13 · Early allusions to both great bills and playhouse rules · 1718  
*Rule a Wife and Have a Wife*, playbill, 1718, rpt. in Nash, 'Playbill', pl. 8, opp. p. 55.

THEATRE  
DRURYROYAL  
LANE.BY COMMAND OF  
THEIR MAJESTIES.

The present WEDNESDAY January 23, 1800.  
*Your Majesties Letters will perform a Comedy called*

## A BOLDSTROKE FOR A WIFE.

Brighthelm, Mr. BANNISTER, Junr.  
 Freedman, Mr. CAULFIELD.  
 Sir Philip Molewells, Sr. WHEATZER,  
 Obadiah Prim, Mr. AICKIN,  
 Tordelows, Mrs. WATKIN,  
 Perrawell, Mr. SEETE,  
 Backbit, Mr. AIMER,  
 Simon Pure, Mr. HOELLINGSWORTH,  
 Amindall, Mr. GREENAID,  
 Gentlemen, Mr. WENTWORTH, Mr. RYDER,  
 Smuckbroken, Mr. SPARKS, Mr. MADDOCKS,  
 Mrs. Prim, Miss POPE,  
 Anne Lowely, Miss MELLION,  
 Betty, Miss TIDSWELL, Lady, Mrs. CUYLER.

*Th' which (as you may) will be acted a Married Comediant called.*

## THE PRIZE;

OF 2, 5, 3, 8.

Lentive, Mr. BANNISTER, Junr.  
 Mr. Caddy, Mr. MADDOCKS,  
 Heavensell, Mr. FREEMAN,  
 Lated, Mr. SEETE,  
 Juba, Mrs. RUFFEY,  
 Mrs. Caddy, Miss TIDSWELL,  
 Carliton, Miss DE CARMY.

Boxes 6s. Second Rows 4s. Pit 2s. 6d. Second Price 1s. 6d. 3rd 1s. 6d. 4th 1s. 6d.  
 Upper Gallery 1s. Second Price 6d. NO MONEY TO BE RETURNED.  
 Places for the Boxes to be taken of Mr. Footman at his Office, or of Miss Ruffell's Street.

PRINTED BY C. LOWMYER, DRURY LANE.

VIVANT REX ET REGINA.

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.

ROYAL ENTERTAINMENT

**B**Y **C**OMMAND.

THE ROYAL THEATRE, ST. JAMES'S PLACE, LONDON, W.

ON THURSDAY, DECEMBER 14th, 1850.

A GRAND FETE, AT ONE O'CLOCK FOLLOWING THE ABOVE PERFORMANCES.

**THE CRITIC:**  
OR, A TRAGEDY REHEARSED.

Duc de	Mr. F. FINLEY.	Footman.	Mr. DE COURCY.
Essex.	Mr. COOPER.	Frangon.	Mr. G. MELVILLE.
His French Secretary.	Mr. HASTLEY.		
Paul.	Mr. C. MATHEWS.	Mrs. Daugle.	Mr. C. HOEN.

CHARACTERS IN THE TRAGEDY.

Lord Burleigh.	Mr. HONNER.	Bookster.	Mr. F. DOCK.
Earl of Leicester.	Mr. GRANT.	First Bookst.	Mr. HARGREAV.
St. Christopher Remy.	Mr. WYFF.	Second Bookst.	Mr. BURT.
Mr. Walter Raleigh.	Mr. CLARK.	Tilberia.	Mrs. F. MATHEWS.
Don Pedro Whitebread.	Mr. HADLEY.	Confidant.	Mrs. MACNAMARA.
Governor of Tilbury Fort.	Mr. F. MATHEWS.	First Nurse.	Miss M. KELLEY.
Master of the Horse.	Mr. SIMMONS.	Second Nurse.	Miss ROBERTSON.

LITTLE BOOZ, A FABLE, IN ONE ACT, BY HENRY HARRIS, ESQ. REVISED.

**THE PRACTICAL MAN.**

Clerkship (in possession of	Mr. C. MATHEWS.	Jeannette (Bookst.)	Mr. HONNER.
Jameson's Treasury).		Biggs.	Mr. SIMMONS.
Harlow (in possession)	Mr. F. DOCK.		
Bookst. (a Scholar)	Mr. GRANT.	Mrs. Milford	Mrs. MACNAMARA.
Clara.	Mr. BURT and Mr. DE COURCY.	Harvard Girl.	Miss ROBERTSON.

Director, MR. CHARLES KEAN.  
Assistant Director, MR. GEORGE ELLIS.

The Theatre arranged and the Gallery painted by MR. THOMAS CRUICK.

Fig. 15 · Paper souvenir bill with pierced borders imitating lace · 1850  
*The Critic*, playbill, 1850, rpt. in Haill, 'Bill', p. 284.

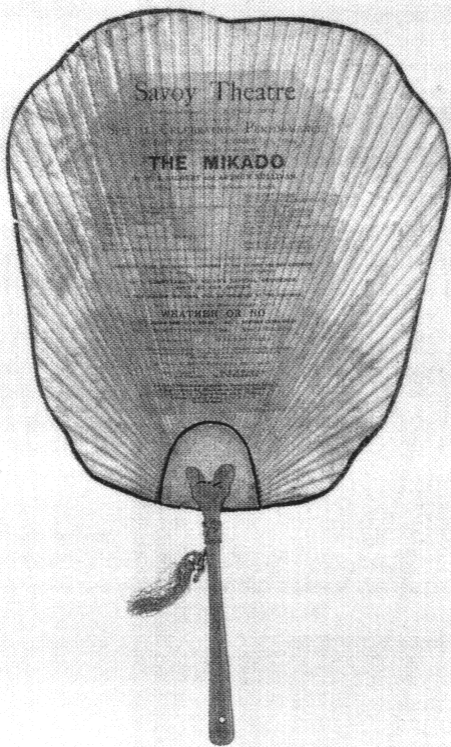


Fig. 16 · Anniversary programme printed on a Japanese fan · 1896  
*The Mikado*, programme, 1896, rpt. in Hall, 'Bill', p. 285.

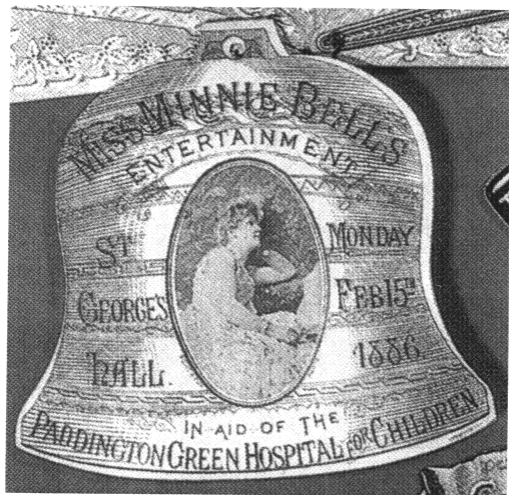


Fig. 17 · Bell-shaped programme accompanying a benefit · 1886  
*Miss Minnie Bell's Entertainment*, programme, 1886, rpt. in Ashton, 'Paintings', pl. 2, p. 261.

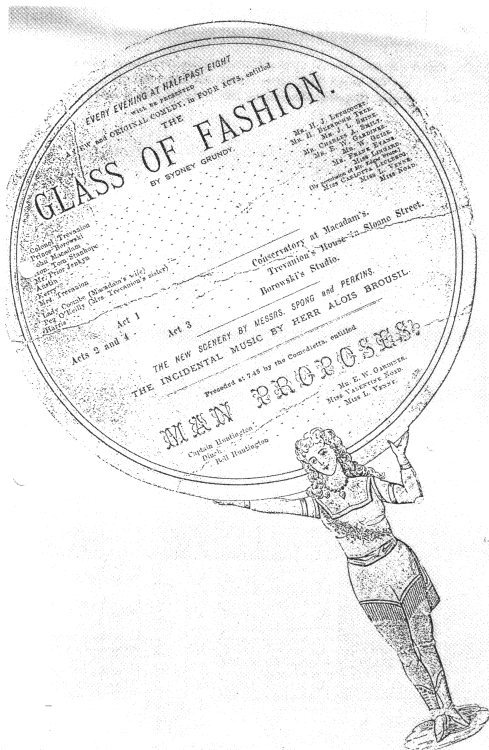


Fig. 18 · Souvenir programme in the shape of a looking glass · 1893  
The Glass of Fashion, programme, 1893, rpt. in Cavanagh, p. 13.

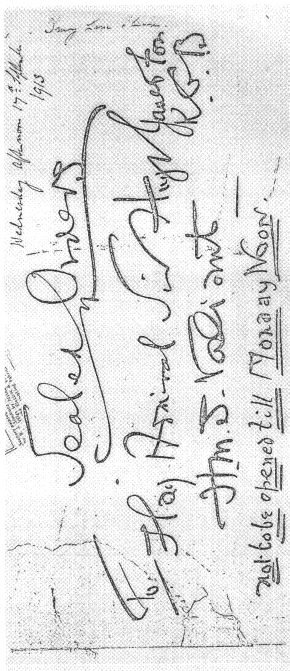


Fig. 19 · Wax-sealed envelope enclosing a souvenir programme · 1913  
 Sealed Orders, programme, 1913, rpt. in Cavanagh, p. 14.



Fig. 20 · Page in an illustrated souvenir programme · 1880  
*The Corsican Brothers*, programme, 1880, rpt. in Speaight, *Memorabilia*, p. 19.



**Private Theatricals.**  
COMMITTEE.

Mrs. FORRENS. \_\_\_\_\_ Mrs. PERRY.  
W. C. ERMATINGER, Esq. \_\_\_\_\_ 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. \_\_\_\_\_ *Mrs. Torrens*  
MARIA DARLINGTON. \_\_\_\_\_ *Miss Griffin*  
MRS. FIXTURE. \_\_\_\_\_ *Miss Ermatinger.*

MR. SELBORNE. \_\_\_\_\_ *Lord Mulgrave.*  
ALFRED HIGHFLYER. \_\_\_\_\_ *Ed. Charles Dickens*  
SIR MARK CHASE. \_\_\_\_\_ *Honorable W. Matthews*  
FIXTURE. \_\_\_\_\_ *Captain Willoughby.*  
GAMEKEEPER. \_\_\_\_\_ *Captain Granville*

AFTER WHICH, AN INTERLUDE IN ONE SCENE, (FROM THE FRENCH) CALLED  
**Just Two o'Clock in the Morning.**

THE STRANGER. \_\_\_\_\_ *Captain Granville*  
MR. SNOBBINGTON. \_\_\_\_\_ *Ed. Charles Dickens*

TO CONCLUDE WITH THE FARCE, IN ONE ACT, ENTITLED  
**DEAF AS A POST.**

MRS. PLUMPLEY. \_\_\_\_\_ *Mrs. Torrens*  
AMY TEMPLETON. \_\_\_\_\_ *Ed. Charles Dickens !!!!!!!*  
SOPHY WALTON. \_\_\_\_\_ *Mrs. Perry.*  
SALLY MAGGS. \_\_\_\_\_ *Miss Griffin*  
CAPTAIN TEMPLETON. \_\_\_\_\_ *Captain Torrens*  
MR. WALTON. \_\_\_\_\_ *Captain Willoughby.*  
TRISTRAM SAPPY. \_\_\_\_\_ *Ed. Charles Dickens*  
CRUPPER. \_\_\_\_\_ *Lord Mulgrave*  
GALLOP. \_\_\_\_\_ *Ed. Charles Dickens.*

MONTREAL, May 24, 1842. GAZETTE OFFICE.

Fig. 22 · Charles Dickens's manuscript cast list additions · 1842  
*A Roland for an Oliver*, playbill, 1842, rpt. in *Dickens and the Stage*, n.pag.













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  
 John Party, *A London Street Scene*, 1840, Alfred Dunhill, rpt. in Haill, *Theatre Posters*, front cover.

**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, (S. 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. "Two pence? 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  
 George Du Maurier, cartoon, *Punch* 26 April 1862, p. 170.

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 Teritœpiest 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!*

**WOOD BRIDGE  
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-bushel 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-AN-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 blind-  
folded, 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. GALL'S, Druggist, on or before Wednesday Evening.  
A. D. No Person will be allowed to go inside the Ropes during the time of Dinner, except such as are appointed to keep the  
ground clear.

[J. LOVAT, Printer, Bookbinder, and Stationer.]

Fig. 34 · Various entertainments scheduled on a broadside · 1821  
*A Public Dinner*, broadside, 1821, rpt. in John Lewis, *Printed Ephemera*, p. 101.



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,



71, DEAN ST., SOHO.

Lessee ..... Mr. THOMAS MOURRAY.

UNDER THE MANAGEMENT OF MR. SHIRLEY.

## The Players.

ESTABLISHED 1852.

"The less they deserve, the more merit is in your bounty."

FIFTH PERFORMANCE,

On THURSDAY EVENING, FEBRUARY 17, 1853,

Which 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 Scipio de Pompulino ..... Mr. G. HARRISON.

Don Lopez Avila ..... Mr. PERCIVAL.

Secretary of State ..... Mr. MAY.

Officer ..... Mr. FIREMAN.      Servant ..... Mr. SANTRU.

Dona Francesca .... (Princess Regent of Portugal) .... Miss FEATHERSTONE.

Dona Blanche de Tavora ..... Miss SEATON.

After which Shakspeare's Tragedy of

## O T H E L L O.

The Duke of Venice ..... Mr. CHAS. KINGDON.

Brabantio ..... Mr. G. MURRAY.

Cassio .... Mr. WILTON.      Ludovico .... Mr. LENNARD.

Othello ..... Mr. CHARLES VINCENT.

Cassio ..... Mr. VERNON.

Iago ..... Mr. BERTRAM PALMER.

Rodrigo ..... Mr. PERCIVAL.

Montano ..... Mr. RANDALL.      Antonio ..... Mr. JONES.

Desdemona ..... Miss NEVILLE.

Emilia ..... Mrs. HENDERSON.

To conclude with a One Act Farce, called

## JOHN DOBBS.

Squire Fallowfield .. Mr. BENSON.      Major Frankman .. Mr. WILTON.

Peter Falconster ..... Mr. G. HARRISON.

John Dobbs ..... Mr. CHAS. KINGDON.

Mrs. Chesterton .. Miss NEVILLE.      Lucy .. (her Sister) .. Miss E. SEATON.

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.

Costume and Cast of Characters.

Theatre Royal, Covent Garden, September 30, 1839.

**KING OF NAVARRE (Mr. Cooper).**—Black velvet doublet—trunks and cloak—black velvet hat—white ostrich feathers—black velvet shoes slashed with gold—plain collar—black hose—black sword and belt. *Second dress:* Large striped cloak—large yellow boots—round brown cap and feather—black mask.

**BIRON (Mr. Andrews).**—Gold tissue doublet and trunk—morose velvet cloak—brown hat and feathers—yellow hose—plain collar—sword—jewelled order. *Second dress:* The same as the king's.

**LONGAVILLE (Mr. Fitzmaurice).**—Blue doublet and trunk, trimmed with silver lace—white cap and blue feathers—white and silver cloak—blue hose—white shoes, slashed with blue—plain collar and sword. *Second dress:* The same as the king's.

**DUMAIN (Mr. J. Vining).**—Yellow and white doublet, richly embroidered with gold lace—white trunk—red hose—red cap—white ostrich feathers—white shoes, slashed with red—red cloak—plain collar—sword. *Second dress:* The same as the king's.

**ROYET (Mr. F. Maikens).**—Black velvet doublet and cloak, trimmed with gold lace and slashed with red silk—black trunk, cap, and hose—black shoes—white beard—collar—sword—white wand.

**MARCADES (Mr. W. H. Payne).**—Black doublet—cloak—trunks—hose—cap and feathers—shoes and rassettes—plain collar.

**DON ALONSO DE ARMADO (Mr. Barlog).**—Black velvet Spanish doublet—trunks, trimmed with broad gold lace—cloak with a red cross on the left—white gaiters—ruff—a conical Spanish hat with red feathers behind instead of the front—black shoes slashed with gold—sword. *Second dress:* *As BIRON.*

**SIR NATHANIEL (Mrs. Meadows).**—Long black canonical cloak—black shoes—hose—cap. *Second dress:* *As Alexander the Great.*

**HILOPOLKES (Mr. Barlog).**—Black gown and belt—Black cap—large cloak—hose and shoes. *Second dress:* *As JONAS MACCABEUS.*

**DUAL (Mr. Grady).**—Yellow doublet and trunk—buff belt—russet boots—bald head—buff cap—eyepair.

**COSTARD (Mr. Kerley).**—Buff doublet, trunk, hose, and shoes—cap—broad belt and buckle—long sleek hair—plain collar. *Second dress:* *As POMPEY THE GREAT.*

**FORRESTER (Mr. G. J. Smith).**—Green tunic and pantaloons—russet boots—black cap and feathers—plain collar—hunting spear and bugle.

**HORN (Miss Lee).**—Drab doublet—trunks and cloak trimmed and slashed with scarlet silk—red hose—black shoes—black cap and blue feathers—light curly hair. *Second dress:* *As THE LADY OF HERCULES, killing the Snake.*

**ELISE or WILHELM (Mr. S. Jones).**—Black gown—brown cloak trimmed with fur—brown hose—black shoes—long white beard.

**FRANCES OF FRANCE (Mrs. Nield).**—Crimson velvet dress—blue ostrich feather—fan—black mask. *Second dress:* Green and gold gown—red tissue gold petticoat—black cap and white feathers—ruff.

**ROBALVA (Madame Young).**—Blue velvet and gold—white ostrich feather—fan. *Second dress:* The same as the Princess.

**MARIA (Miss E. Phillips).**—Black velvet and gold—black cap. *Second dress:* The same as the Princess.

**EXTREME (Miss Charles).**—White satin and silver—black cap—red ostrich feather—fan. *Second dress:* The same as the Princess.

**JAGUENETTA (Mrs. Humby).**—Brown petticoat and body trimmed with red and black binding—blue apron and cap—black shoes.

**YEA or SPANIO (Miss Delford).**—Green and silver dress—a wreath of flowers on her head.

LOVE'S LABOUR'S LOST.

ACT I.

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

Enter the KING, BIRON, LONGAVILLE, DUMAIN, and Attendants, up the steps, c.

King. (a) Just fair, that all four enter in their lives,  
Love registers upon our brazen tubs,  
And then grave us in the disgrace of death;  
When, spite of comorant devouring time,  
The endeavour of this present breath may buy  
That honour, which shall bate his scolding's hose edge,  
And make us lords of all civility.

Therefore, brave conquerors!—for so you are,  
That war against your own affections,  
And the holy army of the world's desires,—  
Our late edict shall strongly stand in force:  
Navarre shall be the wonder of the world;

~~Our court shall be a little Academe.~~

~~Still and contemplative to entertain.~~

You three, Biron, Dumain, and Longaville,  
Have sworn for three years' term to live with me,  
My fellow-scholars, and to keep those statutes,  
That are recorded in this schedule here:  
Your oaths are past, and now subscribe your names;  
That his own hand may strike his honour down,  
That violates the smallest branch herein.

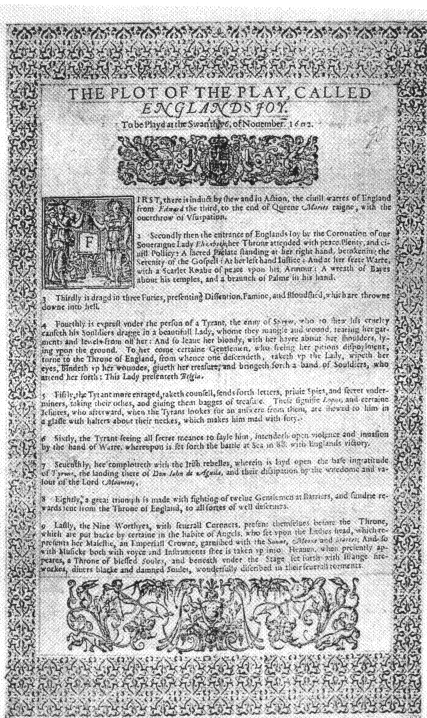

Lon. (a. c.) In an resolved: 'tis but a three years' fast;  
The mind shall banquet, though the body pine:  
Fat paunches have lean pates; and dainty bits  
Make rich the ribs, but bankrupt the wits.

[Takes the paper, goes up, a. a. n., and signs.

Dum. (l. c.) My loving lord, Dumain is mortified.  
The grosser manner of these world's delights  
He throws upon the gross world's baser slaves:

Fig. 37 · Cast list included in a prompt book/acting edition · c. 1839  
*Love's Labour's Lost*, prompt book/acting edition, n.d., *Prompt Books*, no. 177.

**THE PLOT OF THE PLAY, CALLED**  
*ENGLANDS JOY.*  
To be Playd at the Swantheatre, of November. 1602.

**F**IRST, there is induit by thew and in Action, the civill waeres of England from *Edward* the third, to the end of *Queene Maries* raigne, with the overthrow of *Visitation*.

3 Secondly then the entrance of *England's Joy* by the Coronation of our *Soveraigne Lady Elizabeth* her Throne attended with peace, plenty, and civill Policy: A sacred *Palate* standing at her right hand, beset with the *Serenty* of the *Gospell*: At her left hand *Iustice*: And at her feete *Warre*, with a *Scarlet Roshie* of peace upon his *Armour*: A wreath of *Bayes* about his temples, and a branch of *Paine* in his hand.

3 Thirdly is dragd in three *Furies*, presenting *Dissention*, *Famine*, and *Bloodshed*, which are throwne downe into hell.

4 Fourthly is expressd under the person of a *Tyrant*, the enemy of *Shew*, who so hies his cruelty rancketh his *Souldiers* dragee in a *boonshall* *Lady*, whom hee mang's and wound, tearing her garments and heade from off her: And so leane her bloody, with her haire about her *Shoulders*, lying upon the ground. To her come certaine *Gentlemen*, who seeing her pitious disposition, borne to the *Throne* of *England*, from whence one descendeth, taketh vp the *Lady*, wipeth her eyes, bindeth vp her woundes, giueth her creature, and bringeth forth a band of *Souldiers*, who attend her forth: This *Lady* presenteth *Tybia*.

5 Fifthly, the *Tyrant* more enraged, taketh counsell, send's forth letters, private *Spies* and secret underminers, taking their oclies, and giuing them bagges of *treason*. These figure *Loyes*, and certaine *Religues*, who afterward, when the *Tyrant* lookes for an answer from *Heaven*, are shew'd to him in a *glasse* with halters about their neckes, which makes him mad with  *fury*.

6 Sixthly, the *Tyrant* seeing all *heeres* reuence to *hyle* him, ascendeth open violence and invasion by the hand of *Warre*, whereupon is set forth the *battle* at *sea* in *W*, with *England's* victory.

7 Seventhly, her contempt with the *Irish* rebelles, wherein is layd open the *hate* indignitude of *Tyrants*, the landing there of *Dan Iohn de walsley*, and their discipline by the *credone* and valour of the Lord *Choumsey*.

8 Eighthly, a great *triumph* is made with fighting of *recluse* *Gentlemen* at *barriers*, and *gandie* rewards sent from the *Throne* of *England*, to all *fortes* of well *diuinites*.

9 Lastly, the *Nine* *Worthies*, with *seuerall* *Ceremonies*, present themselves before the *Throne*, which are put backe by certaine in the *habite* of *Angels*, who sit upon the *Indies* head, which represents her *Majestic*, an *Imperiall* *Crowne*, garnished with the *Sunne*, *Moonne* and *stars*: And so presents her *Majestic* both with *voyce* and *Instruments* free is taken vp into *Heaven*, when presently appears, a *Throne* of *biessed* *Soules*, and beneath vnder the *Stage* set forth with *blancke* *trouces*, *diuers* *blake* and *damm'd* *Soules*, wonderfully described in their *seuerall* *recountes*.




Fig. 38 · Oldest British document connected with theatrical billing · 1602  
*Englands Joy*, broadside, 1602, rpt. in Lawrence, *Playhouse*, opp. 2: 68.

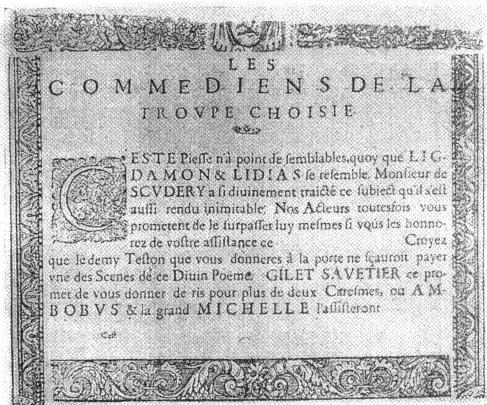


Fig. 39 · Oldest extant French playbill · 1629  
*Ligdamon et Lidias*, playbill, 1629, rpt. in Lawrence, 'Oldest', opp. p. 26.

**D**ie neue Compagni Comedianen / so niemals zuvor hier zu Land gesehen / mit einem sehr lustigen Vieleshering / welche täglich agiren werden / schöne Comoedien / Tragoechien / Pastorellen / (Schäffereyen) vnd Historien / vermengt mit lieblichen vnd lustigen inter ludien / vnd your heut Ritwuchs den 21. Aprilis werden sie praesentiren eine sehr lustige Comoedi/genant.

**Die Liebes Süßigkeit verändert sich in Todes Bitterkeit.**

Nach der Comoedi soll praesentirt werden ein schön Ballet / vnd lächerliches Possenspiel.

Die Liebhaber solcher Schauspiele wollen sich nach Mittags Block 2. einstellen vffin Freyschafft / allda vnd die bestimbte Zeit praesentirt soll angestangen werden.

*Then all men, that a new Company of Comedians have arrived here, who have never been seen before in this country with a right merry Chime, who will act every day five Comedies, Tragedies, Pastorals, and Histories, intermixed with Comedy and merry Interludes, and To-day Wednesday the 21<sup>st</sup> of April they will present a right merry Comedy, called Love's Sweetness turned into Deaths Bitterness. After the Comedy will be presented a fine Ballet and laughable Interl. The lovers of such plays must make their appearance at the Racing-house in the afternoon at 2 o'clock, when the play will begin at the appointed hour precisely.*

Fig. 40 · Oldest extant German playbill · c. 1630

*Love's Sweetness Turned into Deaths Bitterness*, playbill, c. 1630, rpt. and trans. in Cohn, pl. 2.



## Drammatis Personæ.

Part

Earl:	The King of England.	The Prince of England.
Morn:	The Lord Marriall.	Captaine Bonvile. B.
Lord:	The Earle of Chester.	Corporall Cocke. K.
	The Lord Lacy.	Lansfrizado March. J. A. H.
Winter:	The Lord Clinton.	The Clowne. C. A. H.
Ayrd:	The Lord Audley.	A Welch-man. W. B. Y.
	The Lord Bonvile.	An Host of the Ordinary
handes:	The Princesse.	Four young Gallants
Watson:	Isabella the Martials eldest	as the Ordinary. T. A. H.
weaver:	Daughter.	A Servant. S. A. H.
	Margaret, the Martials	A Bawd. B. A. H.
E. M.:	younger Daughtier.	Two Courtezans. C. A. H.
	The Lady Mary Audley.	Attendants, &c. A. H.
M.:	Two Gentlemen in a Bro-	
Widd:	widow-houfe.	
Hastland:		
Hew:		

The

Fig. 41 · Cast handwritten onto the 'Drammatis Personæ' of a play · 1637  
The Royal King, 'Drammatis Personæ', 1637, rpt. in Van Lennep, et al., btw. 1: 64-65.

*at 9 a Clock*

**A** the Rope in *in vnderfoot*  
 this present day shall bee  
 shewne rare dancing on the  
 Ropes, Acted by his Maiesties  
 servants. Wherein an Irish Boy of eight  
 yeares old doth vault on the high rope,  
 the like was never scene: And one Mayd  
 of fiftene yeares of age, and another  
 Girle of foure yeares of age, doe dance  
 on the low Rope; And the said Girle of foure  
 yeares of age doth turne on the Stage,  
 and put in fourescore threds into the eye  
 of an Needle. And other rare Activities  
 of body, as vaulting and tumbling on  
 the Stage, and Egges dancing upon a  
 Staffe, With other rare varieties of  
 Dancing, the like hath not bene scene in  
 the realme of England. And the merry  
 conceites of lacke Pudding.

*b. 18. e. 2*  
 74


  
 If God permit.  
*Vivat Rex.*

Fig. 42 · Caroline broadside printed by Thomas Cotes · after 1630  
 'Rare Dancing on the Ropes', broadside, after 1630, rpt. in Van Lennep, 'Playbills', p. 240.

# Q. F. F. Q. S.

**N**Overint universi & singuli Humaniorum Literarum Studiosi, Juventutem sub *Apollinis* vexillo in castris *Musarum*, campoque Grammatico Calsoni militantem, in pidsissimam illam, & elegantia *Romanâ* maxime referatam, Couræ iam *P. Terentii, Eunuchum* vulgò dictam, his datam, vigesimo sc: secundo *Octobris* sub octavam matutinanam, & quarto *Novembris* sub horam decimam antemeridianam, in Theatro publico, propitio numine aduram, ut & in interludijs specimen aliquod *Lyrocinij* in re *Musicâ* edituram; Quisquis igitur oculos pascendi, vel aures animumve oblectandi studio ductus fuerit, illuc se ad dies dictos recipito.

## FABULÆ INTERLOCUTORES.

Prologum habet <i>Joannes Spafnodius,</i>	Firmionis sc: <i>Robertus Cistercius,</i>
Antiphonâ Adolescentiâ partes <i>Andreas</i>	<i>Phœdrix Adolescentis Robertus David-</i>
<i>Patricius,</i>	<i>senas,</i>
Clæ ex Adolescentiâ <i>Jacobus Dicksonus</i>	<i>Pythiæ Anulle Robertus Mackallus,</i>
Chremetis Adolescentiâ <i>Joannes Smel-</i>	Sing: militum in singularium Ducis <i>The-</i>
<i>lymus,</i>	<i>mas Carus,</i>
Dor: Eunuchi <i>Andreas Carus,</i>	Siphonis durtius <i>Joannes Tarsi,</i>
Doræ ancillæ <i>Walterus Kiddleus,</i>	<i>Thaidis meretriciæ Marcus Bellus, &amp;</i>
Emethonis pueri <i>Joannes Huddens,</i>	<i>Thalonus militis gloriosi partes <i>Thomas</i></i>
Lachæi sc: <i>Thomas Thomjonus,</i>	<i>Dicksonus,</i> actus sunt

	<i>Miles.</i>	
Altum {	<i>Guilhelmus Kestius,</i>	Quintum {
	<i>Joannes Branni.</i>	<i>Andreas Edmiffanus,</i>
Bassum		<i>Arthibaldus Carus,</i>
		<i>Thomas Merus,</i>
Cantum {	<i>Georgius Humus,</i>	Tenorem {
	<i>Guilhelmus Carus,</i>	<i>Joannes Belfofanus,</i>
		<i>Facelus Mercurius,</i> cantibus;

Excudebat Anno DOM. 1681.

Fig. 43 · Amateur cast list of students reverse printed in Latin · 1681  
*Eunuchus*, playbill, 1681, rpt. in Macleod, pl. 1, opp. p. 14.

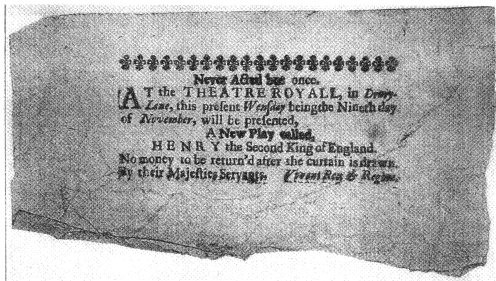


Fig. 44 · Royal arms omitted on the oldest British handbill · 1692  
*Henry the Second King of England*, handbill, 1692, rpt. in Lawrence, *Playhouse*, opp. 2: 240.

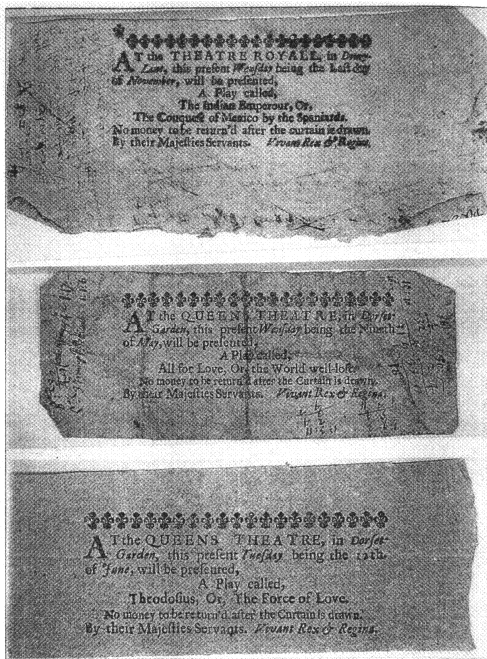


Fig. 45 · Old handbills sharing identical size and format · 1692–1694  
*The Indian Emperour*, handbill, 1692, rpt. in Lawrence, *Playhouse*, opp. 2: 241.  
*All for Love*, handbill, 1694, rpt. in Lawrence, *Playhouse*, opp. 2: 241.  
*Theodosius*, handbill, 1694, rpt. in Lawrence, *Playhouse*, opp. 2: 241.

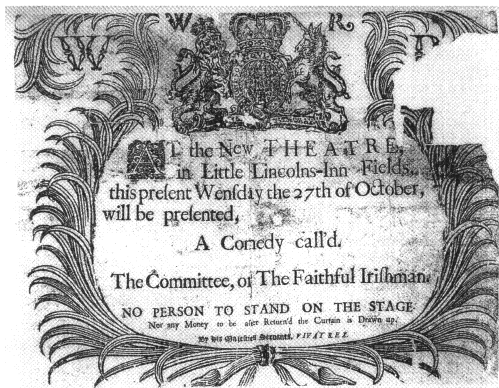


Fig. 46 · Explicit directive printed at the foot of a playbill · 1697  
*The Committee*, playbill, 1697, tipped into Daly, 2: 172–173.  
 Courtesy of the Harvard Theatre Collection, The Houghton Library.



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  
 1703, will be presented,  
 The Last 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  
 Monsieur Du Ruel, particularly an Extraordinary Comical  
 Country Mans Dance never perform'd before.

And Signior Gasperini will perform several Sonata's on the  
 Violin, one between Mr. Pasible and him, and another be-  
 tween 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 sh. Pit 3 sh. First Gallery 2 sh. Upper Gallery 1 sh.

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

By Her Majesty's Servants.

*Vivat Regina.*

Fig. 48 · Red ink and prices distinguish the oldest benefit bill · 1703  
*The Relapse*, playbill, 1703, rpt. in Thaler, pl. 33, opp. p. 262.

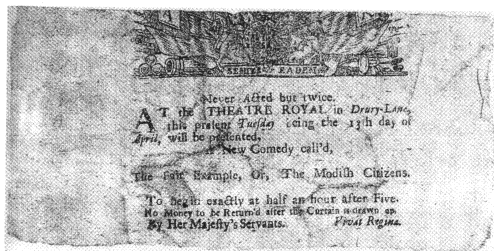
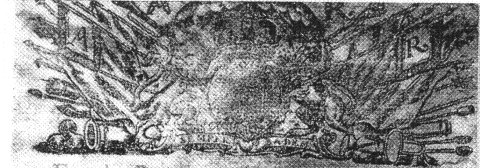


Fig. 49 · Formulaic handbill includes the royal arms · 1703  
*The Fair Example*, handbill, 1703, rpt. in Fletcher, 'Playbills', pl. 2, opp. p. 50.

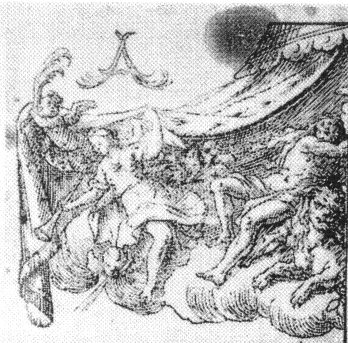


For the Benefit of the Poor of the Parish of St. Martin in the Fields

AT THE  
**THEATRE ROYAL**  
 In DRURY-LANE,  
 this present Tuesday being the 15th day of  
 February, will be presented,  
 The Last Reviv'd Play call'd  
**The MAIDS 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 Monsieur  
 Cherrier, and perform'd by him and Six others  
 Likewise a New Dance by Mrs. Mayers  
 And a Young Man and a Young Woman Danc'd on the Stage before will  
 perform the following Dances, viz  
 1. A Gentle Court-waltz by the Devoion Girl  
 2. A New round and alacr.  
 3. And a New Indian Dance Compos'd by Mrs. Claxton, and perform'd by  
 the Devoion Girl and a young Man  
 And a Peruvian's Dance compos'd by Mrs. Claxton, and perform'd by  
 the Devoion Girl and a young Man  
 M.DCC.LXXII.

**Beginning at Five a Clock.**  
 The Boxes 5 Shillings, Pit 1 Shilling, First Gallery 2 Shillings,  
 Upper Gallery One Shilling.  
 No Money to be Return'd after the Curtain is drawn up  
 By Her Majesty's Servants  
 Vice Reges


Fig. 50 · Composers, musicians and dancers credited · 1704  
*The Maid's Tragedy*, playbill, 1704, rpt. in Fletcher, 'Playbills', pl. 5., btw. pp. 50–51.



**QUEEN'S**  
 In the H A  
 To morrow being Tued  
 will be presented, A N  
 The **C O N F**  
 With several Entertainm  
 Famous **MONSIEUR DES**  
 Newly Arriv  
 Boxes Five Shillings, Pit Th  
 No Money to be Return'd after the Curtai  
 By Her Majesty's Servants.

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 per-  
 form'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

O. F

**KING LEAR,**

AND

His Three DAUGHTERS.

Written by *Shakespear*.

The Part of King *LEAR* by Mr. *Boheme*,

GLOCESTER	} by	Mr. <i>QUIN</i> ,
EDGAR		Mr. <i>RYAN</i> ,
KENT		Mr. <i>OGDEN</i> ,
EDMUND		Mr. <i>WALKER</i> ,
ALBANY.		Mr. <i>DIGGS</i> .

*CORDELIA* by Mrs. *BRET*,

Gentleman Usher by Mr. *SPILLER*,

With Singing by Mr. *Leveridge* and Mrs. *Chambers*.

And particular Entertainments of *DANCING*, by the  
Mess<sup>rs</sup> *NIVELONS*, which will be Express'd in the Great  
Bill.

*N.B. Being the last Time of Acting till Easter Holy-days.*

- *VIVAT REX*

Fig. 53 · Credits for playwright, actors, singers and dancers · 1724  
*King Lear*, playbill, 1724, rpt. in Van Lennep, 'Playbills', pl. 2b, opp. p. 237.

By Command of THEIR ROYAL HIGHNESSES the  
PRINCE and PRINCESS of WALES.

*For the Benefit of Mrs. PORTER.*

By The Managers Company of Comedians,  
At the THEATRE ROYAL in Drury Lane,  
(This present Thursday being the 24th of February, 1737)  
will be presented a TRAGEDY, call'd

**The MOURNING BRIDE.**

*Written by the late Mr. CONGREVE.*

The Part of ZARA to be perform'd by  
**Mrs. PORTER.**

*Omya* by Mr. MILWARD,  
*The King* by Mr. MILLS,  
*Constatz* by Mr. ODIN,  
*Ameria* by Mrs. THURMOND.

With Entertainments of Dancing, particularly,  
By Monsieur DENOVER, and Mademoiselle ROLAND.

*Net-Pit and Front-Boxes will be laid together as us. And none will be  
admitted without Printed-Tickets, which may be had at Mr. Moor's,  
Box-Book-keeper, in the Playhouse-Passage, and at the Offices at the  
Theatre. Fifth Gallery. Upper Gall.*

*Servants will be allow'd to keep Places in the Stage, Side-Boxes, or the Two  
Corner Front-boxes on each side the Stage, and the Ladies are desired to  
send them by Three o' Clock.*

To begin exactly at Six o' Clock. Vivant Rex & Regina.

On Thursday next will be presented The COMMITTEE  
With the KING and the MILLER 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 Presented with **COMEDY**, call'd

**The City Wives Confederacy.**

(Written by the late Sir JOHN VANBRUGH)

The Part of **CLARISSA** to be perform'd

By **Mrs. WOFFINGTON.**

*Gripe* by Mr. **DUNSTALL,**

*Money-trap* by Mr. **ARTHUR,**

*Dick* by Mr. **DYER,**

*Brass* by Mr. **MACKLIN.**

The Part of *Mrs Amlet* by **Mrs. MACKLIN,**

*Araminta* by **Mrs. BARRINGTON,**

*Corinna* by **Miss MORRISON,**

And the Part of *FLIPPANTA* to be perform'd

By **Mrs. VINCENT,**

With *Entertainments of Singing and Dancing,*

End of Act I. a *Canata*, call'd, *The Lover's Lesson,*

by **Miss FALKNER**

End of Act 2. an *Anacronic* by Mr. **LEVERIDGE,**

End of Act III. *If Loves a sweet Passion, let to Musick* by

**Mr. Baildon, and sung by Mr. LOWE.**

End of Act IV. *The truly happy Man*, by Mr. **LEVERIDGE.**

End of Act V. a *Grand Ballet*, call'd *The GONDOLIERE,*

By **Mr. COOKE, Miss HILLIARD,**

and *Others.*

And the *Epilogue of Thanks*, sung by Mr. **LEVERIDGE.**

Box 2s. Pit 3s. Front Gallery 2s. Upper Gallery 1s

PLACES to be taken of Mr. Page, at the large Door.

*Tickets deliver'd out for the 17th will be taken.*

Advertisement, King John, For the Benefit of Mr. Beccall, and Miss Hoagton.

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  
Towards 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, Master Mathew Mr. W. PALMER, Cob Mr. WRIGHT,

Bridge by Mrs. JEFFERIES, Tib by Mrs. BRADSHAW,

Mrs. Kitely [1st Time] Miss YOUNGE.

Act V. The Butterfly, by Sieur Daigville, 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 them with greater Convenience.

The Doors will be opened at Half past FIVE o'Clock.

To begin exactly at Half past SIX o'Clock.

Vivant Rex & Regina.

On Saturday, [The Eighty-Ninth Night] The JUBILEE.

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.

AT THE  
**THEATRE ROYAL in Covent-Garden,**  
 Tomorrow, being *Wednesday* the 25th of October,  
 Will be perform'd a **PLAY,** call'd

**ROMEO and JULIET.**

The Part of **ROMEO** to be perform'd  
 By **Mr. BARRY,** 1753.

Copies by **Mr. SPARKS,**  
 Montague by **Mr. BRIDGWATER,**  
 Balthazar by **Mr. GIBSON,** || Part by **Mr. ANDERSON,**  
 Benvolio by **Mr. GIBSON,** || Last Copies by **Mr. BARRINGTON,**  
 Friar Laurence by **Mr. RIDOUT,**  
 Capulet by **Mr. PENNEY,** || Acted by **Mr. DUNSTALL,**  
 Mercutio by **Mr. COLLIER,** || Solitaire by **Mr. WHITE,**  
 Tybalt by **Mr. DYER,**  
 Nurse by **Mr. CUSHING,**  
 And the Part of **JULIET** to be perform'd  
 By a **Young GENTLEWOMAN,**  
 Who never appear'd in any Stage before. *Miss Puffin*  
 With a **MASQUE OR DANCE** proper to the Play.  
*An Additional Scene will be introduc'd, representing*  
**The Funeral Procession of JULIET.**  
 Which will be accompanied with  
**A SOLEMN DIRGE**  
 The First Part by **Mr. LANE, Mr. BROWN, Mr. LEE, Mr. BAKER,**  
**Mr. TAYLOR, Mr. LOPEZ, with Trumps, and Cymbals, and Organ.**  
 With an **OCCASIONAL PROLOGUE**  
 TO BE SPOKEN  
 By **Mr. BARRY.**

Boxes 1s.    Pews 6d.    Full Gallery 2s.    Upper Gallery 1s.  
 All PLACES for the Boxes to be taken at the Stage-Door  
 2 Days before.  
 To be sold 10s. 6d. a Week.  
 From 1753.

BY PARTISULAR BEING  
 For the Benefit of **Miss BRICKLER.**  
 Theatre Royal in Covent-Garden.  
 On SATURDAY next, being the 26th of October, 1767.

**The BEGGAR'S OPERA.**  
 Capt. Macheath by **Mr. BEARD,**  
 Peachum by **Mr. SHUTTER,**  
 Lockit by **Mr. DUNSTALL,**  
 Fildes by **Mr. HOLTOM,**  
 Truoe by **Mr. GIBSON,**    Sings by **Mr. GIBSON,**  
 Men of the Mob by **Mr. BAKER.**

Lucy by **Mrs BAKER,**  
 Mrs. Peachum by **Mrs. STEPHENS,**  
 How Toys by **Mr. COPE,**    Mr. Starbuck by **Mr. GIBSON,**  
**Polly** by **Miss BRICKLER.**  
 With a *Shewbill* by **Miss B. TWIST.**  
 And a *Country Dance* by the *CHARACTERS* in the *Opera.*  
 Part of an *Act* by **Miss BRICKLER** will sing a *French Song* (to wit),  
 composed by **Mr. BROWN,** her own Invention, and *2d* Part of an *Act*  
 To which will be added a *TRUCE* and *2d*

**THE UPHOLSTERER.**  
 The Barber by **Mr. WOODWARD,**  
 Cook by **Mr. MURPHY,**    Sings by **Mr. GIBSON,**  
 Tailor by **Mr. DAVIS,**    Woodman by **Mr. GIBSON,**  
 Quilman by **Mr. DUNSTALL,**  
 Pamphlet by **Mr. SHUTTER,**  
 Master of the VINEYARD,    Maid by **Miss BRICKLER,**  
 Termagant by **Mrs. GREEN.**  
 With a *Shewbill* by **Miss B. TWIST.**  
 From 1767.

Fig. 57 · Covent Garden bills during and after John Rich · 1753; 1767

*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*,

**T**O-morrow being Wednesday, the 25th of this Instant January, 1737. Will be Acted  
a Comedy, call'd, *The*

# S H A R P E R.

The Parts to be Perform'd by

Mr. Sparks	Mr. Este	Mr. Bourne
Mr. Elrington	Mr. Barrington	Mr. Stepney
Mr. Morgan	Mr. Cashel	Mr. Fitzpatrick
Mr. Wetherilt	Mr. Morris	Mr. Beamfly
Mr. Philips	Mr. C. Morgan	Mr. Hind
Mrs. Reynolds	Mrs. Wetherilt	Mrs. Martin
Mrs. Orfeur	Mrs. Ravenscroft	Mrs. Hind
Mrs. Morgan	Mrs. Stepney	Mrs. Barry

The PROLOGUE to be spoke by Mr. ESTE.

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 9th of December will be taken at this Play.

Boxes, Stage, Lattices and Pit at a British Crown. Gallery 2s. 2d. No odd 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  
*The Sharper*, playbill, 1737, rpt. in Lawrence, 'The World's Oldest Playbills', btw. pp. 26-27.

By His Majesty's SERVANTS,  
 At the NEW THEATRE in LANCASTER,  
 ON MONDAY the 11th of AUGUST, 1777,  
 Will be performed a New Piece, (written originally by Thompson, Author of the *Receivers*, altered and properly adapted to the Stage by Mr. Hall) called

## Edward and Eleanora.

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

The incident on which the author has founded the ground-work of this play makes it highly interesting and material a figure in the annals of our country, that the affairs of the rest of the world seem to push, and throw himself almost to stop in his career, in expectation of the momentous consequence. Edward (the prince of England, and the hero of this piece, afterwards King Edward I.) while he lies before Jaffa, a city in the Holy Land, is most judiciously subdued by a desperate sickness; tho' the blow did not immediately answer the ruffian's intention, yet the dagger soon appears to have been dipped in celestial poison, beyond the aid of any other remedy than some friendly lip to suck the contagious force, while certain death will attend the generous deed. His princely Eleanora most heroically offers herself for the purpose; he saves her the effort. A noble contest between a good husband and loving wife is not so to be met with. In him all the husband will tender complaints, and all the tender wife and mother in her. The generous indignation of the Sultan of Jaffa, to be suspected as an abettor of so atrocious an attempt, at this demands our admiration and esteem.—Human nature is too much interested in passions like these, to leave the shadow of a doubt that the piece will make its proper impression on all temperate minds.

Selim (Sultan of Jaffa) Mr. DUNCAN, *P. 27. 19-5*  
 Earl of Glo'ster, Mr. WILMOT,  
 Theald (Archdeacon of Liege) Mr. FOWLER,  
 Aflassin, Mr. BROOKE,  
 Officers, Mr. M'GEORGE, Mr. MILLS,  
 Prince Henry, Master DUNCAN,  
 Princess 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 Characters 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 2s. 6d. PIT 2s. GALLERY 1s. *Vivat Rex & Regina.*  
 Places for the Boxes to be taken at the Theatre from Ten to Twelve each Day.  
 Nothing under full Price will ever be taken,---nor any one admitted behind the Scenes  
 TICKETS to be had at Mr. Ashburner's, Messrs. Wainwright's, and Messrs. King's 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 Ladies, by Minter and Miss BYRN.  
To which will be added, a Modern Opera, Sentimental, Crying Cousin, 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. Cross 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. SHERRIDAN, Esq.

And performed *Seventy 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. REDDITS, Mrs. DULLON,

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 Miss SINGLETON.

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

## Thomas and Sally.

BOX Three Shillings.—PIFF Two Shillings.—GALLERY One Shilling.

TICKETS to be had at the Theatre every Day from Ten o'Clock to One, and at Mr. ...

Nothing under FULL PRICE during the Performance.

Fig. 61 · Production history abbreviated below a touring title · 1778  
*The School for Scandal*, playbill, 1778, rpt. in Mander, *btw.* pp. 36–37.

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.

Pisano 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 Maquerade 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.

Dimity 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] call'd

**FATAL FALSHOOD.**

With a PROLOGUE & EPILOGUE, and a New Musical Piece, [never performed] call'd

**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 Haill, *Theatre Posters*, pl. 1, p. 14.

(SIXTH NIGHT)

## Theatre-Royal, Covent-Garden,

This present FRIDAY, OCTOBER 5, 1781,

Will be presented 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 Messrs. 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.

ROMEO by a GENTLEMAN, and JULIET by MISS SATCHELL.

(Barely their FIRST APPEARANCE in THESE Churches.)

Fig. 63 · Song books advertised near the bottom of a playbill · 1781

*The Man of the World*, playbill, 1781, Booth Theatre Collection, <http://www.newcastle.edu.au/department/dm/booth/rplay1.htm>.

**Theatre-Royal in Covent-Garden,**  
This present **FRIDAY, Jan. 16, 1795,**  
*Will be performed (8th Time) a COMEDY, called*  
**The TOWN BEFORE YOU.**

The Characters by  
Mr. LEWIS, Mr. ODELL, Mr. HOLMAN, Mr. POPE,  
Mr. MUNDEN, Mr. FAUCETT, Mr. HULL, Mr. POWELL,  
Mrs. WALLIS, Mr. MATTOCKS,  
Mr. MARTYR, Miss CHAPMAN, Miss STUART, and Mrs. POPE.  
The Prologue to be spoken by Mr. MATTOCKS—The Epilogue by Miss WALLIS.  
*After which, (for the 14th TIME) a New Grand Pastoral Spectacle (in two parts) called*

## HERCULES and OMPHALE.

The MUSIC partly new by Mr. SWEENEY, and partly selected from *Haydn, Mendelski, Gluck, Beethoven, Grtry, Mozart, Dorn, Kay, &c.* With a NEW OVERTURE for a Double Orchestra composed by Mr. HALLIV.

**OMPHALE'S PALACE.**

Omphale, Queen of Lydia, feasted on her Throne, surrounded by Virgins—The Princes of Dacia and Mysene find Amalthea, &c. some others; hand in marriage—then follow the

### MAGNIFICENT ENTRY of the TWO PRINCES.

DACIANS. MYCENEAHS.

Dacian Soldiers bearing Spears, Trophies of Arms, &c. Mycenaean Officers with Swords and Shields,  
Egyptians bearing Baskets, Musicians, Armour Bearer, Women bearing Patients,  
Dacian Officers with Trophies, Nambians with Patients, Martial Music,  
The Prince of Dacia borne in a TRIUMPHAL CAR The Prince of Mysene drawn in a TRIUMPHAL  
drawn by War-Horses in complete Armour. CAR, by Horses richly caparisoned.

The Prince Dacia, &c. a Pyrrhic Dance takes place, when "Tragedy is heard—Love's single demand, bearing a Helion with this inscription, " Hercules is crowned the Slave of Omphale"—Hercules enters, clad with the hide of the Nemean Lion, attended by IOLAUS—he offers Patients to Omphale—the receives them with tenderness—The Princes renew their suit, which the Virgins, after which Omphale, Hercules, and the Princes retire different ways. Omphale in the absence of Hercules orders her Nymphs to prepare for the Chase.  
This is succeeded by

### THE CAVE OF CACUS.

This famous Rother (a monster with three heads) who had desolated the adjacent country, hearing the found of Lutes, lay in wait for his prey—the three Princes are seen passing thro' the tree—Omphale and her train appear returning from the Chase—The Princes retire and plan to seize her—Cacus enters and forces her into the cave—the Princes with their Attendants attempt to seize Hercules, who for some time defends himself against their united force, nearly vanquished he prays to Jupiter, when a Storm arises, Thunder, lightning, &c. & soffer Storms are seen to descend—Hercules gains the Mouth of the Cavern, and thus defends himself from the Storm and his Attendants—Screams are heard within the Cavern—the Prince of Dacia, because of Omphale, the Prince of Mysene forces her from him, and after slaying the Prince of Dacia, engages with his conquest—the Temple ceases—Hercules and Cacus come from the Cave, a Cloud enfolds, in which Hercules vanquishes the Robber—He then pursues the Prince of Mysene, and is followed by IOLAUS, who Omphale is shut up in the city of Mycene.—Carpenter, Hammer, Saw, &c. are proposed, and the Scene changes to The

### TOWN and FORTIFICATIONS of MYCENE.

Hercules at the head of his Army summons to surrender—the Prince brings Omphale on the Battlements bound in Chains—The Sattering Ram and all the Implements of War are brought in Action against the City—the Defaced defend themselves by hurling huge Stones on the heads of their Assaultors—the Soldiers form the Turret back with their Shields, by which Hercules mines the walls—his Army enter the city with Firebrands—Hercules draws away the gates upon his shoulders—the City is fired in Ruins—Hercules pursues the Prince to the summit of a Mountain, kills and dashes him into the Sea—he releases Omphale, and bears her off to triumph.

PART II.

### A MAGNIFICENT HALL in OMPHALE'S PALACE.

Hercules enters with Omphale, fatigued with the toils of Battle, she leaves him to repose—when asleep, Omphale returns, and Entring to a Statue of Cupid, the Figure recovers animation—She impales him, to impose the death of Hercules with Love—Cupid changes the Club of Hercules for a Shepherd's Crook, his Arrows up, Wreaths of Roses—Cupid calls on the Plebeians—their train followed the Steps of Hercules, bearing Vain, Madballs, Baskets of Flowers, Wreaths of Roses, &c.—They form a quincunx when Cupid strikes both Omphale and slanders her by his side—He then waves his Bow and discovers

### THE GARDEN OF LOVE.

In which Jove, attended by Mercury and Hyms, defend the Stage, and Clouds dispersing, discover

### THE TEMPLE OF JUNO.

Juno joins the Goddess Hyms and Omphale, and orders Hyms to prepare the Marriage Supper.

This is succeeded by a Grand

### HYMENEAL PROCESSION.

<p>Five AMAZONISH BOWS and ARROWS Ten NYMPHS bearing two CORNUCOPIAS Four GIANTS bearing ROCKS Two WHITE BULLS decorated for SACRIFICE Eight PRIESTESSES bearing Incense on their Scautles</p>	<p>Twelve CHILDREN playing on Lutes, Harp, &amp;c. The ALTAR drawn by WHITE BULLS richly decorated. Sixteen PRIESTS of the TEMPLE of JUNO. The HIGH PRIEST.</p>
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After which the Ceremony commences—this is interrupted with Danca by Nymphs, Graces, Loves, &c.  
Hyms joins their Hands—the Cupid strikes them with Wreaths, and the Piece concludes.

NO MONEY TO BE RETURNED.

(Towards the Stage, with Hercules and Omphale)

Monday, King Lear, Cordelia by Miss WALLIS, (being her first Appearance in that Character) with Stage and Dags. Tuesday, the Town Before You, and Stage and Dags. Wednesday, the Stage, with Stage and Dags

Fig. 64 · Settings and processions described in a pantomime bill · 1795  
*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 GRATIS to those Ladies and Gentlemen who honor the Theatre with their Presence on Monday Evening.

*Locate Gwynethen Wales*

For the BENEFIT of  
**Mrs. MERCHANT.**

On Monday Evening, MAY 26th, 1794.

Will be performed, A Comic Irish PASTORAL, in two Acts, called,

**The RIVAL LOYALISTS;**  
Or, **SHELAH'S CHOICE.**

Written by Mr. MERCHANT, and now performing at Sadler's Wells, London, with universal Approbation.—In the Course of the Piece, are introduced the Songs of **THE DYER, FRENCH BLUNDERS, and LET POETS BERYNME MASTER CUPID.**

Patrick, Mr. MERCHANT, Billy Sheddin, Mr. HAYES,  
And Shelah, Mrs. MERCHANT.

End of the BURLETTA, A COMEDY, in four Acts, called, **THE**

**CHILD of NATURE.**

Duke Murcia, Mr. GLOUCESTER, Marquis Almanza, Mr. TAYLOR,  
Count Valencia, Mr. H. GILES, Granada, Mr. SADDINGTON,  
Sereno, Mr. HAYES, And the Prefant, Mr. FOTTERALL.  
Marchioness Merida, Miss SMITH, And Amaschi, 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,  
Common Weddings,  
O'Wayner Weddings,  
English Weddings,

Soldiers Weddings,  
Sailors Weddings,  
Jews Weddings,  
Turks Weddings,

Irish Weddings,  
Scotch  
and  
Dutch Weddings.

By Desire, The Favorite Scots Song of

**THERE'S NAE LUCK ABOUT 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 FARCE, performed here but once, called,

**The SULTAN.**

Sultan, Mr. H. GILES, Grand Carver, Mr. HAYES,  
And Olymyn, Mrs. MERCHANT.  
Huzna, (with Song,) Mrs. PINE, Emira, Miss SMITH,  
And Kossana, Mrs. MERCHANT.

The Curtain to rise exactly at seven o'Clock, and every Extension will be made Use of to  
Enable the Performers to Emerge.

Fig. 65 · Concluding time estimated on the final line of a playbill · 1794  
*The Rival Loyalists*, playbill, 1794, rpt. in Price, 'Eighteenth Century Playbills', pl. VI-10.

A SUBSCRIPTION for TWELVE NIGHTS is offered for the  
**NEW THEATRE, at a GUINEA the Box, and TWELVE  
 SHILLINGS the Pit, the Ticket is transferrable, and to admit TWO  
 CHILDREN at first Price.**

At the **NEW THEATRE, North Shields,**

On **WEDNESDAY, JANUARY 3d, 1798.**

Will be performed a new favourite 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 Wood, Columbus, or a World Discover'd,*  
 and a great number of the most favourite and fashionable Pieces now performing in London.

Frank Oatland, (a Farmer's Son)	Mr	C A W D E L L.
Mr Vortex, (a Nabob)	Mr	S T A N F I E L D.
Old Rapid, (a Rich Taylor)	Mr	H O L I D A Y.
Sir Hubert Stanley,	Mr	T O W N S E N D.
<i>(Being his First Appearance here.)</i>		
Charles Stanley, (his Son)	Mr	D A R L E Y.
Farmer Oatland,	Mr	D A W S O N.
<i>(Being his First Appearance here.)</i>		
Bronze, (Valet to the Nabob)	Mr	R I L E Y.
Double-Scove, (a Landlord)	Mr	W A R W I C K.
Young Rapid, (a Gentleman Taylor)	Mr	G R A H A M.
Elen Vortex,	Mrs	O ' K E E F F.
Jelly Oatland, (the Farmer's Daughter)	Miss	C H A P M A N.
Mrs Vortex, (the Nabob's Daughter)	Mrs	D A R L E Y.

Preceding the Play, a New **OCCASIONAL ADDRESS**  
 to the **LADIES, GENTLEMEN, and the PUBLIC at Large**  
 in **NORTH SHIELDS, and its ENVIRONS, by**

**MR C A W D E L L.**

End of the Play, a favourite **SEA SONG, by Mr DARLEY, called**

## Jack the Guinea Pig.

After which, a favourite **PASTORAL SONG by Miss CHAPMAN, called**

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

Before the Farce, a favourite **COMIC SONG, by Mr HOLIDAY, called, THE**

## TOWN CRYER.

To which will be added, a **NOTICE FARCE, called**

## Lock and Key:

OR, THE

**FRUITLESS PRECAUTION.**

With **Songs, Duets, Trios, Quartets, and full Choruses.**

Old Drumagem,	Mr	S T A N F I E L D.
Captain Chesty,	Mr	D A R L E Y.
Captain Vane,	Mr	T O W N S E N D.
Mazingang,	Mr	W A R W I C K.
Brizemante,	Mr	R I L E Y.
Ralph,	Mr	H O L I D A Y.
Fanny,	Mrs	D A R L E Y.
Selina,	Mrs	H O L I D A Y.
Dolly,	Mrs	D A W S O N.
<i>(Being her First Appearance here.)</i>		
Laura,	Miss	C H A P M A N.

To begin at Six o'Clock.

**BOXES, 2s. 6d.—Half Price, 1s. 6d.—PIT, 2s.—GAL. 1s.**

N. E. TICKETS to be had at the **GEORGE INN, near Blackley Square, HALF MOON, STAR**  
**and GARTER, and W. KELLET'S, Printer, North Shields, at Mr DITCHBURN, Printer, North**  
**Shields, and at Mr C A W D E L L, at 30s Brysons, Church Wy, North Shields.**

Our **Good Fires have been constantly kept up in every part of the Theatre for Two Months**  
 past, and every attention paid in the different parts of the House, to render the whole as com-  
 fortable 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.**

# Theatre, Cardiff.

BY DESIRE OF Mrs. GWINNETT.

On FRIDAY Evening, March 15th, 1793,

Will be REPRESENTED, A CELEBRATED COMEDY, (never performed here) CALLED, THE

## ROAD TO RUIN.

[WRITTEN BY MR. HOLCROFT.]

Mr. Dornon, . . . . .	Mr. FOTTERALL
Harry Dornon, . . . . .	Mr. TAYLOR.
Milford, . . . . .	Mr. H. GILES.
Mr. Silky, . . . . .	Mr. GLOUCESTER.
Mr. Silky, . . . . .	Mr. GILES.
Smith, . . . . .	Mr. MASTERMAN.
Jacob, . . . . .	Mr. HAYES.
Holier, . . . . .	Mr. SADDINGTON.
Trade-men, &c. by the	rest of the Company.
And Goldfinch, . . . . .	Mr. FARRER.

Sophs, . . . . .	Miss SMITH.
Jenny, . . . . .	Mrs. TAYLOR.
Milliners, Mantuamakers, &c.	By the rest of the Company.
And Widow Warren, . . . . .	Mrs. WYNNE.

*British Loyalty, or a Squeeze in St. Paul's, to be recited by Mr. HAYES.*

*A favorite Song, by Mr. GOULD.*

*A Honeysuckle, by Master W. MASTERMAN.*

TO WHICH WILL BE ADDED, A FARCE, (in three Acts) CALLED, THE

## MIDNIGHT HOUR.

General Don Guzman, . . . . .	Mr. GLOUCESTER,
Sebastian, . . . . .	Mr. GILES.
Nicholas, . . . . .	Mr. GOULD.
Ambrose, . . . . .	Mr. HAYES.
Mathias, . . . . .	Mr. SADDINGTON.
And the Marquis, . . . . .	Mr. TAYLOR.

Julia, . . . . .	Miss SMITH.
Clerly, . . . . .	Mrs. WYNNE.
And Flora, (with a song) . . . . .	Mrs. TAYLOR.

PIT 4s. GAL. 2s.—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. BIRD; BOOKSELLER, BINDER, &c

Fig. 67 · Printer's name included at the bottom of a playbill · 1793  
*The Road to Ruin*, playbill, 1793, rpt. in Price, 'Eighteenth Century Playbills', pl. VI-9.

# Theatre, Belfast.

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 *seven 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 19th, 1803, will be performed a greatly admired TRAGEDY, (never acted here,) called

# ZARA

Written by that ingenious French Author *Fabre*, and translated, with alterations, by A. HILL, Author of *Alfred*, *Scorpe*, &c. &c.

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

Inferno,	Mr. FIELD.
Nerfles,	Mr. BADCLIFFE.
Chailon,	Mr. MOORE.
Ostian,	Mr. RICHARDS.
Melode,	Mr. C. ATKINS.
Zara,	Mrs. MOORE.
Selma,	Mrs. MAY.

TO WHICH WILL BE ADDED A FARCE CALLED

## Lovers' Quarrels ;

OR,

LIKE MASTER LIKE MAN.

Don Carlos,	Mr. FIELD.
Duacho,	Mr. BADCLIFFE.
Lopez,	Mr. MOORE.
Lorenzo,	Mr. MOORE.
Julietta,	Mrs. BADCLIFFE.

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

Mrs. WARE and BROWN, from the Theatre Royal, Covent Garden, are engaged for the Orchestra, during this Season.

To begin precisely at six o'Clock, that the Theatre may be closed by nine.

NO ADMITTANCE BEHIND THE SCENES.  
BOXES 3s. 3d.—PIT 2s. 2d.—GALLERY 1s. 1d.

Dobson & Simms, Printers

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.

FIRST PRICE	HALF 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, instantly 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, their most anxious wish, they flatter themselves, they have solidly effected, not only within the short space of ten months from the laying of the foundations, but under the enormously expensive disadvantage 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 sixfold rentage is positively stated to be incurred;—and when, in addition to these pressing incumbrances, the increased and rapidly increasing prices of every article indispensable to dramatick representations are to be considered,—the Proprietors persuade themselves that in their proposed regulation they shall be honoured with the concurrence of an enlightened and liberal Publick.

September 11, 1809.

Printed by G. SALADIN, 5, Bow-street.

Fig. 69 · John Philip Kemble announces increased ticket prices · 1809  
*Macbeth*, playbill, 1809, rpt. in Thaler, pl. 21, opp. p. 145.

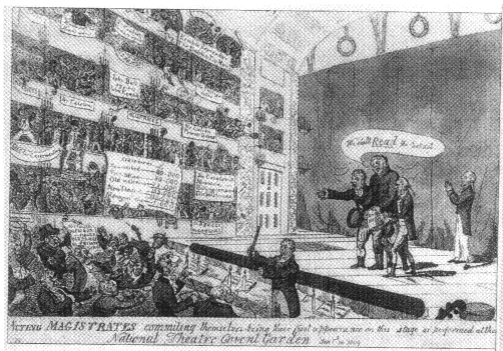


Fig. 70 · Engraving's caption parodies a conventional billing phrase · 1809  
Isaac Cruikshank and George Cruikshank, engraving ['Acting Magistrates committing themselves'],  
1809, rpt. in Trussler, p. 209.

## 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. DOWTON,  
 Rover, Mr. ELLISTON,  
 Banks, Mr. POWELL,  
 John Dory, Mr. BANNISTER,  
 Harry Thunder, Mr. I. WALLACK. Farmer Gammon, Mr. BENNETT,  
 Ephraim Smooth, Mr. MUNDEN,  
 Sim, Mr. KNIGHT, Lamp, Mr. HUGHES,  
 Zachariah, Mr. CARR, Muz, Mr. CROOKE.  
 Trap, Mr. FISHER, Twitch, Mr. CHATTERLEY.  
 Landlord, Mr. MADDOCKS, Waiter, Mr. APPLEBY.  
 Ruffians, Mr. WALDEGRAVE, Mr. COOKE, Mr. DYKE.  
 Lady Amaranth, Mrs. GLOVER,  
 Amelia, Mrs. BRERETON, Jane, Mrs. ORGER.

After which, 3d time, a New Ballet Dance, (taken from the favorite Farce of the *Padlock*.) 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. BARNES, Muz, Miss L. SCOTT, Father Anselmo, Mr. EBSWORTH,  
 Leonora's Father, Mr. DYKE, Students, Messrs. SEYMOUR and HOGG,  
 Leonora, Miss SMITH,  
 Ursula, Miss DENNETT, Leonora's Mother, Mrs. BARRETT,  
 Spanish Ladies, Misses JOHANNOT, VALLANCY, RUGGLES, GIBBS, HARRISON,  
 Peasants, by the Corps de Ballet.

To which will be added, for the 3d time at this Theatre, COLMAN'S Farce of The

## DEUCE IS IN HIM.

Colonel Tamper, Mr. ELLISTON, Major Belford, Mr. WRENCH,  
 Prattle, Mr. LOVEGROVE, James, Mr. EVANS.  
 Emily, Mrs. GLOVER, Bell, Mrs. ORGER, Florival, Mrs. HARLOWE.

VIVANT REK ET REGINA. NO MONEY TO BE RETURNED. [Lowndes and Hobbs, Marquis Court, London.]

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 *Tonorrow*, 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.  
*Tonorrow*, Mr. KEAN will make his 9th appearance in *Richard*. After which, the Interlude of SYLVESTER DAGGERWOOD, and (4th time,) LEANDER and LEONORA.  
*On Monday*, (3d time,) SHAKSPEARE'S Tragedy of KING RICHARD THE THIRD.

*King Richard*, Mr. KEAN.  
 With (59th time,) the New *Pantomime of HARLEQUIN HARPER*  
*On Tuesday*, the Operatick Romance of the DEVIL'S BRIDGE, with ILLUSION.

*On Ash-Wednesday* there will be no Performance.  
*On Thursday*, (4th time,) KING RICHARD THE THIRD. *King Richard*, Mr. KEAN.  
 The Comic Opera of The SIEGE of BELGRADE, and other Revivals, are in preparation.

## A New Melo-Drame,

Is in a state of great forwardness, 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 NARENISKY, 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.

his present THURSDAY June 1, 1815.  
*Their Majesties Commands will perform (last time at this Theatre) a Comedy in 4 Acts, called*

**THE WORLD.**

Chevier, Mr. ELI STON. Fcho, Mr. BANNISTER,  
Index, Mr. GAFFIE, Withers, Mr. WROUGHTON,  
Dauntless, Mr. PALMER. Louter, Mr. DE CAMP,  
Subtle, Mr. CARR. Social, Mr. PENLEY,  
Lady Bloomfield, Mrs. DAVIDSON,  
*(Being Her First Appearance in that Character.)*  
Mrs. Barclay, Mrs. HARLOWE, Eleanor Barclay, Miss BOYCE.

*In the Course of the Evening, the following SONGS:*  
"ROBIN ADAIR,"  
By MR. BRAHAM.

"THE DEBATING SOCIETY,"  
By Mr. BANNISTER.

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

*After the Comedy (By particular desire; and by permission of the Proprietors of the Theatre Royal, Hay-Market) the Musical Entertainment of*

**The Children in the Wood.**

Sir Rowland, Mr. HOLLAND, Lord Alford, Mr. PYNNE,  
Apathy, Mr. KNIGHT, Gabriel, Mr. PALMER, Oliver, Mr. COOKE,  
Lady Helen, Mrs. SCOTT, Josephine, Mrs. BLAND,  
Winifred, Miss TIDSWELL, Children, Miss CARR, Miss C. CARR,  
Walter, Mr. BANNISTER.  
*(Being His Last Appearance upon any Stage.)*

And, before he retires, he will attempt to utter his **THANES**, in a  
**FAREWELL ADDRESS,**  
For the generous **PATRONAGE**, with which he has so long  
been honoured by the Publick.

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

**THE RIVAL SOLDIERS.**

Captain Cruiser, Mr. CARR, Major Tacic, Mr. BENNETT,  
Lenox, Mr. PYNNE, Sinclair, Mr. PHILLIPS,  
Corporal Squib, Mr. CHATTERLEY, Nipperkin, Mr. MUNDEY,  
Mary, Miss KELLY.

**Mr. KEAN**

*Will repeat His celebrated Performance of ZANGA, in Dr. YOUNG'S Tragedy of*  
**THE RELIEVEE, To-morrow, & on Wednesday, the 7th of June.  
*The Seneca drawn towards a close, Mr. KEAN will act each of his Characters in*  
subjection, **ONCE**. And at the earnest Solicitations of numerous Proprietors of this  
Theatre, will very shortly perform the Character of**

**LEON,**  
*In the Comedy of* **RULE A WIFE & HAVE A WIFE.**  
*On Saturday, (last time this Season) the Tragedy of* **MACBETH, Macbeth, Mr. KEAN.**  
*On Monday, KING RICHARD THE THIRD. On Friday the 9th of June, HAMLET,*  
*Without Intermission—No Money to be returned.—London, Printer, Marquis Court, Drury-Lane.*

*To-morrow, The REVENGE, Zangis, (at all times,) Mr. KEAN. With the New Ballet of*  
**DRIVE LOVE OUT AT THE DOOR, HE'LL GET IN AT THE WINDOW,**  
*and the New Musical Afterpiece, called HONESTY'S THE BEST POLICY, which was*  
*last night received with unanimous approbation, & will be repeated on Saturday & Monday*  
*On Saturday, (for the last time) it can be performed the Musical SHAKESPEARE'S Tragedy of*  
**MACBETH, Macbeth, Mr. KEAN. With HONESTY'S THE BEST POLICY.**  
*On Monday, (last time this season) KING RICHARD THE THIRD, Richard, Mr. KEAN,*  
*with HONESTY'S THE BEST POLICY.*

\* \* The FREE LIST does not extend to the BENEFITS.

Fig. 72 · Performers and performances described and promoted · 1815

*The World*, playbill, 1815, tipped into Arnold, n.pag.

Courtesy of the Harvard Theatre Collection, The Houghton Library.

Theatre Royal, Covent-Garden,  
This present WEDNESDAY, Dec. 18, 1816. (17th time) the New Musical Drama of  
**The SLAVE.**

*The OVERTURE and SICK composed by Mr. BISHOP.*  
Governor of Surinam, Mr. TERRY,  
Captain Malcolm, Mr. SINCLAIR, Captain Clifton, Mr. DURUSET,  
Lindenburg, Mr. ABBOTT, Fogrum, Mr. LISTON,  
Matthew Sharpier, Mr. JONES, Sam Sharpier, Mr. EMERY,  
Gambra (*the Slave*) Mr. MACKREADY,  
Sons-nyke, Mr. TAYLOR, Officer Mr. Comer, Jailor, Mr. Simmons  
Provost, Mr. ATKINS, Zelinda's Child, Miss PARBLOE,  
Planter's Boy Master Barnett, Dutch Planters, Mess. Ireby, King, Tuency  
*Success and Attendants.*  
Mess. I. Snow, Frumpon, Fremal George, Giffard, Higgins, Howell, Pans, Lee, Linton, Terry,  
Miss Lindenburg, Mrs. EGERTON,  
Stella Clifton, Miss MATTHEWS, Miss Von Frump, Mrs. DAVENPORT  
Zelinda (*a Quadroon Slave*) Miss STEPHENS,  
Indian Girls, Meidames CAREW, STERLING, MAC ALPINE.

*Female Slaves and Attendants.*  
Melissas Belogea, Cliffo, Coates, Virel, Fiacore, Green, Grimsel, Herbert, Hibbe, Liff, Mouton,  
With, (**FOR THE LAST TIME but Two,**)

## **BLUE BEARD;**

Or, FEMALE CURIOSITY.

### **EQUESTRIAN TROOP**

*With new Scenes and Embellishments.*  
*And the Original Music by Michael Kelly, Esq.*  
Abon-dique, Mr. BARRYMORE,  
Ibrahim, Mr. SIMMONS, Selim, Mr. DURUSET,  
Shacshac by Mr. FAWCETT, Halim by Mr. MENAGE,  
Fatums, Miss MATTHEWS, Irene, Mrs. BISHOP,  
Heda, Mrs. LISTON,  
*The Dance by Mrs. PARKER, and the Corps de Ballet.*  
**No Orders can be admitted.**

E. Neveitt, Printer, 5, Bow Street, Covent-Garden. Printed by R. Kegan.

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 Archy Macbracain, will repeat that character shortly.—And on  
Friday the 27th, will perform the part of SIR PERTINAX MACSNOOPHANT

### **The Grand Romance of BLUE BEARD.**

to accommodate the numerous FAMILIES, will be performed on Saturday and  
Monday—the Last Times of the appearance of the EQUESTRIAN TROOP,  
From the overflow from every part of the Theatre, GUY MANNERING, and  
BLUE BEARD will be repeated on Saturday next.

Tomorrow, Shakespeare's Tragedy of CORIOLANUS. Coriolanus, Mr. KEMBLE.  
With (18th time) the Melo-Drama of The BROKEN SWORD.

On Friday, (19th time) The SLAVE.

With the Farce of LOVE, LAW and PHYBICK.

On Saturday, 19th time this season the Opera of GUY MANNERING.

Lucy Betman by Miss STEPHENS.

On Monday, Shakespeare's Tragedy of ROMEO and JULIET.

Romeo, Mr. C. KEMBLE, Juliet by Miss O'NEILL.

[Being the Last Night of performing till the Holidays.]

### **The New Grand CHRISTMAS PANTOMIME,**

which has been in preparation since the fall, will be performed 26<sup>th</sup> Thursday the 28th.

Fig. 73 · Eliza O'Neill's absence granted typographical prominence · 1816  
*The Slave*, playbill, 1816, rpt. in Neveitt, p. 39.



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 Evening painted by Mr ALLEN, Mr. ROBERTS, & Associates.—The Dresses, by Mr. SMITHS & Miss IRELAND.*

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

## MARY, QUEEN of SCOTS

Lord George Douglas, Mr. FREDERICKS; Lord Lindsay, Mr. BROUGHAM,  
Sir Robert Melville, Mr. WORRELL, Lord Ruthven, Mr. BECKWITH, Rutland, Mr. RAYMOND,  
Drysdale, Mr. NEWCOMBE, Sandy, Mr. J. KNIGHT.  
Officers, Messrs. DURAND and W. YOUNG. Servants, Messrs. G. 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 Seyton, Miss PINCOTT, Lady Fleming, Miss KING,  
Mattie, Miss KIBREY, Moggy, Miss LANGLEY, Jenny, Miss SLATER.

To which will be added (for the first time) a Grand Allegorical Burlesque Balletta, in One Act, not translated from the French, but borrowed from the English of George Colman the Younger, the names being taken from that Gentleman's tale of "The New Patent," in his "Essentials for Selfhelp," and humbly offered in a new shape, as "Lumpholes for London," under the title of

## OLYMPIC REVELS!

**Or, PROMETHEUS AND PANDORA.**

Previous to which, an OVERTURE, composed by J. N. HUMMEL.

**MORTALS.**

Prometheus, (an eminent Man-ufacturer) Mr. J. COOPER, Swiss Boy, (a great Anachronism) Mr. BECKWITH,

**Pandora,** { *a Methusene Lady, forged by Vulcan to be given to Prometheus, undividing guilty to the wison of her of her own thought* } Madame VESTRIS.

**IMMORTALS—OLYMPIC REVELLERS.**

*"In their habits as they stood" and with the habits they're concerned.*

Jupiter, Mr. J. KNIGHT, Neptune, Mr. W. YOUNG, Hercules, Mr. WORRELL,  
Plutus, Mr. PAGET, Vulcan, Mr. BROWN,  
Apollo, Miss MELBOURNE, Bacchus, Mr. W. VINING,  
Momus, Mr. D. SMITH, Esculapius, Mr. COATES, Somnus, Mr. JAMES, Mars, Mr. BROUGHAM,  
Cupid, Miss JOSEPHINE, Mercury, Mr. NEWCOMBE,  
Gaunymede, Miss GREENER, Minerva, Mrs. THOMAS, Juno, Miss STUART, Hope, Miss LANGLEY.

THE NEW REVENUE WILL REHEAT

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

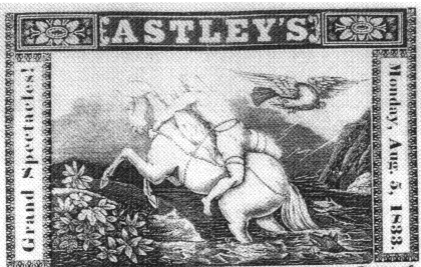
**A STREET, ON EARTH, (as nulloke Regent Street as possible.)**

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

*to be followed by "Guns" Barrels, &c. The*

Fig. 75 · Permission of the Lord Chamberlain begins a playbill · 1831  
Olympic Revels, playbill, 1831, rpt. in Clifford John Williams, p. 103.





By Desire, **LORD BYRON's** interesting and magnificent Drama of

## Mazeppa AND THE Wild Horse

FOR TWELVE NIGHTS ONLY,  
WITH NEW SCENERY, DRESSES, AND THE FOLLOWING UNPARALLELED NOVELTY IN THE CIRCLE AND ON THE STAGE

**MR. DUCROW**

Will, FOR THE FIRST TIME THROU THIRTY YEARS, execute on his RAPID COURSER, the noble feat of the

## CARNIVAL OF VENICE; OR, A MASQUERADE ON HORSEBACK!

AT FULL SPEED—performing the following Feats, without getting the Horse.

PUNCH—PIERO—HARLEQUIN—COLUMBINE—BACCARUS—ADONIS

## 24 HIGH-TRAINED STEEDS!

SCOTT'S STEADINESS, AND MOUNTED BY DAVID AND CAVALIERS, IN ROMANIC ATTIRE, DELINEATING THE BANQUET CAVALCADE OF

## HENRY VIII.

## A NEW GAVOTTE DANCED BY THE HORSES.

## 1<sup>st</sup> of September, or the Cockney Sportsman!

## The SHOOTING PONIES, by the Spanish Horse & Butterfly. Wonderful Feats of VAULTING, by the Tartar Brothers, ON A SINGLE HORSE, AT FULL SPEED.

## CUPIDS THEIR ELFIN STEEDS

## CHINESE SPRITE

## 16 DANCERS

## DRIVER AND HIS DOG!

CHARACTERS, SCENERY, &c. SEE BILLS OF THE DAY.

WALSH, DRACHTHOFEN STREET

Fig. 77 · Dramatic action rendered on an illustrated playbill · 1833  
Mazeppa and the Wild Horse, playbill, 1833, rpt. in Speaight, *Memorabilia*, p. 14.

N. 9.

THEATRE-ROYAL, EDINBURGH.

N. 47.

THIRD NIGHT OF THE HIGHLY SUCCESSFUL NEW INTERLUDE OF  
THE MAN AND THE TIGER.

This present Evening, TUESDAY, December 3, 1833, will be performed the Drama, in Three Acts, called

# Jonathan Bradford.

This Drama is founded upon the singular Trial of JONATHAN BRADFORD, who was Executed at Oxford, upon Prestigative Evidence, for the Murder of CHRISTOPHER HAYES, Esq.—The evidence given against him was to the following effect. Two gentlemen who had supped with Mr Hayes, and who retired at the same time to their respective chambers, being alarmed in the night, by a noise in his room, and hearing groans, as of a wounded man, they got up in order to discover the cause, and found their landlord, with a dark lantern, and a knife in his hand, in a state of astonishment and horror, standing close to his dying guest, who almost instantly expired. The facts attending this dreadful tragedy, were not fully brought to light, until the death of the confidential valet of the deceased Traveller, who then confessed, that, knowing his master had considerable property about him, he had committed the horrid act, and secured his treasures out a few moments before the landlord entered the Apartment of the expiring man.

Jonathan Bradford, Landlord of the George Inn, by Mr MONTAGUE STANLEY—Squire Hayes by Mr HUDSON.

Mr Derry by Mr POWER—Surveyor Nissole by Mr THOMAS—Farmer Nelson by Mr ROBERTS.

Miss Marbury by Mr BARRETT—Sergeant by Mr PEDDIE—Corporal by Mr SILLIOT—Blacksmith by Mr MURRAY.

Catch songs, &c. a run-away Apprentice, by Mr LLOYD, in which Character he will sing

**THE SEA, THE SEA, THE HUGLY SEA.**

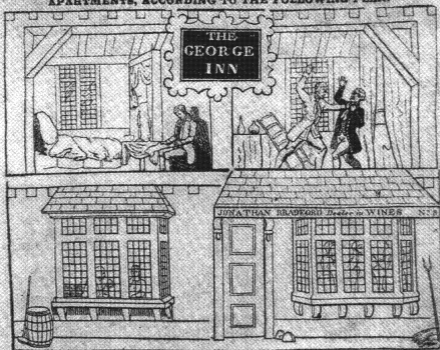
Also, Will be presented, by Mr BARRETT,

Ailly Fightmaster, Chambermaid at the George Inn, by Miss NEWTON, in which Character she will sing  
**NICE YOUNG BACHELORS.**

PROGRAMME OF THE PRINCIPAL SCENERY AND INCIDENTS.

**ACT I.—SCENE 1. THE EXTERIOR OF THE GEORGE INN.**

**ACT II.—SCENE 1. APARTMENT IN THE INN—SCENE 2. EXTERIOR OF FARMER NELSON'S COTTAGE.  
3. FRONT SECTION OF THE GEORGE INN, DIVIDED INTO FOUR APARTMENTS, ACCORDING TO THE FOLLOWING PLAN.**



**ACT III.—SCENE 1. STRONG 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.**

**SCENE 4. LANDSCAPE.—SCENE 5. VIEW OF THE EXTERIOR OF THE GEORGE INN.**

At the End of JONATHAN BRADFORD,

**A FAVOURITE PAS DE DEUX BY THE BROTHERS RIDGWAY.**

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,

Three Majesties' Serenades will perform (never Acted in this Theatre) Shakspeare's  
Historical Part of

## KING HENRY IV.

PART THE SECOND.

The Scenery Painted by Messrs. ANDREWS, STIRLEY, FRANKLIN, HOLLIGAN, and  
Mr. STANFIELD.

The Dresses made by Mr. Palmer, Mr. Hunt, Mrs. Lambie, and the Assistants of both Theatres.

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

The PAGEANT ARRANGED ENTIRELY by Mr. FARLEY.

King Henry, Mr. MAUREADY, Prince of Wales, Mr. COOPER  
Lord Chief Justice, Mr. WARDE, Sir John Falstaff, Mr. DOWDIN,  
Shallow, Mr. W. FARREN, Silence, Mr. BLANCHARD,  
Pistol, Mr. HARLEY, Bardolph, Mr. WEBSTER,  
Mrs. Quickly, Mrs. C. JONES

In 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,  
SETTED UP FOR THE

## Grand Musical Festival.

The Galleries, Aisles, and different Parts of the Abbey filled by the various Spectators, Priests, Peers, Peersesses, Judges, Bishops, Knights, Heralds, Pursuivants, Choristry, and others who assist at the Coronation.

### THE SOVEREIGN

Receiving the Golden Spurs, the Ring, and the Glove, The ORB and SCEPTRE, on the Ancient Chair 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 due Effect to this Scene, Engagements have been made with all

## The most eminent Talent in the Country!

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. CAWSE,** **Mrs. CROUCH,**

And **Mr. BRAHAM.**

The Chorusses 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 Bank, which will be on the most extensive Scale ever attempted in this Theatre, will be arranged on the Stage, the ordinary Theatrical Orchestra will be let off to the Public.

Notwithstanding the extraordinary Combination of eminent Talent introduced on this Occasion, and the great 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.

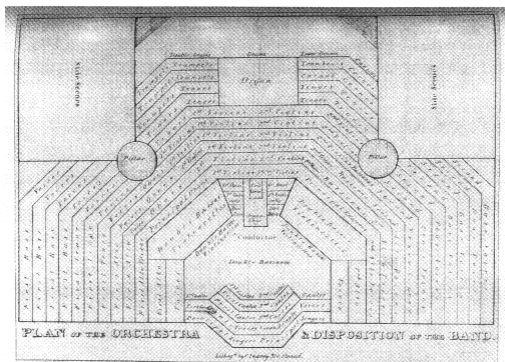


Fig. 80 · Printed seating plan possibly distributed with a playbill · 1834  
 'Plan of the Orchestra', seating plan, 1834, rpt. in 'A Great Occasion', p. 305.

THEATRE ROYAL, EDINBURGH. No. 145

MRS STANLEY'S BENEFIT.

THIS EVENING BY KING, THURSDAY, MAY 3, 1839, will be performed the National Opera, called

ROB ROY.

No. 1. The Duke of Perth by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE. — The Duke of Devon by Mr. GUTHRIE.

2. ST LOVE IN THE MOON. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

AND THE SKYLARK'S MISTAKE. COMPOSED BY HIMSELF.

Opera. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

3. THE BIRD. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

4. THE BIRD. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

5. THE BIRD. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

6. THE BIRD. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

7. THE BIRD. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

8. THE BIRD. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

9. THE BIRD. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

10. THE BIRD. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

BIRTHDAY OF THE BARD.

John Macgregor, Vocal Soloist, of Scotland, by Mr. MURRAY.

Walter Macgregor, Vocal Soloist, of Scotland, by Mr. MURRAY.

The March of Macgregor, by Mrs. BACCHUS.

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

1. BANNER, JULIUS CÆSAR.

Julius Cæsar advances in conversation with Antony. The Banquo enters from the left, and presents a paper to him, reading the line of the conspiracy. Caesar describes the various plots, and orders his attendants to take the Banquo into custody. He orders his attendants to search the Banquo, and to take him into custody.

2. BANNER, THE TEMPEST.

Prospero enters, leading Miranda, who is looking back at an admiring Ferdinand, who follows, led on by Ariel. He sees Miranda and loves her. Prospero orders him to love her, and to love her. Ferdinand enters, and draws to himself, but drops it, becoming terrified by the appearance of Ariel. He orders his attendants to search the Ariel, and to take him into custody.

3. BANNER, A DANISH SOLDIER, HAMILT.

Hamlet enters the stage, following the Ghost. He orders his attendants to search the Ghost, and to take him into custody.

4. A SERVANT BANNER, HARRY WIVES OF WINESBORO.

The three Wives enter, reading their letters; they show them to each other, and laugh. The Quibb enters, and announces the fact to each of them. He orders his attendants to search the Wives, and to take them into custody.

5. BANNER, KING RICHARD III.

The two Physicians enter to bring the medicine, but Richard advances and orders them away. They order him to take the medicine, and to take him into custody.

The various Characters, *Hamlet, &c.* now appear, and fill up the sides of the Stage in front of the Temple. Tragedy and Comedy appear in the Temple, and meet before a radiant Star, which opening discloses the Movement of the Stars as it appears to the mortal Aethy.

The whole to conclude with the dramatic Piece of

PERFECTION.

Mr. Lawrence Packer, by Mr. MURRAY. — The Duke of Devon by Mr. GUTHRIE.

THE BRAVE OLD COUNTRY GENTLEMAN.

Opera. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

6. THE BIRD. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

7. THE BIRD. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

8. THE BIRD. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

9. THE BIRD. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

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11. THE BIRD. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

12. THE BIRD. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

13. THE BIRD. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

14. THE BIRD. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

15. THE BIRD. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

16. THE BIRD. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

17. THE BIRD. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

18. THE BIRD. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

19. THE BIRD. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

20. THE BIRD. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

There is a New Comedy called THE OLD GUARD — THE PICTURE — THE FAREWELL ADDRESS.

The whole to conclude with the dramatic Piece of THE BRAVE OLD COUNTRY GENTLEMAN.

Opera. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

6. THE BIRD. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

7. THE BIRD. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

8. THE BIRD. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

9. THE BIRD. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

10. THE BIRD. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

11. THE BIRD. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

12. THE BIRD. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

13. THE BIRD. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

14. THE BIRD. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

15. THE BIRD. — The Duke of Devon by Mr. GUTHRIE. — The Duke of Albany by Mr. GUTHRIE.

Fig. 81 · Contrastive typography and elaborate narratives · 1839 Rob Roy, playbill, 1839, rpt. in Engel, fig. 2, p. 30.





# BOWER SALOON, DRUNKARDS CHILDREN

## ENTIRE NEW AND SPLENDID SCENERY!

MONDAY, Aug. 30th, 1850, and During the Week, (Wednesday & Saturday Excepted.)

# MANIAC FATHER! OR, AGNES THE BETRAYED.

**Picture Landscapes & Mansion of Squire Parsimon**  
**The Betrayed Squire Parsimon and his Victims Devote**  
**AN ANTIQUE APARTMENT IN THE MANSION,**  
**Gardens of the Mansion - Night.**  
**The Magic Exhibition, Mrs. Robinson's**  
**INTERIOR OF WICKLIFF'S COTTAGE AT EARLY DAWN.**  
**THE LAWN BEFORE THE MANSION.**  
**HASTY RETURN OF RATTLETON - AGNES HAS FLED!**  
**THE CURSE OF THE MANIAC FATHER**  
 Favours Dance, MISS BRUNETTE Comic Debut Mr. KITCHEN Fantomlike Oil. Mr GREEN & MISS KING

# THE DRUNKARD'S CHILDREN

**Interior of the OIN PALACE!**  
**INTERIOR OF THE THEATRE! HERE NOW!**  
**Fancy Casino & Judge & Jury Club**  
**LODGINGHOUSE!**  
**Receiving ROOM to NEWGATE.**

**THE HULKS!**  
 Coast of the Loding House  
 Waterloo Bridge (by Glastonbury)  
**OF THE SOULS**  
 LEAPS FROM THE BRIDGE

Wednesday, for the Benefit of Mr Barroughs On Saturday, for the Benefit of Mr Hooley.

Fig. 84 · Scenes and action described on a tavern theatre bill · 1850  
The Maniac Father, playbill, 1850, Booth Theatre Collection, <http://www.newcastle.edu.au/departement/dm/booth/rpost16.htm>.

THE FORTHCOMING

# PANTOMIME

AT THE

## THEATRE-ROYAL, GREENOCK

### THE FESTIVE SEASON

OF

#### CHRISTMAS AND THE NEW-YEAR

With its memories of the past, has made its call on the enterprise and invention of the Management: & the million-tongued approval of former years has stimulated to fresh exertion, and it is resolved, with complete reliance on the result, to perfect this

### CHRISTMAS PAGEANT

By whatever means the most lavish outlay can effect.

#### THE FIELD OF ROMANCE AND FICTION

Presents many fruitful subjects, which the Artist's Pencil like

#### 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 Incident,

### EFFECTIVE & MAGNIFICENT SCENERY

PAINTED BY MR JOHN CONNOR,

### CHASTE AND SUPERB DRESSES

BY MESSRS DUN AND SON,

### BRILLIANT AND COSTLY PROPERTIES AND PARAPHERNALIA

BY MR JAMES CHURCHMAN,

### MECHANICAL CHANGES AND MACHINERY

OF THE MOST ELABORATE AND INGENIOUS DESCRIPTION, BY MR JOHN HARRIS,

### SPLENDID DESCRIPTIVE MUSIC

COMPOSED AND ARRANGED BY MR THOMAS GAUFERT.

### 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 behaved 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  
*Lalla Rookh*, playbill, c. 1850, rpt. in Robert Wood, *Entertainments*, pl. 26.





Fig. 87 · One of the very first wholly pictorial theatre posters · 1871  
*The Woman in White*, poster, 1871, rpt. in Sheldon, p. 73.

**PROGRAMME**



**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.

**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.

TICKETS FOR BOOKING SEATS PROGRAMMES OR  
LEASE ROOMS.


ACTING MANAGER      MR. JOHN HUY.

J. W. LAW & CO., PRINTERS, PRINCES STREET, DRURY LANE.

Fig. 88 · Caricatures of costumed actors frame a programme cover · 1872  
*Extremes*, programme, 1872, rpt. in Cavanagh, p. 8.



THE



EVENING PAPER PROGRAMME

LONDON, MONDAY, APRIL 9, 1877.

THE PI

THE PINK DOMINOS is the best recollection of the present, genes a marvel of ingenuity, the situational reflecting the greatest credit on the appreciation of the comedy by applying unusual or improper constructive run riot, and who, without thought, author never intended. If this rare, successful comedy, "Peril" where a love to his boss's wife, or of the secret plays that are produced? Some of the "Pink Dominoes," but, as a matter of fact, many fastidious can take an exception, variable opinion, came to the theatre, "Dominoes Races" strong upon them. adaptation. They have visited the guilty of a serious injustice to the most highly respectable audiences who

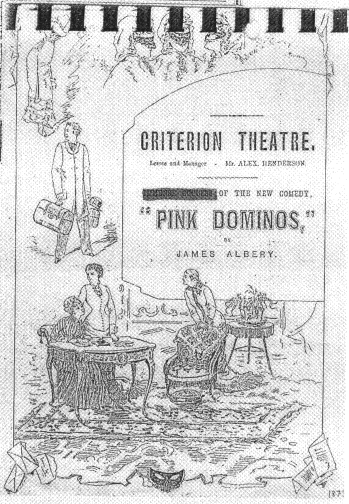
CRITERION THEATRE.

Lessee and Manager - Mr. ALEX. HENDERSON

OF THE NEW COMEDY.

"PINK DOMINOS,"

BY JAMES ALBERY.



1877

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.

**P I N N A C L E**

At 7 o'clock, a New Farce, entitled

**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 Booking or  
Cloak Rooms.

Box Office Open Daily  
from 10 till 5 o'clock.

*P. Currier*  
529 A.

Fig. 91 · Early programme resembling both a poster and a playbill · 1877  
*Jane Shore*, programme, 1877, rpt. in Cavanagh, p. 17.

**DRURY LANE.**  
 Leave  
 Sold every day at the Theatre.  
 Mr. AUGUSTUS HARRIS.  
 Mr. GEORGE RIGNOLD.

**CRITERION THEATRE.**  
 Licensed by the Lord Chamberlain to Messrs. James & Paul, 333, Strand.  
 LISTS

Portrait of George Rignold as Henry V, 1879.

Portrait of Charles Wyndham as Henry V, 1884.

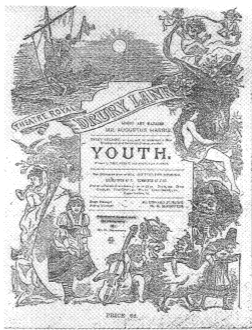
**MR. CHARLES WYNDHAM.**  
 Excuse & Manager.  
 PRICE OF ADMISSION  
 Private Boxes, £8 2s, £7 5s, and £7 1s. 6d. Stalls, 10s, 6s, 4s, and 2s. 6d.  
 Dress Circle, 7s and 5s. Family Circle, 3s. Pit, 2s, 1s, 6d. Gallery, 1s.  
 Reserved by and subject to James Street, but not part of the Theatre as a whole.  
 BOX OFFICE OPEN FROM 10.45 TO 11.45  
 BOXES OPEN AT 9.00. TO COMMENCE AT 8.00CLOCK  
 Acting Manager & Treasurer: MR. T. B. SMALK.

**Mr. George Rignold as Henry V**

Fig. 92 · Portraits of George Rignold and Charles Wyndham · 1879; 1884

*Henry V*, programme, 1879, rpt. in Cavanagh, p. 26.

Criterion Theatre, programme, 1884, rpt. in Cavanagh, p. 26.



**DRURY LANE.**  
LORDS & MANAGERS: MR. AUGUSTUS HARVEY.

**THE "LOUIS" VELVETEEN.**

The article examines why to every set of hands and girls without discovering that there are other than the GENUINE VELVETEEN they so cheaply acquire, with the mark  
 unobscured reaching to the fasteners. You could then to great inconvenience and costly wear, which would not only not induce a fair taste for the price  
 EVERY YARD OF THE GENUINE BEARS THE NAME "LOUIS".

Fig. 93 · Familiar image retained on programme covers · 1880; 1881; 1884  
*The World*, programme, 1880, rpt. in Speaight, *Memorabilia*, p. 18.  
*Youth*, programme, 1881, rpt. in Cavanagh, p. 18.  
*The World*, programme, 1884, rpt. in Cavanagh, p. 19.



### SCHEDULE OF CHARACTERS IN "MANKIND."

CHARACTERS.	CHRISTIAN NAMES.	AGE.	OCCUPATION OR CONDITION.	PLACE OF ABODE.	WHAT KIND OF PERSON.	BY WHOM REPRESENTED.
Grondge,	David	301	Honor Lender	The Chestert	Grasping	Mr. GEORGE CONQUEST
Harpley,	Taber	33	Idiot	Essex St. & Regent	Bumptious	Mr. JOHN S. HEWITT
Harpley (alias Maitland)	Edmund	32	Man about Town	Club and Card Club	Remorseless	Mr. T. F. NYE
Finpool,	Richard	457	Citizen of the World	London, Genoa, Jerusalem	Cool	Mr. WILLIAM HOWELL
Wames,	Philip	30	Out of Employment	Anywhere	Loyal	Mr. D'ESTERRE GUINNESS
Melton,	George	50	Contractor	Kensington	Respectable	Mr. RICHARD COWELL
Bright,	Barnaby	23	Costermonger	14, Paradise Place	Fugacious	Mr. JOHN G. WILTON
Monkeytrick,	Yeboas	30	Showman	Doubtful	Coast	Mr. H. HERMAN
Fossett,	James	21	Waiter	Newcastle Street, W.C.	Cherky	Mr. W. G. CARLILE
Bloward,	John	40	Sea Captain	"Maid of Kent" Steamer	Drisy	Mr. COUSINS
Fitzdallas,	Albert Ernest	11	Manservant	4th floor back, Bermondsey	Meek	Mr. ALBERT De VOY, Jun.
Barrow,	Thomas	39	Porter	Farther Back St. Bermondsey	Seriy	Mr. DALR
Maitland,	Alice	27	Married	Unsettled	Trustful	Miss ALICE INGRAM
(Not Known)	Jessie	8	Showman's Assistant	Homeless	Stupid	Miss KATIE BARRY
Bright,	Arabella	25	Costermonger's Wife	14, Paradise Place	Bouncing	Miss HARRIET CLAREMONT
Bickerton,	Keziah	53	Lodging house Keeper	111, Paradise Place	Bumbugging	Miss LIZZIE CLAREMONT
Molton,	Constance	20	Unmarried	Kensington	Loving	Miss AGNES THOMAS
Frisby,	Jane Agnes			Idiot	Reliable	Miss FLORENCE NELSON
Vasquez,				Anywhere	Usual	The extra Ladies and Gentlemen of the Establishment

Fig. 95 · Opening-night variation on the usual *dramatis personae* · 1883  
*Mankind*, programme, 1883, rpt. in Cavanagh, p. 11.

The entire Auditorium of the Theatre is lighted by Electric Light, by which the purity and coolness of the air are preserved. The Swan Incandescent Lamps used emit a soft yellow light, and there is no unpleasant glare. In a few days this light will be applied also on the stage.

EVERY EVENING AT 8,

An entirely Original Vaudeville, in One Act, Words by FRANK DESPREZ, Music by EATON PANING, entitled,

## Mock Turtles.

Mr. Wranglebury ..	..	..	Mr. ARTHUR LAW.
Mrs. Wranglebury ..	..	..	Miss LOUIS.
Mrs. Bowcher ..	..	..	Miss BRANDRAM.
			(Mother-in-law to Wranglebury)
Jane ..	..	(A Parlourmaid) ..	Miss SYBIL GREY.

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 Fleehy Poet.)
Archibald Grosvenor ..	..	Mr. RUTLAND BARRINGTON.
		(An Idyllic Poet.)
Mr. Bunthorne's Solicitor ..	..	Mr. G. BOWLEY.
Colonel Culverly ..	} Officer of Dragoon Guards.	Mr. WALTER BROWNE.
Major Murgatroyd ..		Mr. FRANK THORNTON.
Lieut. The Duke of Dunstable ..		Mr. DURWARD LELY.

CHORUS OF OFFICERS OF DRAGOON GUARDS.

The Lady Angela ..	} Rapturous Maidens.	Miss JESSIE BOND.
The Lady Saphir ..		Miss JULIA GWYNNE.
The Lady Ella ..		Miss FORTESCUE.
The Lady Jane ..		Miss ALICE BARNETT.

AND  
Patience .. .. Miss LEONORA BRAHAM.  
(A Dairymaid.)

CHORUS OF RAPTURIOUS 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-Stubbs .. .. Mr. ERIC LEWIS  
Mr. Philip Fitz-Stubbs (*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.

ANGE GROSSMITH  
REINGTON  
WLY

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 Stars used on  
the Fairies' heads are carried out by Messrs. Siemens Bros. & Co.,  
Limited; the Lamps used being Swan's Incandescant Lamps.

VENTILATED BY THE ÆOLUS WATERSPRAY COMPANY, LIMITED,  
116...  
Phyllis (un...  
and Ware.  
Chorus of Dukes, ...  
Barons all...

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.

FREE TRAFFIC  
**MUSIC HALL,**  
 TOWER STREET, YORK (near the Castle).

Proprietor ... .. Mr. Richard BDK.

GRAND  
**EXTRAORDINARY PROGRAMME!**  
**FRIDAY, Feb. 26th, 1886,**

FOR THE

**BENEFIT**

OF D. J.

**McGARTHY**

Comedian, Vocalist, and Dancer.

Best Night's Amusement of the Season.

Sponsored by the CELEBRATED

**McCARTHY TROUPE,**  
 Miss S. F. COOPER,  
**BERTIE BRIGHT,**  
 Miss Maude MORANCE,  
 Miss KATE LINDSEY,  
 THE SISTERS NELLIE & FLORENCE,  
 and D. J. McCARTHY.

For this Night only.

**A CLARINET SOLO**

By Mr. W. D. McCARTHY.

4

**GAETY**  
 THEATRE OF VARIETIES  
 ANOTHER GREAT COMPANY.  
 On **MONDAY, February 26th, 1887.**

**LENTON**  
 F. & W. B. L. E.,

**LISBURN**  
 AND  
**O'MAR**

**HEBDEN**

**DUNLOP**

AND  
**BEASLEY**

Kate DIDIER

**BINGHAMS**

**ST. CLAIR**

**2 MACS**

ENTRANCE ... ..  
 1s. 6d. 4d. 2d.  
 SECONDS THREE ... ..  
 DANCE ... ..  
 ... ..

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.

STREET BY THE THEATRE IN

COVENT GARDEN

JACK AND THE BEAN-STALK

OR THE SEVEN CHAMPIONS

PANTOMIME

LESSEES & MANAGERS  
MESSRS. FREEMAN THOMAS  
& W.T. PURVIS

BOXING-NIGHT,  
MONDAY, DEC. 25th.

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 Magnificent Scenery by Messrs. BRUCE SMITH, A. CALLCOTT,  
L. HART, E. BANKS, and Numerous Assistants.

Dresses by Mons. & Mme. ALIAS, Miss FISHER, Mr. ISIDORE NATHAN, &c.

Feathers and Flowers by REAN, of Whitecross Street.

Magnificent Armour by Messrs. KENNEDY, Birmingham.

Ballets arranged by Mons. BERTRAND.

The Music composed, selected, and arranged by Messrs. A. GWYLLYM CROWE  
and H. M. HIGGS.

Musical Director and Conductor, Mr. A. GWYLLYM CROWE.  
Mr. STEDMAN'S CHORUS of 100 Voices.

Properties by Mr. BRUNTON and Assistants. Wigs by CLARKSON.

Machinery by Mr. BURNS and Assistants.

Limelight-Effects by WELLS & Co.

The Magnificent Stud of Horses supplied by GINNETT & HALES.  
Produced under the Stage Management of Mr. J. A. CAYE.

JACK -  
MISS FANNIE  
LESLIE



Fig. 100 · Extensive acknowledgements in a pantomime programme · 1887  
*Jack and the Bean-Stalk*, programme, 1887, rpt. in Cavanagh, p. 62.

GRAND MORNING PERFORMANCE EVERY SATURDAY, at 2.30.

# THE ROYAL

HIGH HOLBORN.

WESTON'S MUSIC HALL COMPANY, Ltd.



THE ROYAL.  
Every Evening and  
Saturday Matinee.  
Mons  
**SERVAIS**  
**LE ROY.**  
With the most  
Marvellous of all  
**ILLUSIONS.**

THE ROYAL.  
Every Evening and  
Saturday Matinee,  
Professor & Miss  
**FINNEY,**  
IN THEIR  
MARVELLOUS  
Tank Performance.

PRICES OF ADMISSION  
Private Boxes, £2 2s., £1 1s. & 10s. 6d.  
ORCHESTRA STALLS, 2s.  
Stalls, 2s. Balcony Stalls & Lounge, 1s.  
Body of Hall, 6d.

THIS PROGRAMME  
MAY BE SUBJECT TO ALTERATION

S. TYLER,  
Manager.

**LIST OF PRICES**

MALT LIQUORS.	SPIRITS.	CHAMPAGNES: per bottle
Boston Milk or Pilsner Beer on Draught, 3s. & 6d. per Glass.	ALL Spirits 6d. per Glass.	FREMINET & Fils .....
Base & Allisoff's Ale 1d.	WINES.	FREMINET & Fils .....
		SPARKLING MOSEILLE .....

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.

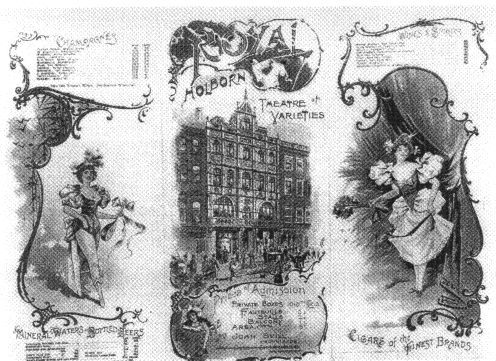


Fig. 102 · Admission prices announced on an illustrated variety bill · 1897  
 Royal Holborn Theatre of Varieties, programme, 1897, rpt. in Haill, 'Bill', p. 285.



Fig. 103 · Colour-lithographed portrait inserted into a programme · 1892  
*Walker, London*, programme insert, 1892, rpt. in Cavanagh, p. 26.

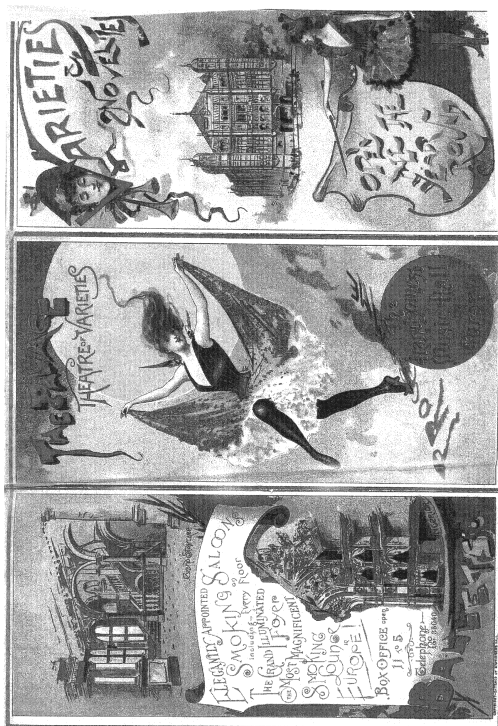


Fig. 104 · Interior and exterior views depicted in a music hall bill · 1894  
 Palace Theatre of Varieties, programme, 1894, rpt. in Rickards, pp. 198–199.



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.

THE NEW CROSS EMPIRE THEATRE, 100, NEW CROSS ROAD, S.E.

# NEW CROSS EMPIRE

NEW CROSS ROAD S.E.  
 Telephone  
 Chairman  
 Acting Manager

THE LONDON DISTRICT EMPIRE PALACES LIMITED  
 100, NEW CROSS ROAD, S.E.  
 MONEY RAISERS

ON **JULY 31<sup>ST</sup> 1899**  
 THE ABOVE THEATRE, MANAGEMENT  
**WILL OPEN TO THE PUBLIC**

## CREDENTIALS OF ORGANIZERS

Mr. H. E. BOND, Chairman and Managing Director of similar Theatres  
 at London, Liverpool, Birmingham, Leeds, Glasgow, and Cardiff, has been  
 the New London Empire Palace, now in course of erection, at New Cross  
 Road, New Cross Road, S.E.

Mr. H. E. BOND, Chairman and Managing Director of similar Theatres  
 at London, Liverpool, Birmingham, Leeds, Glasgow, and Cardiff, has been  
 the New London Empire Palace, now in course of erection, at New Cross  
 Road, New Cross Road, S.E.

Mr. H. E. BOND, Chairman and Managing Director of similar Theatres  
 at London, Liverpool, Birmingham, Leeds, Glasgow, and Cardiff, has been  
 the New London Empire Palace, now in course of erection, at New Cross  
 Road, New Cross Road, S.E.

THE PRESENT MARKET VALUE OF WHICH  
**ONE MILLION AND A QUARTER, £1,250,000**

**THE BUILDING**  
 From the Plans of the Eminent  
 Architect, FRANK MATHEW, Esq.  
 Warwick Court, Holborn, is being  
 rapidly designed, constructed  
 upon the latest principles.  
 Carefully finished, electrically  
 lit, provided with Heating  
 Apparatus, Sitting Room, and all  
 the appointments that Safety,  
 Comfort, and elegance dictate.  
 A Coloured Sketch of the Interior  
 appears in this paragraph.



**SCHOOL OF WOMEN.** In this line of variety there has been  
 never so much done as to have a programme of women's entertainments. The first attempt  
 is now being made, and it is hoped that the public will be able to enjoy a  
 series of such entertainments.

**TWO COMPLETE and DISTINCT PERFORMANCES NIGHTLY.**

**THE EARLY PERFORMANCE** will be given by the most talented and  
 popular of our artists, and will be a most interesting and  
 instructive performance.

**THE LATE PERFORMANCE** will be given by the most talented and  
 popular of our artists, and will be a most interesting and  
 instructive performance.

**AN ENTIRE CHANGE OF PROGRAMME EVERY WEEK.**  
 It is a pleasure to state that the programme of entertainments  
 will be changed every week, and it is hoped that the public will be able to  
 enjoy a series of such entertainments.

**QUALITY OF ENTERTAINMENTS.**  
 It is a pleasure to state that the programme of entertainments  
 will be changed every week, and it is hoped that the public will be able to  
 enjoy a series of such entertainments.

**THE SCENERY** is a most interesting and instructive performance.  
 It is a pleasure to state that the programme of entertainments  
 will be changed every week, and it is hoped that the public will be able to  
 enjoy a series of such entertainments.

Price	Time	Place	Time	Place	Time	Place
2/-	1/6	1/-	6d.	4d.	3d.	

*Wm. G. Hall*

Fig. 106 · Market value of investors listed on an opening night bill · 1899  
 New Cross Empire, playbill, 31 July 1899, rpt. in Trussler, p. 255.

**THEATRE ROYAL**  
NEWCASTLE ON TYNE

WEDNESDAY, MARCH 15th, 1899, at 11 o'clock,

**MRS. PATRICK  
CAMPBELL**  
AND HER LONDON COMPANY

WILL PERFORM UPON SUFFERING PERSONS ONLY.

**CAESAR & CLEOPATRA**

A TRAGEDY IN FIVE ACTS  
BY  
**G. BERNARD SHAW.**

PERSONS REPRESENTED

Act I - Scene 1	The Conservatory of a Syrian Palace
Scene 2	The Desert
Act II	The Plaza of Entertainment to the Palace
Act III - Scene 1	A Hall in the Palace at Alexandria
Scene 2	The Quay in front of the Palace
Act IV - Scene 1	The Pedestal of the Lighthouse
Scene 2	Cleopatra's Boudoir
Act V	The Roof of the Palace
Act V	The Quay

PERFORMANCE TO COMMENCE AT 11 O'CLOCK.

**ADMISSION, ONE GUINEA.**

LONDON THEATRE BY APPOINTMENT TO H. M. THE KING AND H. M. THE QUEEN

W. J. FRANK LINDSAY  
LONDON

Fig. 107 · George Bernard Shaw's attractive decorated *day bill* · 1899  
*Cæsar 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  
 'The RSC programmes Shaw to mock Shakespeare', cartoon, 'Stage Struck', p. 126.



Fig. 109 · Painting of a stage set reproduced in a souvenir booklet · 1901  
Charles Buchel, *Olivia's Garden, Twelfth Night*, programme, 1901, rpt. in Ashton, 'Buchel', p. 80.



Fig. 110 · Principal character painted for a souvenir programme · 1902  
Charles Buchel, [Nancy Price as Calypso], *Ulysses*, programme, 1902, rpt. in Ashton, 'Buchel', p. 81.

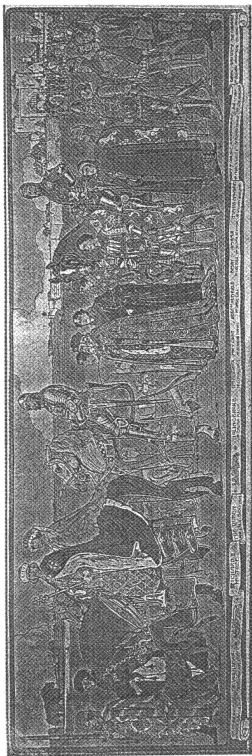


Fig. 111 · Painting reproduced on a souvenir parchment scroll · 1903  
*Richard II*, programme, 1903, rpt. in Ashton, 'Bachel', p. 82.





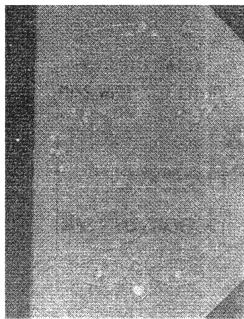
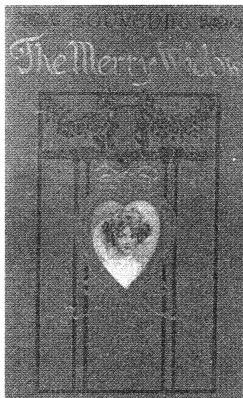
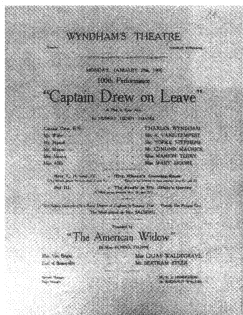


Fig. 114 · Edwardian souvenir programmes · 1906–1908  
*Captain Drew on Leave*, programme, 1906, rpt. in Curtis, p. 423.  
 The Playhouse, programme, 1907, rpt. in Curtis, p. 421.  
*The Merry Widow*, programme, 1907, rpt. in Curtis, p. 421.  
*Lady Frederick*, programme, 1908, rpt. in Curtis, p. 423.

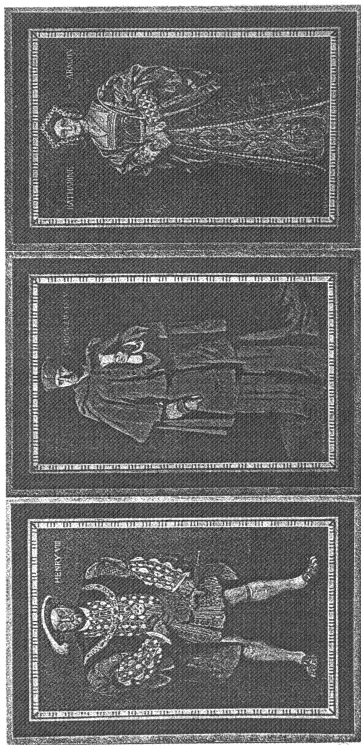


Fig. 115 · Three large portraits reduced to announce a production · 1910  
*Henry VIII*, pamphlet, 1910, rpt. in Ashton, 'Bachel', p. 84.

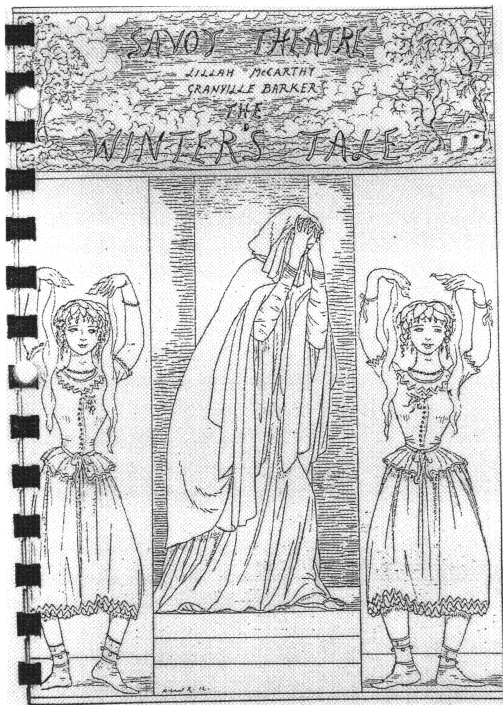


Fig. 116 · Costume designer's illustration for a programme cover · 1912  
*The Winter's Tale*, programme, 1912, rpt. in Cavanagh, p. 20.

# SAVOY THEATRE

LILLIAN McCARTHY GRANVILLE BARKER

## TWELFTH NIGHT

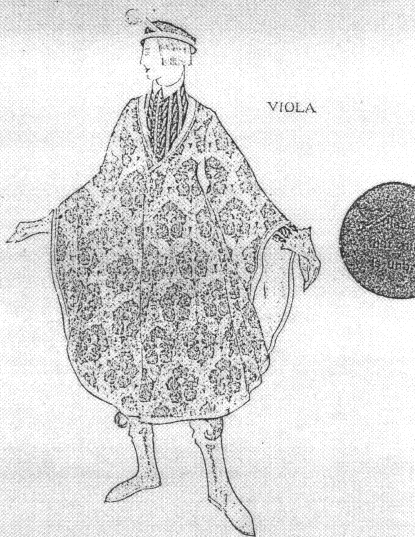


Fig. 117 · Programme's cover illustration based on a costume design · 1912  
*Twelfth Night*, programme, 1912, rpt. in Cavanagh, p. 21.

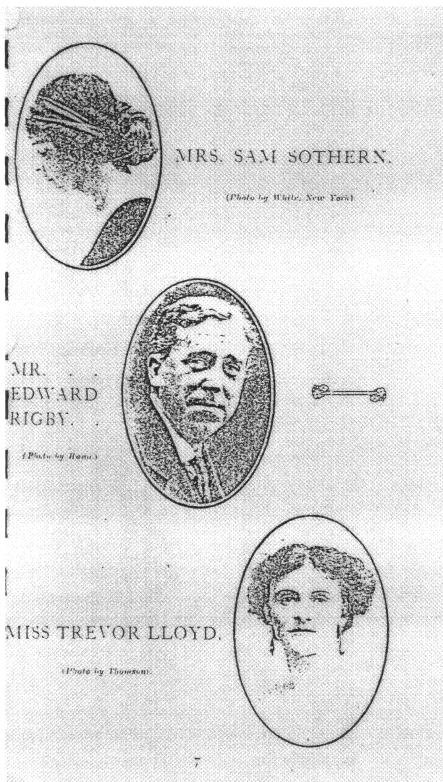


Fig. 118 · Photographs of minor players included in a programme · 1912  
Sylvia Greer, programme, 1912, rpt. in Cavanagh, p. 25.

## SIXPENCE FOR A PROGRAMME AT THE THEATRE

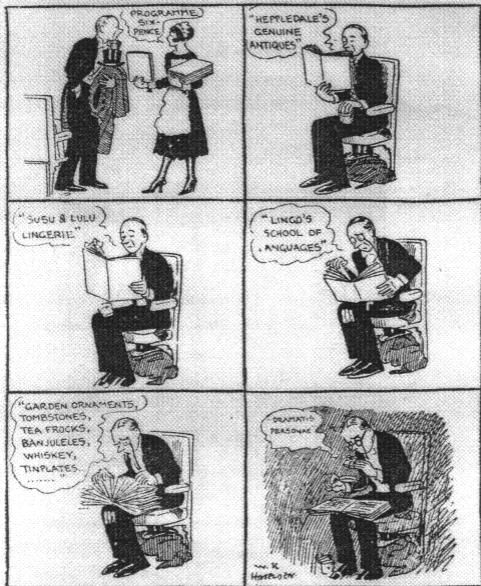



Fig. 119 · Advertisements fill a magazine programme · early-20th Century  
 William Kerridge Haseldon, 'Sixpence for a Programme at the Theatre', cartoon, *The Cat's Cradle*,  
 programme, 1926, Bodleian Library; John Johnson Collection; Criterion Theatre 2.  
 Reproduced with the kind permission of Mirror Group Newspapers.

  
*Last Week of Mrs. SIDDON'S Engagement.*

At the THEATRE-ROYAL,  
 By his MAJESTY'S SERVANTS,  
 On Monday, September 8, 1788, will be performed a TRAGEDY, call'd, The

# Fair Penitent.

Lothario, by Mr. BARRETT  
 Sciolto, Mr. KELLY  
 Altamont, Mr. TOWNSEND  
 Roffano, Mr. FOWLER  
 First Servant, Mr. SADLER---Second Servant, Mr. BROWNE  
 And Horatio, by Mr. HARLEY  
 Lavinia, by Mrs. SHARP  
 Lucilla, by Miss SHERMAN  
 And Calista, by  
**Mrs. SIDDON'S.**

End of the Play, a Hornpipe by Mrs STREITON.  
 To which will be added a MUSICAL ENTERTAINMENT, call'd

# The PADLOCK.

Don Diego, by Mr. KELLY  
 Leander, Mr. FISHER,  
 First Scholar, Mr. TOWNSEND  
 Second Scholar, Mr. SADLER  
 And Mungo, by Mr. POWELL  
 Ursula, by Mrs. POWELL  
 And Leonora, by Mrs. WESTON

The Doors to be opened at Five o'Clock--To begin at half past Six o'Clock precisely.  
 PRICES as follow: Boxes and Green Boxes, Five Shillings; the Pit and the Slips, Three Shillings; the eight first Rows of the Gallery, Two Shillings; and the remaining Rows, ONE Shilling.  
 A Part of the PIT will be laid to the Boxes if required.  
 NO HALF PRICE will be taken.  
 It is hoped that no Person will be offend'd at being refus'd Admittance behind the Scenes.  
 Places for the Boxes to be taken of Mr. RAYNETT, at the Theatre from Ten to Twelve o'Clock in the Forenoon.  
 Tickets to be taken at the Time of letting the Places.  
 Days of playing, next week--Monday, Wednesday, Thursday and Saturday, which will positively be the last Night of Mrs. SIDDON'S appearing here.

Fig. 120 · Seating re-arrangements anticipated near the foot of a bill · 1788  
*The Fair Penitent*, playbill, 1788, Harvard Theatre Collection: HTC.P1.C04.05.05.  
 Courtesy of the Harvard Theatre Collection, The Houghton Library.

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.
Stukely,	- - - -	Mr. GRIST.
<i>(The first appearance this Evening.)</i>		
Jarvis,	- - - -	Mr. WARREN.
Bates,	- - - -	Mr. WOOD.
Dawson,	- - - -	Mr. MILLS.
Waiter,	- - - -	Mr. JARMAN.
Lewson,	- - - -	Mr. SANDFORD.
Charlotte,	- - - -	Mrs. MICHELL.
Lucy,	- - - -	Mrs. FRENCH.

Mrs. Beverley, Mrs. SIDDONS.

After which, a BALLAD FARCE, called

**THE LYAR.**

The Lyar,	- - - -	Mr. SANDFORD.
Old Wilding,	- - - -	Mr. WARREN.
Sir James F. Lee,	- - - -	Mr. MILLS.
Papillon,	- - - -	Mr. PENSON.
Mrs. Godfrey,	- - - -	Mrs. CUMMINS.
Kitty,	- - - -	Mrs. LENG.
Mrs. Gresham,	- - - -	Mrs. JARMAN.


To begin a quarter after SEVEN o'Clock.

TICKETS — BOX, 4s — PIT, 2s 6d — FIRST GAL, 1s — UPPER GAL, 1s.

PLACES to be had at the Box Office of the Theatre, from 12 o'clock till 3 o'clock — No. 588.  
 Tickets to be had at the Box Office of the Theatre, from 12 o'clock till 3 o'clock — No. 588.  
 Places to be had at the Box Office of the Theatre, from 12 o'clock till 3 o'clock — No. 588.

Fig. 121 · Payment demanded from servants near the foot of a bill · 1796  
*The Gamester*, playbill, 1796, rpt. in Speaight, *Memorabilia*, p. 13.



  
**HER MAJESTY'S THEATRE**  
 Lessee and Manager, Mr. F. C. LEADER

BOXING NIGHT, WEDNESDAY, DECEMBER 26th, 1883  
 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. C. LEVEY.  
 The Costumes from designs by M. WILHELM, Miss FISHER, Mrs. MAY, and  
 Mr. Fred VOKES, Son. The Ballets Invented and Arranged by HENRI DEWINNE.  
 Scenery by Messrs. BRUCE SMITH, ALBERT CALCOTT, C. BROOKE, FRANK PAUL,  
 and M. T. RYAN. Properties and Appointments by P. BURDETT, J. JACKSON, and  
 DWKWNKIE. Mechanical Effects by R. J. RAVEN. Limelight Effects by J. WILLS.  
 The Harlequinade arranged by G. PAULO and JOE W. HARRIS. Parruquier, C. FOX.  
 The Whole Produced under the direction of Mr. R. BARKER.

*Coffee and Ices may be had of the Attendants.*

Fig. 123 · Coffee and ices advertised at the foot of a programme · 1883  
*Little Red Riding Hood, programme, 1883, rpt. in Cavanagh, p. 61.*

DALY'S THEATRE

MAY 5th.

**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 ROYALS, PAVANINI), under the Management of Mr. HUGO COMBLES.

**"La Dame Aux Camelias."**

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

During the absence of Signora Duse, the following will be performed:

1. Despatch	"As you like it"	Friday
2. Singsong	"The Merchant of Venice"	Saturday
3. Old English Songs	Arranged by W. C. Croft	Sunday
4. Signora's Duets in "Henry VIII"	Edward Combes	Sunday




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.



THE SMALLEST THEATRE IN THE WORLD!

# TAVISTOCK HOUSE.

LESSEE AND MANAGER

MR. CRUMMLES *(Charles Dickens)*

On Saturday Evening, June 24th, 1855, will be performed, an ENTIRELY NEW AND ORIGINAL

DOMESTIC MELO-DRAMA, IN TWO ACTS, BY MR. WILKIE COLLINS;

WITH FIVE PICTURES, CALLED

## THE LIGHTHOUSE.

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

SAMUEL DUNROCK, the Head Light-keeper.  
MARTIN GUDENOV, the second Light-keeper.  
JACOB DICKER, the Blind Light-keeper.  
SAMUEL KIRKBY, a Poet.

Mr. CRUMMLES, *(Charles Dickens)*  
Mr. WILKIE COLLINS  
Mr. MARK LEMON  
Mr. AUGUSTUS EGG, R.A.

The Beauty of Light-scenery, by the Lighthouse Express, Messrs. HUGHES, HUGHES,  
Mr. AUGUSTUS EGG, and Mr. WILLIAM WILSON.

THE SINGERS, MISS LADY  
THREE

Miss HARRISON  
Miss DICKENS

The Ball will be soon finished, the Music by Mr. GIBSON, *(sic)*, Conducted by Mr. CRUMMLES, *(sic)*.

### THE SONG OF THE WRECK.

The wind blew high, the waves ran high,  
A heavy storm on the beach,  
A thousand voices and the wind,  
Huddled close to the shore,  
Remembered every footstep, how many were there,  
Close the beach and the wind,  
And the storming waves set down,  
They found the wreck on the beach.

A shadowy light, in the distance,  
Glowed out from the sea,  
Just as the wind was high,  
Over the beach and the wind,  
And the light in the distance,  
It was a shadowy light,  
The wind was high on the beach,  
The wind and the light.

In the distance, a shadowy light,  
Glowed out from the sea,  
Just as the wind was high,  
Over the beach and the wind,  
And the light in the distance,  
It was a shadowy light,  
The wind was high on the beach,  
The wind and the light.

Tracing every step, every light,  
Through every configuration,  
Then the light, the light,  
To walk on the beach,  
But the light and the light,  
A shadowy light,  
The wind was high on the beach,  
The wind and the light.

The wind and the light, the light,  
The wind and the light,  
The wind and the light,  
The wind and the light,  
The wind and the light,  
The wind and the light,  
The wind and the light,  
The wind and the light.

HALF-AN-HOUR FOR REFRESHMENT.

TO INCLUDES WITH

The Great American Company's Plan, in Two Acts, by Mr. CRUMMLES and Mr. MARK LEMON.

## MR. NIGHTINGALE'S DIARY.

MR. NIGHTINGALE  
MR. PHILIP WING, of the Middle Temple.  
CHARLEY BITE, a Poet.  
MR. DOVEITCH, a Poet, and the Poet, Doctor.  
CAPTAIN BLOWERS, on Board.  
A DISAPPEARABLE PEARL.  
A DEAR SISTER.  
THE Mr. GARDNER'S Day.  
CHRISTOPHER on Charity Day.  
SHEP, *(sic)*, the Poet, of the Poet, a Poet, a Poet.  
MISCELLANEOUS, *(sic)*, the Poet, a Poet, a Poet.  
A MISCELLANEOUS POEM, IN TWO ACTS.  
EVIDENCE OF MARRIAGE.  
LETTERS, *(sic)*, the Poet, a Poet, a Poet.  
HOBBS, *(sic)*, the Poet, a Poet, a Poet.  
REBAX, *(sic)*, the Poet.

Mr. FRANK WOOD, R.A.

Mr. CRUMMLES.

Mr. AUGUSTUS EGG, R.A.

Mr. MARK LEMON.

Mr. WILKIE COLLINS.

Miss KATE DICKENS.

Miss HARRISON.

Composer and Director of the Music, Mr. FRANCESCO BERGONI, who will Preside at the Piano-forte.

Dancers, Messrs. THOMAS, NATHAN, of the Theatre Royal, Covent Garden. Dancers, Mr. WILSON, of the Theatre Royal, Covent Garden.  
Musicians and Properties, Mr. GIBSON, of the Theatre Royal, Covent Garden.

DOORS OPEN AT HALF PAST SEVEN. COMMENCEMENT OF PERFORMING AT A QUARTER PAST SEVEN.

Fig. 128 · Charles Dickens identified as Mr. Crummles on a playbill · 1855  
*The Lighthouse*, playbill, 1855, rpt. in Charles Dickens, *Letters*, 7: 920.

## 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 Imposition 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 Expence:—but, will you acquiesce, Gentlemen, in this insolent Extortion, without any other Pretence than new-dressing the Characters, of an Old Play, in *Linsley-woolsey*; or reviving a spurious Comedy, under the respectable Name of *Shakepear*?—Perhaps you may have been told, by the Partizans 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 *Barbarossa*—*Boadicia*—*The Apprentice*—*Agis*—*The Upholsterer*—*The Englishman return'd from Paris*—*The Orphan of China*—Or *The Siege of Aquileia*. I do not apprehend, that any one will be daring enough to alledge, that an Improvement of the Diversions 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 Pinkeshman, Johnson, Griffin, Porter, and Oldfield*; and are now obliged to pay FIVE SHILLINGS, for HALF A PLAY, performed by *Garrick, Holland, O'Brien, Blakes, King, Yates, Palmer, Bransby, Packer, Ackman, Cibber, and Yates*. It is impossible to draw the Line, and determine where the Imposition will end; nor can any reasonable Man take upon him to insure, that our Lords and Masters will not require *Opera Prices* of the Public, when they have fully established the present Insult on their Forbearance. One Way only is left us, to obtain Redress, which is, to assemble at the Playhouses, 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 opposed, 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 mending: Now I never could find that any body grew wiser or better by going to a play, but I am sure and certain many have become worse,—worse husbands, worse wives, 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, stepping 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 bestmest sort of people go to these places, 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 Geery 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 that 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. Hervey 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 *reposing upon it* when in her bed at night. When she had done, Mr. Hervey, 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 afterwards." To which Mr. Hervey, 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, had 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.

Printed and Sold by E. WALLIS, 42, Skinner Street, Snow Hill.

Fig. 130 · Anti-theatrical tract circulated as a broadside · 19th Century  
'Why Do You Not Go to the Play?', broadside, n.d., Theatre Museum: 'Programmes' file.  
Courtesy of the Theatre Museum, Covent Garden.

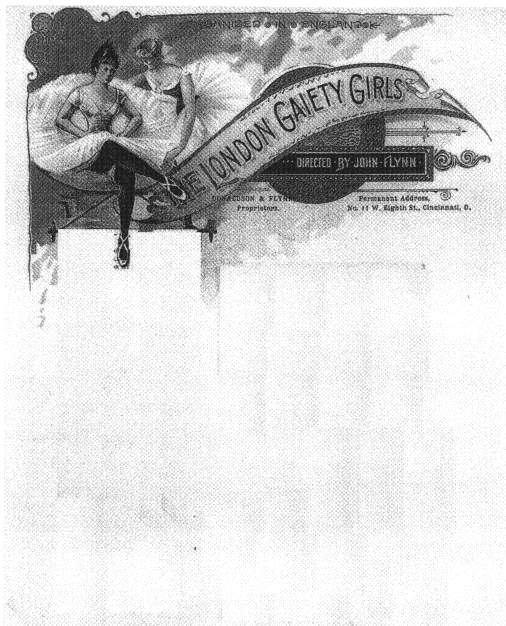


Fig. 131 · Colour-lithographed images imported into stationery · 1890s  
*The London Gaiety Girls*, stationery, 1890s, rpt. in Rickards, p. 202.

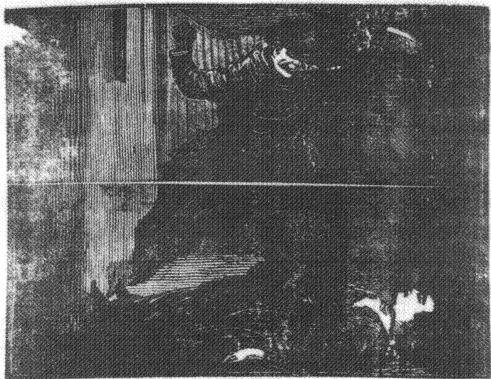


Fig. 132 · Theatrical woodcut appropriated by a Victorian broadsheet · 1888  
'Two More Horrible Murders in the East-End', woodcut, 1888, rpt. in Jones, p. 105.



# 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 Performer of

### *A New Pantomime,*

in which will be introduced a variety of wonderful *Changes*, and numerous Characters in party-colored Dresses, Coats trimmed and ornamented with different and mixed Ribbons;—the Scene constantly moving. And on that day only will be exhibited his surprising **RAT** learned in all the Arts and Tricks of *Shortless* and *Shameless*; the acting Agents of **TAR**; and who will by turns shew him to the Crowd as assembled, ornamented with a Marquess's Coronet on his Forehead, and a Golden Chain through his Nose.

N. B.—On this occasion *Shortless* and *Shameless* will perform the parts of *Ninesoupp* and *Buffoon*.

### “POOR JACK’S” ADDRESS.

GENTLEMEN,

I must crave your pardon,—for though

————— <sup>“Rude in speech,</sup>  
And little littl’d with the art phrase of power;  
—————  
And therefore, little as I shall serve my cause  
In speaking for myself.”

I am, in tricks, clever and adroit, as *Shortless* and *Shameless* can avouch. A right Noble Lord has sent me here to prove that *Kutufello* was an ass, and the whole aspiring race of *Conjurors* and *Jugglers* asses, when compared with me! First, then, promise me your support; and I will put your whole town in motion. Every house shall be desolate;—Men, Women, and Children, running to and fro, and grunting through your Borough. *Bull’s Plain* shall gambol to *Cow-Bridges*; the *Wash* become dry; *Butcher’s Green*, a mere Desert; and the *Fully* assume the character of *Wisdom*. *Parliament Row*, after some ineffectual struggles, shall be transported to the *Market-Place*; the *Chequer Rents* be reduced; and the *Old Cross* be transfused into a *Crucifix*. *All Saints* shall fly to *St. Andrew’s*; and the *Vicarage* shall become the property of ———— whom?—(*Shameless* and *Ninesoupp*?)—the *Vicar* still. And, as a grand finale, *Presbiterian 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.

THE MANAGERS  OF THE NEW

# IPSWICH THEATRE,

Beg most respectfully to inform their Patrons and the public in general, that they have, at a very considerable outlay, completed their arrangements, and having also engaged some of the best Vocal Performers, in addition to their Establishment, intend opening their Theatre on the 31st inst., with the popular Comedy of

## WHIG GRATITUDE:

OR,  
A NEW WAY TO PAY OLD DEBTS.

In which the celebrated Performers will introduce the following New Songs, written entirely for the occasion, and of which the Managers have the entire Copyright.

### BILLY BLOATER,

ALIAS,

THE MITY MAN.

"Did I not sleep the knowing ones?"  
"Could I refuse, when he started by doors?"  
"I'm badly off, for Tim, my horse."

### SHUFFLING JOHNNY.

"Oh Give me, Give me, Brevet Ain."  
"I've Brevet, Brevet, and Lead in Mine."

### Allen Broadbrim

"The Breeze!"  
"Can I not sell a dirty tale?"

### JERRY SMOOTHFACE.

"I'd rather sleep in Railway Sheds,  
Alas! they now are gone."

### HOOKEY GEORGE.

"We are all in the Hellfire Line."

### TOMMY DYE.

"My Mother would not give consent."

### Messrs. Gaslight & Glyster

Will also introduce the pathetic Ballad of  
"Farewell to the Wart of St. Clement for ever."

To conclude with the celebrated Serenade called the

## JACKALL'S JIG

By LOTTO HENSERO

One of the Black Monkey tribe, who will be exhibited for a few nights only, as his Proprietor has determined to travel with him in a Peppercorn, with a collection of other animals of a similar nature.

The Managers beg also to state that they have another Play in rehearsal, called  
**THE THIMBLE-RIG COMPANY.**

The particulars of which will be printed in a few days.

Agents: Smith, Brown, James, and Robinson, Printers to the Establishment.

Fig. 135 · Anti-Whig election poster imitates the layout of a playbill · 1845  
Whig Gratitude, broadside, 1845, rpt. in John Lewis, *Letterforms*, p. 28.

TO THE FREQUENTERS BY THE ROYAL

*A. Fairbrother, Proprietor*

# Surrey Theatre



His Friends, and the Public in general.

**B. S. FAIRBROTHER, Sole Proprietor**

OF THE  
**EQUESTRIAN COFFEE-HOUSE, immediately adjoining THE THEATRE,**

**Licensed by the Magistrates pursuant to Act of Parliament,**

has the honor to announce that this commodious and extensive Establishment has been

**ENTIRELY RE-PAINTED & EMBELLISHED**

by several first-rate Artists, in the style of the most approved Salles in Paris, and is now

**Open for the Season!**

Arrangements having been entered into with many

**DISTINGUISHED FOREIGNERS,**

for the supply of their choicest Champagne, Port, Sherry, Maders, and other Wines, Brandy, Rum and Liqueurs,  
also with a celebrated Distillery and Brew-house, providing

**NATIONAL TALENT**

in the production of Gins, Cordons, Compound, Ales, Stouts, &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 holdly assert is the most select and numerous of any similar house in the Metropolis.

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

**AMATEURS AND ACTORS**

may here find that *Agreeable Surprise, a Cure for the Heer-Ache*—that those who may choose for a festivity to be had from the cares of *Married Life*, can here, without going further a-field, enjoy more than *Rural Felicity*—

That every one may find himself perfectly *At Home*, those who may come

**BEFORE BREAKFAST,**

will find themselves legally attended to by the Master of the Rolls; the "cupps that cheer but not inebriate," will get want their *toast*, but will furnish a pleasing

**CHINESE DIVERTISEMENT**

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 favoring B. S. F. with his company, may have any production that he may *bestow* put up on the shortest notice, and in the best manner.

The *Dressings* of the various dishes after the most correct *Custom*, 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. CHUETS.

If required, a *Little Fiddle* will attend to enliven the whole.

The *Cloth laid* perfectly at the hour specified, and the *Performances* to commence immediately.

The *Battle of Hastings* will be occasionally brought forward in the *Pea season*, in conjunction with the

*Fitch of Bacon*, and other works of *taste*.

Although a *fried* harmony, the Proprietor is not one of those who insist upon

**NO SONG, NO SUPPER!**

Those who wish to finish the evening by sitting in the *Saloon*, will here find the most favorable opportunity.—The *winners of Epic Poem* will find that pleasant fellow, *Y<sup>e</sup> Harp*, who has so often been *counted*, as warm as ever in their service; attended by those congenial assistants, *Pan Doozel* and *Cambridge*, both of the same *talent*.—*Wine* *Robbie* will not be wanting; and every order for the pleasant relish of a slice of *Stout Beef* will be promptly executed.—*Chops* will always be ready to meet cheap (*best of "loving conductors"*) and the innumerable witnesses of having to wait for the *steak*, will be admirably attended.—The *winners of Matter Drama*, after the more weighty performance, will find great care taken that the *drops* go regularly down.—The *mouth-impairing Peas* will attend on the slightest notice.

**THE PRICES WILL REMAIN AS HERETOFORE!**

Notwithstanding the enormous outlay in the fitting up of the Equestrian Coffee House, all the Entertainments will continue to be in every particular of the most *genuine* quality, but no addition will be made to the *Prices*. **PRIVATE BOXES** without any extra charge. The Proprietor is aware it is the custom of some houses to issue a notice that *No Orders will be admitted*, he begs on the contrary to say, that at his Establishment all Orders will be punctually and thankfully attended to, without any restriction as to time, whether before 7 or after 7.

No M. any returned.

(GIVANT BEX ST REGINA)

A. G. Fairbrother, Printer, Market Court, Strand.

A NEW, GRAND, PORTABLE  
**CHRISTMAS PANTOMIME,**

Founded on the subject of Christmas Plum Pudding, a slice of which is no doubt enjoyed by every talented Artist of the

**THEATRE ROYAL, DRURY LANE,**  
 ENTITLED

**HARLEQUIN PEEL ;**

Or, Plum Pudding and the Young'un's Treat.

To be performed on Christmas Day next, December 25, 1844, at various seats in the neighbourhood of Chelsea. The Piece will be arranged and produced on a scale of unprecedented grandeur by the Manager, by which every provider can be suited to a T at his noted Cheap Tea Mart, 10, KING'S ROAD, CHELSEA.

**CHARACTERS.**

**Old Father Valencia,** (afterwards *Clown*), from the Theatre Royal Spire, **Mr. RAISIN,** who will, (after submitting to be well piced at "WILLIAMS'S" cut up into pieces by various persons, and his whole body and skin divided into as many parts as may be required,) tumble head over heels into the pudding pan, to the great satisfaction of as many young artists as may happen to be on the spot at the time of mixing.

**Captain Patras,** (afterwards *Pantaloons*), from the Theatre Royal Sloes, **Mr. CURRANT,** who will accompany the *Clown* through his various antics; in addition to which, he will submit to be well ducked into three or four basins of water and well rubbed in a coarse cloth, after which he will pass through the hands of various Pudding-Mixers, and then, with the greatest ease imaginable, follow the *Clown* by jumping into the pudding-pan, and there remain till taken out for boiling.

**Lady Spice,** (afterwards *Colombian*), from the Theatre Royal, Asia, **Miss NUTMEG CINNAMON,** who will, in order to make the Pudding palatable, be composed of 5 or 6 sorts of the most delicious Spices; and after being retailed at "WILLIAMS'S" at 4d. per oz. will try to hide herself from *Clown* and *Pantaloons*, by mixing herself in the batter, and there wait to be steamed by her betrothed lover,—*Sir Sliding Peel*.

**Sir Sliding Peel,** (afterwards *Harlequin*), from the Theatre Royal, Seville, **Mr. ORANGE LEMON,** who will submit to be sliced and chopped as the occasion may require, and after twisting and twisting under the sharp edge of the chopping Knife and being cut into many thousand pieces, spring into the pudding-pan to follow the object of his affection, and rescue her from the hands of *Clown* and *Pantaloons*.

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 assistance 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 tenor to the four year old bass; and various Creations will be played (composed expressly for the occasion) by those juvenile musicians, in order to work up a state of excitement, so that their Mothers' cash may be secured into Pianos and Caricats. These young Gentlemen, to prove their zeal in the cause of Plum Pudding, will afford every note in the highest pitch, so that no bar may impede their Christmas treat. Their attention will be strictly paid to time, and as Plum Pudding time only comes once a year, they'll not count even a demi-semi-quaver in the "Downs to their Mothers." Colonel CHAMPAGNE and Major BUCELLAS will give out to the part of the performance by their admirable accompaniment.

**AFTER THE PANTOMIME**

**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 FORT, and Lady SHERRY.

The celebrated **LA POLKA**, by General CLARET and Mademoiselle OLIVE.

At the conclusion of which they will run down Pudding-Lane, to join the other Characters.

**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, and let's have TEA."

The Marquis of GUNPOWDER and the Countess of NITRON have kindly promised to assist their friend, 'The Earl of Congou,' by joining in the chorus.

Observe! all the necessary Characters for the performance of the above Piece are to be engaged, on application, at

**WILLIAMS'S Victoria Tea, Coffee, & Fruit Warehouse,**  
**10, KING'S ROAD, CHELSEA,**

At the under-mentioned LOW PRICES:

FINE NEW VALENCIAS . . . . . per lb. 6d.	FINE NEW LATE CURRANTS . . . . . 6d.	BEST NEW CANDIED PEEL . . . . . 1s. 4d.
FINEST SUTIN, all picked and sorted, wrapped sound, and free from small ones 7d.	FINEST SELECTED NEW PATRAS thoroughly picked, and warranted free from grit 7d.	BEST MIXED SPICES, consisting of all the most delicious Spices that are sold, per oz. 4d.
GOOD CORRANTS . . . . . 6d.		

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 1996*



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 .....	} the Rival Editors	Mr HERBERT
SPIKE .....		Mr JACKSON
TRUCEMAN .....	a Quaker	Mr FORBES
WATCHWORD .....	a Critic	Mr SHELLARD
BEN BOWSPRIT .....	a British Tar	Mr van der MERWE
TOM SMLIDGE .....	a Printer's Devil	Mr BOOTH
JANGLE .....	a Wandering Theatrist	Mr BOOTH
WINIFRED PEGG .....	a Canadian Songstress	Mr BOOTH
BEAU GLOSSOP .....	a Dandy à la Mode	Mr BOOTH
SPEEDWELL .....	a Frolicsome Farmer	Mr BOOTH
FLEJO .....	a Man of Letters	Mr BOOTH
MISS GODIVA GOLIGHTLY .....	By a Young Lady, Her First Appearance	Mr BOOTH

*After which, the favourite Burletta of the*

## BOOTH OF WONDERS

or, ALL THE FUN OF THE FAIR

The WIZARD of the WEST .....	Mr WICKHAM
PULLSTRING .....	Mr SPEAMGHY
FLEXIBLE .....	Mr CAVE
FRANCER .....	Mr DAVIDSON
LIMELIGHT .....	Mr ÖSTLER
The SYBIL of the SOUTH .....	Miss ROSENFELD
CATCHIT .....	Miss BRAYTON

*to which will be added a GRAND NEW PANTOMIME called*

## HARLEQUIN'S HOLIDAY

or, Taking the Michael

With entirely new Musick, Scenery, Machinery, Dresses and Decorations

The Overture and Musick (with the exception of the National Airs) composed by Miss SANDS.

The Scenery, tricks and changes by Mr. BAUGH. The Dresses by Miss DIANN.

The Whole arranged by Mr. BOOTH

Principal Characters

H. M. KING VALOUR (The Tyrant of Turnbridge Wells) .....	Mr. KENDALL
PRINCE DECISIVE ( <i>afterwards Harlequin</i> ) .....	Mr. LATHAM
HISS (the villain, a Fiend in Human Form) .....	Mr. COTTIS
SHERATON .....	Mr. HUNNINGS
CHIPPENDALE .....	Mr. ROWELL
BO TAI .....	Mr. CRUICKSHANK
TAI PIN .....	Mr. READING
H. M. QUEEN DISCRETION (Valour's Better Half) .....	Mr. COTTIS
PRINCESS DILEMMA ( <i>afterwards Columbine</i> ) .....	Madame WDRTH
NUFF (The Fairy, 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 ~ Frolics at the GOLDEN DRAGON ~ A Rush at PADDINGTON ~ RAIN STEAM & SPEED ~ WARWICK in ye OLDEN TYME ~ Midnight Revels in the SENIOR COMMON ROOM ~ ROSES, ROSES ALL THE WAY ~ In this Scene a Pageant of the Apotheosis of Shakespeare.

The BARD of AVON

MEMORY (first of Goddesses) .....	Mr. FOULKES
EAME (with loud uplifted Trumpet) .....	Miss YOUNGS
DEFECTION .....	Miss HOWARD
DESOLATION .....	Miss MOORE
Attendants, Musas, Characters from Shakespeare's Plays, Mummers, Morris Dancers, Banners, Trophies	Mr. ROWELL

~ 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  
*The Rival Editors*, broadside (Hertford: Blot Publishing, 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 and MANAGER, Mr. SAMUEL ROXBY.**  
**ARCHITECT, Mr. G. A. MIDDLETON.**

**THE MAGNIFICENT NEW ACT DROP BY**  
**Mr. WILLIAM BEVERLY.**

The whole of the Interior Passage, Dressing and Staircase New Scenery by  
**Mr. PERCIVAL C. SIMMS.**

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

**Mr. ROXBY,**

Previous to the Great National Anthem of  
**GOD SAVE THE QUEEN,**  
 BY THE WHOLE COMPANY,

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

**THE PRIDE OF THE MARKET**

Marquis de Volange, . . . Mr LEANDER MELVILLE—Baron Trupard, Mr C. H. SIMMS,  
 Chamberlain de Bedolphe, Mr MILNES LEVICK—Bassano, Mr G. BELL—Léonard, Mr BRIDGMAN,  
 Jansone Paris, . . . Mr S. CALHAEM—Ravel, . . . Mr DOWNY  
 Fanny, . . . . . Mr BENSON—Foucault, . . . . . Mr F. CALHAEM  
 Madlle de Volange, . . . . . Miss HENRIETTA NIMMO—Hauton, . . . . . Miss ELY LOVEDAY,  
 Jansone, Miss C. H. SIMMS—Anastie, Miss ELLEN PEEL—Léonine, Miss FANNY ROBERTSON,  
 Madelon, . . . . . Miss E. ROBERTSON—Eliot, . . . . . Mrs RICKARDS,  
 Charles, . . . . . Mrs USHER—Francis, . . . . . Miss MURRAY.

**NEW SCENERY:**

Act 1st.—**GRAND MARKET PLACE IN PARIS.**  
 Act 2nd.—**MAGNIFICENT SALOON IN THE PALACE OF THE MARQUIS DE VOLANGE.**  
 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 Yells, the Brewer of Preston, Mr HARRY BEVERLY—Captain Frenetic, Mr MILNES LEVICK,  
 Adjutant, Mr BRIDGMAN—Georgie Murphy, Mr LEANDER MELVILLE,  
 Ben, Mr S. CALHAEM—1st Brewer, Mr F. CALHAEM—2nd Ditto, Mr DOWNY—3rd Ditto, Mr G. BELL,  
 in the Soldier, Mr GILBERT—2nd Ditto, Mr CATTLE.  
 Mary Wakefield, Miss HENRIETTA SIMMS—Susan, Miss ELLEN PEEL—Kate, Miss F. ROBERTSON,  
 Nelly, Miss E. ROBERTSON—Sally, Miss MURRAY—Maed, Mrs USHER—Dolly, Mrs RICKARDS.

The unequalled **NEW ACT DROP**, painted expressly for this occasion by

**Mr. WILLIAM BEVERLY,**

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

**THE FRIENDS OF NEW HAVEN.**

Will perform, during the Evening, several Oratorios, Follies, Vaudevilles, &c., led by **MR WICKETTS**  
 From the Royal Italian Opera House, London.

The whole to conclude with Piccolo's Fashionable Farce called, **THE**

**PRINTER'S DEVIL**

Or, the **Proclamation.**

Comte de Mousquet, . . . Mr LEANDER MELVILLE—Duke de Bringham, . . . Mr BRIDGMAN,  
 Gouffé, Mr M. LEVICK—Julia, Mr F. CALHAEM—Pierre Pica, the Printer's Devil, Mr ROXBY,  
 Madame Gerard, Mrs BANKS BELL—Cecile, Miss E. ROBERTSON.

The Doors will be open at Halfpast Six, Performance to commence at Seven o'Clock.

**BOXES 2s.—PIT 1s.—GALLERY 6d.**

Hall-pier in the **BOXES** only, at **NINE O'CLOCK**. No admittance behind the Scenes. No Smoking  
 allowed in any part of the Theatre. Children in arms cannot be admitted.

**Notice.**—As a single glance will convince all Visitors to the Theatre of the immense cost of Capital, it is kindly and respectfully hoped, by the Proprietor, that all Persons who desire to see anything any part of the Decorations with their hands.

Any Person throwing anything into the Pit or on the Stage, or using bad language, and whistling, or other unbecomingly noisy, interruptions of the performance, and appearing to the audience, will immediately be taken into custody by the Police Officers appointed for that purpose, issued from the Theatre, and may instantly be arraigned.

Prices for the Boxes may be secured at Messrs. Philippon & Hare's, Bookbinders, Tyne Street, where the Box Plan now lies. Stage Manager, Mr. HARRY BEVERLY. Manager, Mr. SAMUEL ROXBY, 57, Stephenson Street, North Shields.

PHILIPPON & 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  
*The Orphan*, playbill, 1750, Harvard Theatre Collection.  
Courtesy of the Harvard Theatre Collection, The Houghton Library.



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 **DES BARQUES** 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.**

Fig. 142 · Nineteenth-century type-facsimile of an old *great bill* · 1807  
*The Confederacy* (1705), playbill [copy], 1807, rpt. in 'Copy of a Play-bill', pp. 108–109.

On which occasion, will be presented third time in Sydney Mr. Craven's Electrical Biological  
Paralogue Extravaganza, (now having an extraordinary & unprecedented run in London, entitled

# ALONZO THE BRAVE AND YE FAYRE IMOGENE.

The Public is requested to observe that in the real history of these celebrated works, which has been adopted as ours in accordance  
with the original plan, that the reason in which Mischief is to be met is to be met in such parts of the story.  
The Libretto written by Mr. H. T. CRAVEN, The Music Composed and Arranged by Mr. WINTERBOITOM; Machinery by  
Mr. LAMBERT.

## CHARACTERS—GOOD, BAD, AND INDIFFERENT.

Alonzo the Brave, A noted Knight, a warrior of bold, that he is not to be looked out of his chance with the fair Imogene; Mrs. H. T. CRAVEN	
Phisones, his equivoque degree, which may account for a deal of his conduct in his composition; Mr. W. H. STEPHENS	
Silence, A heavy Rogue, A villain of the old style, who would never have been engaged to Imogene; Mr. HOLLOWAY	
Osmond, A glib old Father, whose words condition may account for the crossable tears; Mr. LAMBERT	
Ruffians, Indifferent characters, who perpetrate their nightly atrocities for a weekly stipend; Mr. HAWWOOD	
Colubina, Indifferent characters, who perpetrate their nightly atrocities for a weekly stipend; Mr. TURNER	
Nasario, Indifferent characters, who perpetrate their nightly atrocities for a weekly stipend; Mr. GILL	
Mesmer, A suspicious Agent, whose influence is felt by his making several passes; Mr. A. TORNING	
First, by a gentleman who has taken his orders; Mr. BARNEY 1st Guest (always the first to make a move); Mr. GRIFFIN	
2nd Guest (up to any given number); Mr. FIEST	
Imogene the Fayre, A Virgin "as bright" that even the breath of a dander cannot take } the shape out of her, pro dom the victim of Electro-biology; } Mr. H. T. CRAVEN	
Teston (her Abigail, who does not take high ground, but has a little under-plie to herself & Phisones); Mrs. WINTERBOITOM	
Female Guests, (in proportion to the male guests); Mesdames WHITE, HARRISON, SELBY, &c. &c.	
<b>FAIRIES.</b>	
Boda, (the first and last—Electro Queen of Fairydom, who will show a new light on an obscure subject); Mrs. TORNING	
Electra, (Her Maids of strict Honour); Miss DOUGLASS	
Galanis, (Her Maids of strict Honour); Mrs. MOORE	
Telegraph (an Electric Messenger); Miss DOREA	

## PROGRAMME OF SCENERY AND INCIDENTS.

**A METAPHYSICAL FAIRY PROLOGUE** by BUDA, Introducing a picture of Amatory Illias.  
"A warning to bold and a virgin to flight,  
As soon as you see each other with tender delight,  
Covered as they sit on the grass,  
The word was—the fair Imogene."

**DUET.**—"I KNOW A BANK WHEREIN YOU'VE ONE POUND TEN,"  
Lovers' duet, which like the present, are made to be employed.

And if our number my heart should drown,  
I grant that to please my Godhead and maid,  
The word was—the fair Imogene."

They good at no savings may sit by my side,  
May tax me with poverty—claim me as bride,  
And leave no money to the grave.

**SONG.**—"Be mine dear maid"—ALONZO. **SONG.**—"The Low Black-guard"—IMOGENE.

**GRAND EXPERIMENTS IN ELECTRO-BIOLOGY & MYSTICAL APPEARANCE OF THE ORIGINAL MESMER.**  
**SONG.**—"SAFELY FOLLOW HIM"—STILETTO.  
Meditations of Alonzo and his equivoque of low degree, on their love. Great strength of Mind versus Matter.

**SONG.**—"I'm singing now in style, you see"—ALONZO. **Subterranean Electric Biography.**—A new Biological story.

**SONG.**—"She that wears a glittering fairy dress"—BUDA.  
**PAS D'ABSURDITE** BY MR. W. H. STEPHENS. **SONG.**—"HE'S A BEAUTIFUL KNIGHT"—BUDA.

A real novel presented for the infidelity of Phisones. The Knight and figure proceed on their travels.

**ATTACK OF THE RUFFIANS, AND COMBAT OF FOUR ON ONE.** ALONZO'S DYING NOTES.

**SCENA.**—Take action, speak as you hear me"—ALONZO. The Galvanic Battery produces resurrection.

Vision of the Marriage of Imogene to the Baron, all covered with "Jewels and Gold."

**AIR AND CHORUS.**—"Now I'll go, and now I'll try"—ALONZO AND FAIRIES.

Chamber in Guzman's Chateau. Wedding Festivities. **SONG.**—"Still those bright eyes"—GUZMAN.

Imogene in the character of Ophelia (with snatches of song). **SONG.**—"Oh my nose"—PHIZCOMICO.

The Banquet Hall—Drinking Healths and responding to the Toasts—The poison'd cup—The clock strikes one.

"I was One with amusement fair Imogene found  
A stranger was placed by her side,  
But curiously cut it on the table,  
His air was terrible—his story of a book,  
He spoke not, in word or deed, but in sound,  
And curiously cut it on the table."

**THE SPECTRE CLAIMS HIS BRIDE!!!**

Execution, death of the tyrant, who will bequeath a gold watch to any one who can solve his dying conundrum.

Re-appearance of BUDA, and Scenic Transformation. **DELIGHTFUL DEMENTMENT!**

**AIR AND CHORUS** "WELL NOT LIVE SINGLE"—ALONZO, IMOGENE, & CHARACTERS.

Fig. 143 · Title and cast list survive on a decapitated playbill · 1855  
Alonzo ye Brave, playbill, 1855, rpt. in Earl, p. 5.





**THE ELECTRIC LIGHT**  
**DUSTY'S ABODE ON THE LAMP OF ELEGY**  
 Appearance of Night  
 Rival of our industrious Queen in the Regal Car of State

**FAIRY COURT** Summoned to the Royal Presence  
**ARRIVAL OF THE BEVY OF BEAUTY**  
**ENCHANTED FAIRY TABLEAU**  
**GRAND THEATROSCOPIC DEVICES**

**GRAND THEATROSCOPIC DEVICES**  
 ENCHANTED FAIRY TABLEAU  
 ARRIVAL OF THE BEVY OF BEAUTY  
 FAIRY COURT SUMMONED TO THE ROYAL PRESENCE

**VINEYARD IN SUNNY ITALY**  
**PANTOMIC TROUPE**  
**LABERS' ROW** Whitechapel pal  
**BUTCHERS' SHOP**  
**AND STEAMBOAT OFFICE**

**LABERS' ROW** Whitechapel pal  
**BUTCHERS' SHOP**  
**AND STEAMBOAT OFFICE**  
**THE FINEST OF THE FINE**  
**THE RETURN OF THE BRITISH FLEET**

**THE FINEST OF THE FINE**  
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Advertisements for this Paper are received at the Dress Office, St. James's Theatre. Terms, Two Shillings a Line per Week. A Line averages Ten Words.

## Bill of the Play.

SATURDAY, OCTOBER 16, 1869.

### ST. JAMES'S THEATRE.

We give, on the first page, the Programme of the performances 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 appointments now bestowed upon new modern comedies by the leading theatres of London and Paris. J. R. PLANCHE, Esq., has consented to furnish the historical authorities for the *scène-à-scène*; and from his well-known reputation as an antiquary, the accuracy of every detail of the scenic 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 debuts in London as Mr. HARDCASTLE, Mr. MARLOW, and DIGGORY. Two of these gentlemen (Mr. BACON 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 *She Stoops to Conquer*—the first of Mrs. JOHN WOOD's series of comedy revivals—has been painted by GRIEVE, O'CONNOR, and LLOYDS, 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 deface such a masterpiece?—and the comedy is now played as GOLDSMITH would have wished it to be done had the stage of his day admitted of such effects. Hitherto 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, rechristened *Treasure Trove*, will precede the comedy; and a new ballet, called *The Magic Waltz*, will conclude the performance. LLOYDS has painted the scene for the operetta, 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 Angels" and "The Drinking Song," can scarcely fail to become as popular as the better-known airs of the facile author of *La Grande Duchesse*. Mr. W. H. MONTGOMERY has composed the music for the new ballet; and the waltz, which forms, in fact, the plot of the *divertissement*, is so quaint and pleasing, 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. RIBBY*, a young *première danseuse*, will make her debut in England. *Mlle. RIBBY* is a Russian, and comes to us with the most enthusiastic recom-

mendations from St. Petersburg, Paris, and Milan. She is certain to be judged here upon her merits alone, and there has been no attempt to forestall public opinion by the puff preliminary. Mr. FRANK LACEY will also make his London debut in *The Magic Waltz*. He was taken from England by an American manager three years ago; and now returns with a gold belt, harlequin's sword, and medal, presented to him on the stage at the Olympic by the demonstrative public of New York, who reward their favourites by the most substantial form of applause. Mr. LACEY will appear as the Demon of Discord or Mischief, who interrupts the villagers in their festivities, excites jealousy, quarrels, and heart-burnings, and is finally defeated by Beauty (*Mlle. RIBBY*), 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—BETHAM, the famous tenor—as an English Opera-house. Subsequent managers changed the appearance of the auditorium in several material respects; but none of these changes were improvements. Mrs. JOHN WOOD has now restored the Theatre to its original model. In order 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. JAMES MITCHELL, 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 distempered in rose pink. The Family-Circle tier is decorated in blue, with panels of roses, Cupids, and the back of the boxes is painted in dark oak, so as to throw up the pink walls beyond. On the Dress-Circle tier the original ornaments remain, but are repolished, and supplemented with festoons of raised and coloured flowers, which break the line above the Stalls. The Dress Circle is fitted with chairs upholstered in blue damask, and is lined, like the Private Boxes, with rose-pink paper.

The hangings of all the Private Boxes are blue-velvet valances, relieved by silver stars, and white-lace curtains. A band of scarlet velvet encircles the dress tier. The stall chairs are upholstered in blue Sardinia cloth, relieved with ruby grimp 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 that favourite part of the theatre being much more 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 like those in 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. SPENCE and POND, 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 saloons 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 *Beauty* itself, as we shall presently describe.

## THE ACT-DROP.

THE new Act-drop, representing St. James's Palace during the reign of Charles II., A.D. 1678, has been designed and painted by Mr. O'CONNOR, the figures by Mr. WHIRN. It was the wish of the Management to associate the St. James's Theatre, not only with the royal Palace in its immediate vicinity, but also with "the Merry Monarch," who so constantly honoured "the Play-house" with his presence. As his Majesty, however, always resided at Whitehall when in London, it was suggested that the painting should represent the King and Queen as having dined with the Duke of York at St. James's Palace (where his Royal Highness occupied apartments during the summer), and going from thence to the New Theatre in Dorset-gardens by the direct way of the Old Mall. Mr. O'CONNOR has therefore made a careful study of the old gate still existing, and from early paintings, prints, and contemporary descriptions, composed a picture conveying to us a very truthful idea of the state of what is now a street of palaces in the days when houses were beginning to be built on the Park side of the Old Mall, from the gardens of which a view could be obtained of the New Mall. Marlborough House was not built till 1709-10, by Sir Christopher Wren for John Churchill, the great Duke of Marlborough, on ground leased by Queen Anne to the Duchesse, heretofore vacant, and used for keeping pheasants, guinea-hens, partridges, and other fowls, "and on that piece of garden-ground taken out of St. James's Park, then in the possession of Henry Bayle, one of her Majesty's principal Secretaries of State." (Docket of grant, 10th June 1709; *Harleian Ms.*, 2264.) In 1650, it appears by the report of the Commissioners for the Survey of the Crown-Lands, that there were 140 "alm-trees standing in Pall-Mall Walk in a very decent and regular manner on both sides the Walk," but as early as 1656 buildings had been erected in it; and in 1660 Pepys tells us, "we went to Wood's at the Pall-Mall, our old house for clubbing, and there we spent till ten or eight," which, Mr. Petec Cunningham remarks, "is not only one of the earliest references to Pall-Mall as an inhabited locality, but one of the earliest uses of the word 'clubbing' in its modern signification of a club, and additionally interesting seeing that the street still maintains what Johnson would have called its 'clubbable character.'"

At the period selected for the subject of the Act-drop, the south side, west end, was inhabited by Mrs. Mary Knight (the vocalist, and one of the King's favourites); Edward Grylls, Esq., Treasurer of the Chamber; Madam Eleanor Grylls, the Countess of Portland; the Lady Renoullagh (Hanelagh), and Doctor Barrow. (Rate-books of St. Martin's.)

The King's coach, preceded by the Duke's, which is disappearing up the avenue, is just emerging from the gateway, followed by two of the four Lifeguards, who, in the year 1673, had orders to be in constant and close attendance on the person of his Majesty, even when walking, his safety being supposed to be in danger from the existence of a conspirator, the particulars of which had been made known by Titus Oates. The Lifeguards were then divided into three troops—the King's, distinguished by blue ribbons and catbine belts; the Queen's, by green; and the Duke's troop by yellow. Near the Palace are two of the Yeomen Guard, in the dress of that day, considerably differing from that at present worn by his corps; and on the opposite side groups of courtiers, ladies, and gallants, amongst whom is to be discerned the famous Earl of Rochester and the celebrated Samuel Pepys, Secretary to the Admiralty. The costumes of the various officials and servants in attendance on the Sovereign are derived from the fine engravings in Ogilby's Coronation of Charles II., folio, London, 1662; the original painting of his Majesty proceeding from the Tower of London to his Palace at Westminster, in the possession of Colonel Augustus Meyrick at Goodrich Court; a print in Hoath's Chronicle, 1662;

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 GRIEVE, O'CONNOR, and LLOYD, is 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 particularises 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 Acting 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, vice "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 hood she has dressed herself "from the Ladies' Memorandum-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*, 1770, and other works of that period, the wonderful superstructures of which were occasionally surmounted with the most extravagant ornaments—pois-chaises and four horses, gardeners at work in a garden, a chair and chairmen, &c. 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 is the only legitimate applicant to the throne vacated by the untimely death of ANTHONY WARD. Mr. TWAIN uses no misapplied words to embellish his humor; but depends entirely upon the fun of exaggerated and paradoxical ideas. In the following paragraphs he describes his visit to Niagara Falls, and his subsequent festivities amongst the English residents of Canada.]

NIAGARA FALLS is a most enjoyable place of resort. The hotels are excellent and the prices not at all exorbitant. The opportunities for fishing are not surpassed in the country; in fact, they are not even equalled elsewhere. Because, 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 advantages of this state of things have never heretofore been properly fully 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 down 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 costly if it had the angry river tumbling and foaming through the 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 guide will explain to you, in his blood-curdling way, how he saw the little steamer, *Maid of the Mist*, descend the fearful rapids—how first one paddle-box was out of sight behind the raging billows, and then the other, and at what point it was that her smokestack toppled overboard, and where her planking began to break and part asunder—and how she did finally live through the trip, after accom-

planning 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 hear the guide tell the story nine times in succession to different parties, and never miss a word or alter a sentence or a gesture.

Then you drive over the Suspension Bridge, and divide your railway between the chances of smashing down two hundred feet into the river below, and the chance of having the railway-train overhead smashing down on to you. Either possibility is circumvented taken by itself, but mixed together they amount in the aggregate to positive unwholesomeness.

On the Canada side you drive along the esplanade between long ranks of photographers standing guard behind their cameras, ready to make an ostentatious frontpiece of you and your deposing ambulance, and your solemn estate with a hide on it, which you are expected to regard in the light of a horse, and a diminished and unimportant background of sublime Niagara; and a great many people have the ineffable effrontery or the naive depravity to add and shed this sort of crime.

Any day, in the hands of these photographers, you may see stately pictures of papa and mamma, and Johnny and Bub and Sis, or a couple of country cousins, all smiling blithely, and all disposed in studied and uncomfortable attitudes in their carriage, and all looming up in their grand and awe-inspiring insolently before the scrubbed and diminished presentment of that majestic presence, whose ministering apertures are the rainbows, whose voice is the thunder, whose awful front is veiled in clouds, who was monarch here dead and forgotten ages before this handful of small reptiles was deemed it temporarily necessary to fill a crack in the world's unmoored myriads, and will still be monarch here ages and decades of ages after they shall have gathered themselves to their blood relations, the other worms, and been mingled with the unremembering dust.

There is no actual harm in making Niagara a background whereas to display one's unwholesome indignities in a good strong light, but it requires a sort of superhuman self-complacency to enable one to do it.

When you have examined the stupendous Horseshoe Fall till you are satisfied you cannot improve on it, you return to America by the new Suspension Bridge, and follow up the bank to where they exhibit the Care of the Winds.

Here I followed instructions, and divested myself of all my clothing, and put on a waterproof jacket and overalls. This costume is picturesque, but not beautiful. A guide, stolidly dressed, led the way down a flight of winding stairs, which wound and wound, and still kept on winding long after the thing seemed to be a novelty, and then terminated long before 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 flimsy bridges of a single plank, our persons shielded from peltation by a crazy 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 flimsier, and sprays from the American Fall began to rain down on us in fast-increasing sheets that soon became blinding, and after that 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 scatter us on the rocks and among the torrents below. I remembered that I wanted to go home; but it was too late. We were almost under the monstrous 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 grand deluge, and bewildered by the thunder, driven helplessly by the wind, and smitten by the arrowy tempest of rain, I followed. All was darkness. Such a mad storming, roaring, and howling of warring wind and water never struck 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 savagely. I raised my head, with open mouth, and the most of the American descent 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 perilous rocks. I never was so scared before and survived it. But we got through at last, and emerged into the open day, where we could stand in front of the leasid and frothy and settling world of descending water, and look at it. When I saw how much of it there was, and how fearfully in excess it was, I was sorry I had gone behind it.

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

"Yes."

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

I managed to find my way back alone 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 63d Fusiliers and a dozen other hearty and hospitable Englishmen, and they invited me to join them in celebrating the Queen's birthday. I said I would be delighted to do so. I said I liked all the Englishmen I had ever happened to be acquainted with, and that I, like all my countrymen, admired and honoured the Queen. But I said there was one insuperable drawback—I never drank anything strong upon any occasion whatever, and I did not see how I was going to do proper and ample justice to anybody's birthday with the thin and pungent beverages 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 a 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 impropriety in it."

And so it was settled. We met in a large parlour, handsomely decorated with flags and evergreens, and seated ourselves at a board well laden with creature comforts, both solid and liquid. The hosts 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 gassy. When I got up in the morning I was full of gas, and so tight as a balloon. I hadn't an article of clothing that I could wear except my undershirt.

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 that evening. We celebrated it. Much against my expectations, we had another splendid time. We kept it up till some time after midnight again. I was tired of soda, and so I changed off for lemonade. I drank several quarts. You may consider lemonade better for a steady drink than soda-water; but it isn't so. In the morning I had spiced on my stomach. Biting anything was out of the question—it was equivalent to lock-jaw. I was beginning to feel worn and sad too.

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

"Who is the Princess Alice?" I asked.

"Daughter of her Majesty the Queen," the Major said.

I assented. That night we celebrated the Princess Alice's birthday. We kept it up as late as usual, and really I enjoyed it a good deal. But I could not stand lemonade. I drank a couple of kegs of ice-water.

In the morning I had toothache, and cramps, and chilblains, and my teeth were on edge from the lemonade, and I was still pretty gassy. I found the inexorable Major at it again.

"Who is this for?" I asked.

"His Royal Highness the Duke of Edinburgh," he said.

"Son of the Queen?"

"Yes."

"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 part of a barrel of cider. Among the first objects that met my weary and jaundiced eye the next day was the Major at his interminable preparations again. My heart was broken, and I wept.

"Whom do we mourn this time?" I said.

"The Princess Beatrice, daughter of the Queen."

"Here, 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 Mecklenburg-Strelitz, the Grand Duchess of Mecklenburg-Strelitz, Prince Victor Albert."

"Hold! There's a limit to human endurance. I am only mortal. What man dare do, I dare; but he 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 the family yet, you may say I. 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 wracked with cramps, and afflicted with scurvy, and toothache, measles, mumps, and lockjaw, and the elder last night has given me the cholera. Gentlemen, I mean well; but really I am not in a condition to celebrate the other birthdays. Give us a rest.

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Acts II. to V. . . . . Max Harkaway's, Oak Hall, Gloucestershire.  
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